



Irene Gomez-Bethke Papers.

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HUBERT H. HUMPHREY, III
ATTORNEY GENERAL

STATE OF MINNESOTA

OFFICE OF THE ATTORNEY GENERAL

ST. PAUL 55155

February 25, 1985

ADDRESS REPLY TO:
340 BREMER TOWER
SEVENTH PL. AND MINNESOTA ST.
ST. PAUL, MN 55101
TELEPHONE: (612) 296-9412

Los Ninos International Aid &
Adoption Center
c/o Irene Gomez-Bethke
4649 North Decatur Avenue
New Hope, MN 55428

Dear Ms. Bethke:

Review of the charitable organization records of the Minnesota Department of Commerce reflects the above-named organization has not made timely filings of required annual reports. Minnesota Statutes, section 309.53 (1984) requires that charitable organizations registered to solicit contributions in Minnesota file an annual report, including a financial statement and IRS Form 990, within six months of the close of the organization's fiscal year.

We are requesting that you immediately submit the required documents for fiscal years 1981, 1982, 1983 and 1984. The Commerce Department Annual Report form and an information sheet are enclosed. If this organization is no longer operating, please communicate this fact in writing and enclose the final financial report.

Thank you for your prompt attention to this matter.

Very truly yours,

JODY WAHL
Investigator

Charities Unit
Telephone: (612) 297-4607

JW:li

Enc.

Letter with info

AN EQUAL OPPORTUNITY EMPLOYER



LOS NIÑOS INTERNATIONAL AID & ADOPTION
INFORMATION AND REFERRAL CENTER

"LA AMISTAD" (FRIENDSHIP HOUSE) FUND AND SPONSORSHIPS
By Jean Nelson-Erichsen April 15, 1980

"La Amistad" is an independent Christian orphanage in Mexico across the border from McAllen, Texas. The building is unfinished and sparsely furnished. Would you like to help make it a comfortable place for children?

At present, Reverend Serna and his wife shelter six orphans in their home. The Reverend supports his own family and the orphans by preaching at a local church. No Government orphanage exists in the area, and the Mexican government does not support religious orphanages.

Would you like to help fix up an orphanage or to sponsor an orphan? With your help, Reverend Serna will be able to take in more orphaned and abandoned children. Eventually, when the orphanage is finished and the operating costs are covered by sponsorships, "La Amistad" will be able to arrange adoptions by foreigners of Mexican children under three years of age.

You may sponsor by making a monthly contribution of \$24.00 or an annual contribution of \$228.00

Or, you may make a financial contribution of any amount to the fix-up fund of the orphanage.

These are their most pressing needs:

18 windows (installation)	US \$975.00
Windowglass	215.00
8 doors (installed)	610.00
Paint and labor	215.00
Electrical contractor to install wiring	3,050.00
Beds and accessories	1,090.00
Kitchen equipment	2,175.00
	<u>8,330.00</u>
Used van or pickup	<u>3,400.00</u>
	11,730.00

Send your donations, with "LA AMISTAD ORPHANAGE " or "LA AMISTAD SPONSORSHIP" written in the check memo to HOPE International Family Services, Inc., 421 Main Street, Stillwater, MN 55082. Since HOPE is nonprofit, your contribution is tax deductible.

If you wish to donate non-perishable food items, children's medical supplies or light weight, like-new clothing in sizes 10-16, send them to Rev. Serna's colleague on the Texas side of the border: Rev. David McGhee, P.O.Box 1323, 100So. Sam Houston San Benito, Texas. 78586



LOS NIÑOS INTERNATIONAL AID & ADOPTION .
INFORMATION AND REFERRAL CENTER

LATIN AMERICAN HANDICAPPED CHILDREN'S FUND

By Jean Nelson-Erichsen, April 15, 1980

An orphan from "La Amistad," (Friendship House) located on the Texas-Mexican border, is presently under treatment for his post-polio condition at Shriner's Hospital in Minneapolis. The boy is just one of thousands of handicapped Latin American children who have never received medical treatment.

We are now raising funds for the transportation of other children with handicaps who can benefit from free services at one of the 21 Shriner's Hospitals in the United States which serve children from one month to 18 years of age with burns or with problems such as cerebral palsy, curvature of the spine, spinal opening, brittle bone disease, residuals of polio, juvenile arthritis, club feet, missing limbs, congenital anomalies and dwarfism.

We will use most of the monies to pay for the airfare. Present rates: round trip, Brownsville, Texas to Minneapolis, are \$185 for children under 12 and \$390 for children over 12. Other monies will be used for the purchase of special shoes and for medical insurance to cover illnesses unrelated to the child's handicap.

The Shriners require a local foster parent to be responsible for each child while he is in the United States. If you know about a Latin American child who needs treatment and you would like to be a foster parent, check with the Shriner's Hospital near you for admissions and applications. As one of the Shriner's brochures explains,

Shriners Hospitals for Crippled Children are open to any child, regardless of race or religion under 18 years old, whose parents or guardians are unable to pay for the type of medical care offered. There is no charge to the patient, parent or any third party for anything received at a Shriner's Hospital.

* * *

Would you like to help a handicapped Latin American child?

Send your donations, with "LATIN AMERICAN HANDICAPPED CHILDREN'S FUND" written in the check memo to OURS, Inc., 4711 30th Avenue South, Minneapolis, MN 55406.

Since OURS, Inc., (Organization for a United Response) is nonprofit, your contribution is tax deductible.

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By Jean Nelson-Erichsen April 15, 1980

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Irene, here are 2 - one for your church & one for
Centro Cultural Latino.

Dear Friends,

Please post this article or print it in your newsletter. You may
edit it or cut it down if you wish.

MINNESOTA METROPOLITAN RESIDENTS:

If you or any of your members would like to visit Juan Jose
while he is an in-patient or invite him to your home for a
weekend while he is an out-patient, please call us at 825-0979.

LOS NIÑOS
INFORMATION AND REFERRAL SERVICE
919 West 28th Street
Minneapolis, Minnesota 55408
(612) 825-0979



NEWSOF OURS (Organization for a United Response) newsletter.
International Adoption Column

Founder/Exec. Director
Jean Nelson-Erichsen

Sec./Treasurer
Heino Richard Erichsen

AFFILIATIONS

Amigos

FAR

Instituto de Arte y
Cultura de Minnesota

Minnesota Council
on Adoptions

NACAC

OURS

OURS Parents of
Latin American
Children

"U.S. FRIENDSHIP AIDS HANDICAPPED MEXICAN ORPHAN"

Four U.S. organizations, OURS, Inc., Shriner's Hospital, Instituto de Arte y Cultura de Minnesota and HOPE International Family Services are helping a post-polio Mexican child obtain medical treatment.

We met the child, 12 year old Juan Jose Ibavra, last year when we visited "La Amistad," (Friendship) Orphanage. "La Amistad" is one of the hundreds of orphanages in Latin America which we discovered in our international adoption research project. Juan José is one of thousands of handicapped Latin American children who have never receive medical treatment. And, Juan José is also one of the million of abandoned children in Latin America.

"La Amistad" is located in barren countryside near the Texas border. The six children who live there are supported by a Protestant minister, Reverend Serna, who preaches to five small congregations each Sunday to support these children as well as his own family. The orphanage itself is an unfinished, sparsely furnished concrete building.

Although he copes in Third World conditions, Reverend Serna told us he had only two wishes: medical treatment for Juan Jose and a missionary of any denomination or a social worker to help him minister to the needs of the desperate, destitute people surrounding him.

Reverend Serna's first wish will soon come true. Foreign born children may be eligible for free orthopedic correction or surgery for burns at the Shriner's Hospitals. Donations from the Shriners make it possible for these hospitals to serve newborn to 16 year old children. The Shriners maintain 21 hospitals in the United States. We applied to the Shriner Medical Board on Juan Jose's behalf. Within a few weeks, Shriner's Hospital in Minneapolis accepted his application. We will be Juan Jose's foster parents during his stay in Minneapolis. The Shriners require a local guardian.

OURS, Inc. will pay the round trip tickets for Juan Jose and Reverend Serna. The Instituto de Arte y Cultura will provide bilingual/bicultural hospitality. HOPE International Family Services has taken the responsibility for many of the

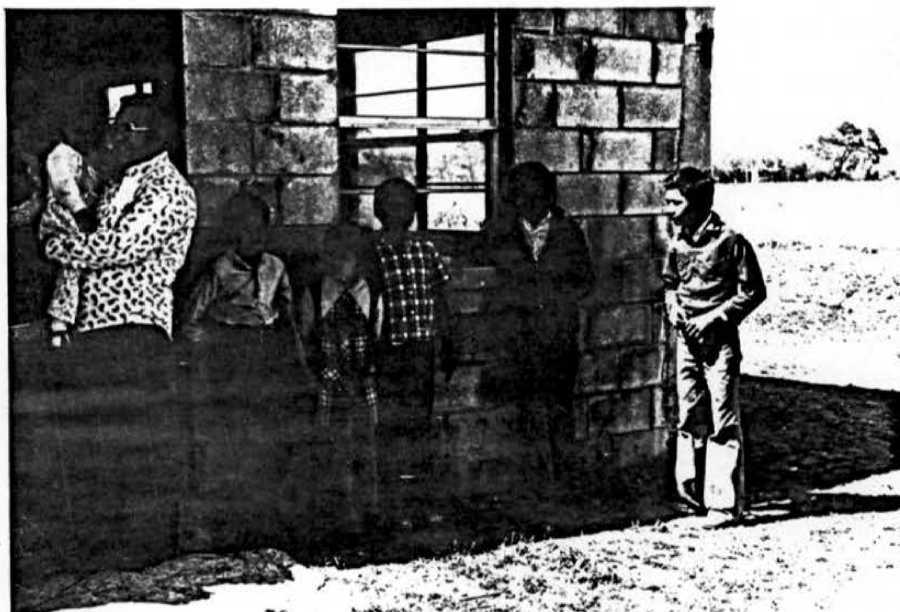
On file with the Minnesota Department of Public Welfare
Los Niños is not a child placing agency

communications necessary in coordinating Juan Jose's trip and treatment. A Colombian bilingual radio announcer, Juan Hoyos, assisted with the telephone calls to Mexico.

We need your donations, no matter how small, for Juan Jose's special shoes and other expenses not covered by the Shriners. Send your donations, with "LATIN AMERICAN HANDICAPPED CHILDREN'S FUND" written in the check memo to OURS, Inc., 4711 30th Avenue South, Minneapolis, MN 55406. Since OURS is non-profit, your contribution is tax deductible.

Because Juan Jose is a growing boy and he will have to return to the United States each year for larger orthopedic shoes, therapy and new braces, we hope you will continue to donate to the fund.

We will report on Juan Jose's progress as well as on the LATIN AMERICAN HANDICAPPED CHILDREN'S FUND in the July-August issue of News of OURS.



CATHOLIC CHARITIES OF THE ARCHDIOCESE OF ST. PAUL AND MINNEAPOLIS

ST. PAUL AREA OFFICE

215 OLD SIXTH STREET, ST. PAUL, MINNESOTA 55102 / (612) 222-3001

Arthur J. Radcliffe
Assistant Director

CHARITY DEMANDS SERVICE



March 28, 1980

Ms. Irene Bethke de Gomez
4649 Decatur Avenue North
Minneapolis, Minnesota 55428

Dear Ms. Bethke de Gomez:

Mr. and Mrs. Heins Erickson of 919 West 28th Street, Minneapolis, have applied to our agency for a foster care license and have given us your name as a reference.

We are writing to ask if you would be kind enough to write your evaluation of their character, maturity, home and how you would see them as foster parents. How long have you known them and in what relationship? Any additional information would certainly be helpful. Please be assured that anything you write will be held in strict confidence.

Your reply is appreciated and can be sent to the address on the letterhead.

Thank you very much for your cooperation.

Sincerely,

Michele Cohn
Social Worker

MC:ae



United Way of the St. Paul Area

VI

Meetings and Annual Meetings

The board will meet at regularly scheduled meetings as necessary for the operation of the organization. Regular parliamentary procedure will be followed for the conduct of the meetings.

An annual meeting will be held once every year. All advisory board members will be eligible to attend and will be encouraged to do so.

VII

Amendments

The bylaws may be amended by a consensus of the members of the board.

BYLAWS
of
LOS NINOS INTERNATIONAL AID & ADOPTION CENTER, INC.

ARTICLE I

Aims and Objectives

The purpose of this corporation, Los Ninos International Aid & Adoption Center, Inc., shall be to provide an international adoption guidance/research center to make available, information and referrals of legally adoptable orphans and abandoned children from foreign sources in Africa, Asia, Europe and Latin America; to research and to publish and disperse the names and addresses of these legal adoption sources as well as the procedures for coordinating U.S. state, federal and immigration laws with the laws and procedures of foreign adoption sources; to research and to publish cross-cultural, transracial resources for adoptive families; and to seek sponsors and foster parents for handicapped foreign children in order to bring the children to the United States for treatment.

ARTICLE II

Membership

The corporation is a non-member organization. The board of directors constitutes the membership.

ARTICLE III

Advisory Board

The corporation will seek an advisory board from distinguished individuals and organizations knowledgeable in international adoptions or in ethnic resources for cross-cultural, transracial adoptive families.

ARTICLE IV

Directors and Officers

Duties of Officers:

1. President shall be the chief executive of the organization and the chairperson of the board of directors.
2. Vice President shall preside at board meetings in the absence of the president and will direct the public relations and cultural affairs of the organization.
3. Secretary/Treasurer shall be responsible for taking minutes of the meetings and shall oversee the financial affairs of the organization.
4. Other officers and members of the board may be added by the board when it becomes necessary for the operation of the organization.

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W. Pol. Caucus ①

M. T. Women of Color ②

Task force for sp. sp. affairs commit ③

① Mon. May -

Arturo Perry
Urban Coalition

resolution MWP.C.

to send a letter of support on behalf of Marulla Trujillo

Because of our continuing concern on affirmative action and the continuing impact of discrimination against people of color, we are writing to you to express our support for the efforts of M of M is making to achieve her goals.

1. Studies Advisory ^{Dean} ³⁷³ ⁴⁴⁰² ^{Tuckman} Committee

2. screening committee
Gang Humphrey S.Serv.
© M S S A

3. screening Committee
for Chicano Studies
Chicano Studies
Advisory Committee
McGraw

Clyde Billencourt
Fairbanks
for Indian issues
373-6080

Justito
mess.

Wanda Mone
2727-Dean Blvd.
Mpls. Mn. 55416
Peter McGraw
373-2025
H 646-6625

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* * *

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Since OURS, Inc., (Organization for a United Response) is nonprofit, your contribution is tax deductible.

1. T. A.

2. G. M.

3. R. Rocha

4. F. Guzman

5. Felicio de la Peña

1. Marcela

2. Don Ojeda

3. Alfredo Garcia

4. Sandra Vargas

5. Alma Daniels

6. Eugene Gomez

7. Patty T. Garcia

8. Rudy Gomez

9. Olga Olga Gutierrez

10. Cecilia Garcia

11. Rochelle Lopez

12. Regino Palacios

13. Angie Rivera

14.

Mr. Peter McGrath

Room 202

Monell Hall

Uof M.

Hola Irene!
Can you get
this printed in
some newsletters?

JUAN JOSE'S JOURNEY

by Jean Nelson-Erichsen

A jet landing at Minneapolis-St. Paul International Airport in an April snowstorm carried two unusual passengers from Mexico: a twelve year old post-polio orphan boy, Juan, the first Latin American child not previously adopted to be treated at Shriners Hospital for Crippled Children in Minneapolis, and his guardian, Reverend Pedro Serna, a man of unusual faith, tolerance, and humility who rescues children like Juan from their harsh lives on the streets and teaches them to trust and to love again.

Staff and members of four organizations, Los Ninos International Aid and Adoption Information and Referral Center, HOPE International Family Services, OURS, Inc., (Organization for a United Response) and the Instituto de Cultura y Arte, who helped to coordinate the paper work and to raise money for the trip were close to tears as they watched Juan hop up the passenger ramp on an old crutch wrapped with rags. Tiny Tim. His only possession: a little blue comb.

We had met the child and his guardian, Reverend Serna, the year before, when our family visited "La Amistad" (Friendship) Orphanage, on the Texas-Mexican border. We had discovered this licensed orphanage while researching the book we were writing on Latin American adoptions, Gamins: How to Adopt From Latin America,

Dillon Press 1980. Although Reverend Serna coped in Third World conditions, the minister had told us he had but two wishes: medical treatment for Juan Jose and a missionary or a social worker to help minister to the needs of the destitute people surrounding

We knew that Juan's handicap could be treated in the United States because Jane Rotering, co-President of OURS, Inc., had once told me that the Shriners provided free medical care to children whose parents or guardians were unable to pay for the type of medical care they offered. Juan and his guardian qualified.

The Shriners require that a local foster parent become responsible for an orphan while he is under treatment. My husband and I became his foster parents by obtaining a foster parent home study from Catholic Charities of Saint Paul and by signing a legal custody transfer of the orphan from his Mexican guardian to us.

We knew very little about Juan's medical or personal background. The night of his arrival, Irene Gomez de Bethke of New Hope asked questions which we needed to answer for his admission into the hospital. Ms. Bethke translated a tragic story.

The boy was born in a town on the Texas-Mexican border. His mother lived on the streets and Juan became a child of the streets. Garbage cans provided his nourishment, and later, the saleable odds and ends provided him with spending money.

Polio struck. No one could afford pay^{to} for Juan's treatment.

The child recovered by himself, although one leg is permanently affected. He taught himself to walk with the aid of a stick. Once again, he joined his buddies in their daily search through the city's garbage cans.

At the age of nine, Juan's mother found foster parents to care for him. By that time, the child was not only a vagrant but a vandal. Unable to cope with him, they tried to return him to his mother, only to discover that she had been murdered. At their wit's end, they left him at the police station.

The officer in charge, a friend of Reverend Serna, called him to ask if the Sernas could take in another child. No government orphanages or services for abandoned children exist in that city. Nor does the government support the religious orphanage which does exist. "We could not really afford to keep another orphan," recalled Reverend Serna, "but, as we say in Mexico, 'Pour some more water in the soup and make room for one more.'" The minister and his wife went to the police station and brought the child to their home.

For three months, Juan tested them, convinced the Sernas would chase him away just as everyone else had. Eventually, the child felt secure enough to let them get to know him--a kind, cooperative lad who, despite his hardships, had even developed a sense of humor.

The following morning, the snow was still falling, much to

the delight of our Mexican guests. But once we arrived in the Shriners Hospital waiting room, a wall of fear surrounded the child. Normally a big talker, he fell silent and sat patiently waiting. To us, it seemed better to let him deal with his fear in his own way than to try to jolly him out of it. Then a Mexican-American bilingual angel, Mary Lozano of Inver Grove appeared--sent to us by Our Lady of Guadalupe Church, in St. Paul--to translate.

At last, the frightened boy was ushered into the examining room where he was asked to change into jogging shorts and a T-shirt which the Shriners provide for examinations. Juan had never seen a doctor or a dentist in his life. Yet he cooperated, smiled, shook hands and repeated the names of all the nurses and technicians and doctors who poked, prodded and x-rayed him.

When his x-rays were hung on a screen by his door, Juan became totally uncommunicative. His films revealed a hidden problem; scoliosis, a curvature of the spine. The boy listened intently to Maria's translations of the treatments the doctors were considering--but not intently enough.

Juan's paralyzed leg with its twisted ankle requires surgical correction. The doctors wanted the child to understand the procedure and to answer any questions the boy might have. He looked down and shook his head. No questions.

When the doctors disappeared down the hall, Juan hunched over and silently began to cry. Huge tears splashed down his cheeks. He was certain the doctors planned to amputate. He cried a very long time. Reverend Serna and Ms. Lozano struggled to help the child understand the medical procedures which would straighten and lengthen his leg so that one day he will be able to walk on it

with the aid of a brace and throw his crutch away.

Calm at last, Juan hopped down the hall to the "Wise Owls" ward for older boys, an energetic little figure in jogging shorts and cowboy boots.

Tacos created a festive mood in the boy's ward that night, a thoughtful gesture by the cook in honor of the new arrival. The head nurse provided the "Wise Owls" with a Spanish-English dictionary to pass around whenever they wanted to try talking to Juan. The nurses also taped a Spanish-English phrase list to this headboard.

Juan phoned Maria that night, as he has on many nights since, to tell her about the friendly people he meets and all the exciting new experiences he has each day. Maria has won Juan's trust and she in turn has become very fond of him. Each day she comes to his classroom at Shriner's Hospital to aid his teacher in providing him with a bilingual education. Since he just started school last year, he is only in second grade. But he is highly motivated. In the space of an hour, I watched him produce four perfect math and writing papers and operate a teaching machine in order to learn to pronounce English words..

On Cinco de Mayo, Mexican Independence Day, surgeons began their series of operations which will help Juan become independent of his crutch!

Because Juan is just one of thousands of handicapped Latin American children who will never receive treatment without our help, we have created a fund to help bring these children here for treatment and to pay for the expenses not covered by Shriners Hospitals, such as special shoes and traveler's insurance policies. Reverend Serna has already discovered another post-polio orphan who needs our help, a fifteen year old orphaned boy.

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* * * * *

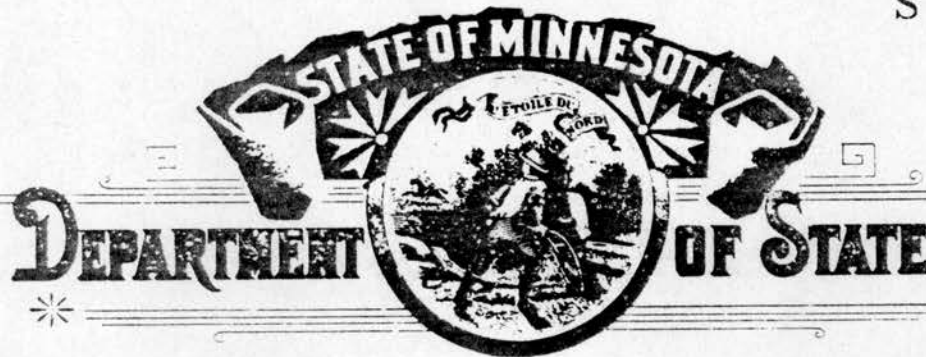
Juan Jose was just one of many orphaned and abandoned children who struggle to survive on the streets of Latin American cities. We are creating a fix-up fund for "La Amistad," (Friendship) House, which is an independent Christian orphanage in Mexico across the border from McAllen, Texas. The building is unfinished and sparsely furnished. At present, Reverend Serna and his wife shelter six orphans in their home. The Reverend supports his own family and the orphans by preaching at a local church.

"La Amistad" is large enough to accomodate 50 orphans. With your help, Reverend Serna will be able to take in more orphaned and abandoned children. Eventually, when the orphanage is finished and the operating costs are covered by sponsorships, "La Amistad" will be able to arrange adoptions by foreigners of Mexican children under the age of three. You may sponsor a child by making a monthly contribution of \$24.00 or an annual contribution of \$228.00. Or, you may make a financial contribution of any amount to the fix-up fund of the orphanage.

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S 0625



To All To Whom These Presents Shall Come, Greeting:

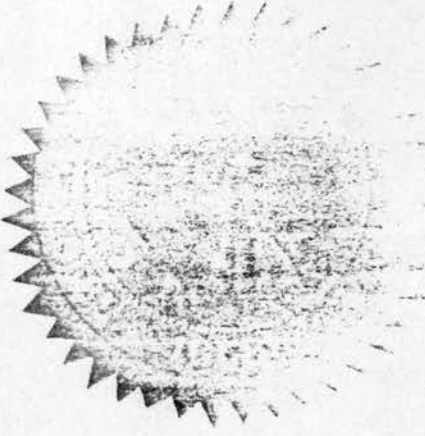
Whereas, Articles of Incorporation, duly signed and acknowledged under oath, have been recorded in the office of the Secretary of State, on the --16th-- day of May, A. D. 1980 for the incorporation of

LOS NINOS International Aid and Adoption Center

under and in accordance with the provisions of the Minnesota Nonprofit Corporation Act, Minnesota Statutes, Chapter 317;

Now, Therefore, by virtue of the powers and duties vested in me by law, as Secretary of State of the State of Minnesota, I do hereby certify that the said LOS NINOS International Aid and Adoption Center is a legally organized Corporation under the laws of this State.

Witness my official signature hereunto subscribed and the Great Seal of the State of Minnesota hereunto affixed this --sixteenth-- day of May in the year of our Lord one thousand nine hundred and eighty


Jean Anderson Greene
Secretary of State.

How To Adopt Internationally: Africa, Asia, Europe, and Latin America

Reviewed by Marge Moran, staff



Until recently, OURS offered for sale *How to Adopt from Latin America: 24 Countries, Mexico to Argentina*, by Jean Nelson-Erichsen and Heino Erichsen. This book is not currently in print, and has now been superseded by *How to Adopt Internationally: Africa, Asia, Europe, and Latin America*, by the same authors. (Available from OURS for \$9.95 plus \$.75 handling.) In this new book, all the vital Latin American adoption information has been combined with new information garnered from many countries throughout the world.

How to Adopt Internationally is a book which has been needed and requested for a long time, a book which will help anyone considering or undertaking intercountry adoption. It takes you, step by step, through the whole process, most particularly if you are considering a parent-initiated adoption.

The authors begin by raising questions and considerations about interracial adoptions, racism in today's society, support of the extended family and friends. A guideline to figuring potential costs is given, though this is obviously highly variable.

There is a guide through the maze of Federal and State adoption laws. The book also provides help in understanding the adoption laws and practices of various countries. It gives suggestions on what to look for in an adoption agency, and in finding a reliable lawyer.

The dangers of "Black Market" and "Gray Market" transactions are discussed. There are pages of suggestions for finding and successfully communicating with foreign sources of adoptable children.

The easy-to-follow chapter on immigration procedures and requirements is current and very thorough. This chapter alone can save much frustration as you try to understand government red tape.

The compendium of foreign adoption sources gives country-by-country information on sources, laws, demographic information, etc. Though many sources are listed, there are suggestions on finding new sources. An update of these sources will also be made available in June.



New Book Available

OURS is now offering for sale another special book by Norma Simon, *All Kinds of Families*. (See Sept.-Oct. issue for Review.) It shows how different families are alike in the sense that they nurture children with love and a sense of belonging. The inter-racial illustrations are excellent. This book complements *Why Am I Different?*, also by Ms. Simon, very nicely. See "Things to Write For" page.

There is a good section on Third World health problems — parasites, malnutrition, lice, etc. — and how to handle them.

Once you have your child home, you can utilize the sections on adoption finalization — with or without an attorney — and naturalization. There are also ideas on parenting and nurturing, and a bibliography on adoptions, cultural awareness, and travel.

The Erichsens have sprinkled their book with many practical tips to make the whole process easier and smoother. These hints come from years of travel and familiarity with the adoption scene in the U.S. and abroad.

At last, there is a real guidebook for intercountry adoptions. This book broadens the scope of intercountry adoptions far beyond Korea and Colombia, in the hope that more of the thousands of homeless children in other countries might also have a chance for a home of their own.

(See "Things to Write for" page.)

In fall, 1980, Dillon Press will publish *Gamins: How to Adopt from Latin America*, which will be the Erichsens' first adoption book in hardcover format. Because of contractual agreements, this summer OURS will offer for sale the revised manuscript, *How to Adopt Internationally* without the specific Latin American information.



Book Reviews

INTERCOUNTRY ADOPTIONS, WHERE DO WE GO FROM HERE by Gerald B. Adcock. \$6.00

Review by Leon Rotering

The title is good and a come on, but hastily compiled content make this short book a disappointment. Gerald Adcock's reputation and his personal involvement with the topics covered, the I-600 law, the Intercountry Adoption Guidelines, APWA, the Joint Council and the Model Adoption Law will sell copies of this book, perhaps justifiably so. However, this reviewer sees the author rather lost in reminiscences, back patting old cronies, and regurgitating past political arguments. Why, with such a futuristic title, does he spend the last 10 of 70 pages giving homespun advice to adoptive parents and by what authority? Ultimately the title is misleading. This is an overpriced squint into the future through a rear view mirror.

ARTICLE X.

This shall be a nonmember corporation, the board equals members. An advisory board shall be appointed by the board after the approval of the by laws.

ARTICLE XI.

Upon the dissolution of the corporation, the board shall , after paying ~~for~~ making provision for the payment of all liabilities of the corporation, dispose of all the assets of the corporation exclusively for the purpose of the corporation in such a manner, or to such organizations organized and operated exclusively for charitable, educational, religious, or scientific purposes as shall at the time qualify as an exempt organization under section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), as the Board of Directors shall determine.

ARTICLES OF INCORPORATION

OF

LOS NINOS International, Inc.

(name of corporation)

We, the undersigned, for the purpose of forming a corporation under and pursuant to the provisions of Chapter 317 Minnesota Statutes, known as the Minnesota Nonprofit Corporation Act, do hereby associate ourselves together as a body corporate and adopt the following Articles of Incorporation.

ARTICLE I.

The name of this corporation shall be: LOS NINOS International Aid and Adoption Center, Inc.

ARTICLE II.

The purpose of this corporation shall be: To provide an international adoption guidance/research center, publishing and dispensing names and addresses of legal sources on four continents: procedures for coordinating the U.S. and foreign laws and cross-cultural, transracial resources, as well as sponsoring foreign handicapped children for treatment in the U.S.
The corporation is organized exclusively for educational and charitable purposes as defined in section 501(c)(3) ARTICLE III. of the Internal Revenue Code.

This Corporation shall not afford pecuniary gain, incidentally or otherwise, to its members.

ARTICLE IV.

The period of duration of corporate existence of this corporation shall be:

Perpetual

Note: The duration may be perpetual or a specified number of years.

ARTICLE V.

The location, by city, town, or other community, of the registered office of this corporation in this state is: The initial registered office of the corporation is at 919 West 28th. Street, Minneapolis, Mn 55408

ARTICLE VI.

The name and address of each of the incorporators is:

Name	Street or post office address
<u>Jean Nelson-Erichsen</u>	<u>919 West 28th. Street, Minneapolis, MN 55408</u>
<u>Heino R. Erichsen</u>	<u>919 West 28th. Street Minneapolis, MN 55408</u>
<u>Irene Gomez de Bethke</u>	<u>4649 Decatur Ave. N., New Hope, MN 55428</u>

Note: There must be a minimum of three incorporators. All of the incorporators must sign the articles on the reverse side and the signatures of at least three incorporators must be acknowledged.

ARTICLE VII.

The names, address and terms of office of the first directors are:

Name	Street or post office address	Term
<u>Jean Nelson-Erichsen</u>	<u>919 West 28th. Street, Mpls., Mn</u>	<u>2 years</u>
<u>Irene Gomez de Bethke</u>	<u>4649 Decatur Ave. N., New Hope Mn</u>	<u>2 years</u>
<u>Heino R. Erichsen</u>	<u>919 West 28th. Street, Mpls, MN</u>	<u>2 years</u>
_____	_____	_____
_____	_____	_____

Note: There must be at least three directors.

919 West 28th Street
Minneapolis, MN 55408
February 29, 1980

Irene Bethke
4649 Decatur Avenue North
New Hope, MN 55428

Dear Irene,

Enclosed is the book we discussed; one copy is for you and one is for the bishop. After our conversation, I realized that the series I propose to write on religious holidays could each represent an Hispanic group--the Puerto Ricans celebrating Three King's Day, the Cubans celebrating Carnival, and so on.

My writing instructor, Don Demarest, compares this manuscript, Copito the Christmas Chihuahua to Rudolf the Red Nosed Reindeer. I saw it in my mind as a film and I would like to see Copito be both. If it catches on, the characters could also be used for paper dolls, games, and so on.

Although I researched the details for this book quite carefully, I would appreciate your comments and additions to this manuscript. Just write them in the margins. I consider you the expert.


This book, as well as the projected books for this series, will be valuable in federally-funded public school and parochial bilingual and ESL (English as a Second Language) programs, which desperately need books of this kind.

The cultures, customs, and the adoption of Latin American orphans are the focus of my Master's Degree at Saint Mary's College, Winona, Minnesota. I have been involved in the research and the writing of these related subjects over the past six years. My first book, Gamins: How to Adopt From Latin America, will be published by Dillon Press in 1980. I was a volunteer teacher in the bilingual bicultural program which our three six-year old children attend. I wrote this book for my children and their schoolmates, since few books have been published about Hispanic children, their charming customs and fabulous fiestas.

With warm regards,

Jean

Jean Nelson-Erichsen



Viva *San Antonio, Corpus Christi, Minneapolis*
La Raza, Central C.C. Staff & Volunteers, Henry Cisneros
A.A. Lopez
at Central C.C. has donated
Free Coffee **Dips & Chips** *Huacamole*
Chili Con Queso
Bean

Centro Cultural Chicano

COPITO THE CHRISTMAS CHIHUAHUA

by

Jean Nelson-Erichsen

ILLUSTRATIONS

I visualize the story in the changing fall colors of New Mexico: blue, gray, and yellow. The yellowed leaves of the cottonwood leaves grow brighter and brighter as the story progresses. The leaves burst into brilliant gold on the day of the Nochebuena.

Angela, Miguel, Yolanda and Manuelito are grade-school children. The first three children in the previous sentence are Mestizo (Spanish/Indian). Manuelito is a Navajo Indian. John, the miner, is white, an Anglo. Angela's and Miguel's relatives are Hispanics of many ethnic backgrounds: Spanish, Mestizo, Indian, and Black.

I plotted the story around real places. I see the scenes with true renderings of New Mexico's flora, fauna, landmarks, and architecture: Two famous old churches mentioned in the story, the Tesuque Indian Pueblo, the Sangre de Cristo Mountains, Camel Rock, the Badlands, glimpses of Santa Fe, and the villages of Tesusque and Los Cerillos, with building styles in the Territorial style or the Pueblo style.

NOTE TO PARENTS AND TEACHERS:

Copito the Christmas Chihuahua, a multi-ethnic book describing four Hispanic Christmas customs, is written for grades two to six. Although Copito and his friends are fictitious, the story is plotted around carefully researched customs and geography.

THEME: Many Hispanic children (in the U.S. as well as in some Latin American countries) participate in traditions of the posadas, re-enacting Mary and Joseph's search for the inn. With great creativity, Hispanic families build manger scenes (nacimientos, or pesebres) for a place of worship in their homes. Families prepare for Christmas Eve by lighting hand-made lanterns (luminarias) at home and at the church for midnight mass. And piñatas provide entertainment at Christmas as well as at birthday parties.

SCENE: New Mexico

HUMAN CHARACTERS: Hispanic, Native American, and Anglo: brown, white, black and tan.

GOAL: To bring these child-centered family traditions of warmth and love and light into many more lives, regardless of religious beliefs or ethnic roots.

PURPOSE OF THE COPITO SERIES: To promote a better understanding of Hispanics--U.S.-born and Latin American-born--now the largest minority in the U.S. (19 million). Orphans, adopted by the hundreds from Latin American countries and brought into U.S. homes each year, are included in this great minority.

AUTHOR'S NOTE

First, I would like to thank my family, especially my husband Heino, for being my first audience and reading the book to our children while I hid behind their door, eavesdropping on their reactions. I thank six-year old Kirk for the revisions he suggested for "our Copito book." And I thank our six-year old Colombian twins, Tatiana and Rosana, who drew pictures of how they would look as the characters in the story. Their charming drawings of the Anglo and Hispanic children in our family made me aware of the importance of multi-racial renderings for the characters in this book.

Gracias to the people who provided details and background data for this book, Alberto M. Gonzales, Bilingual/Bicultural Program Coordinator for the Minneapolis Public Schools, Marilyn Muller, Spanish Professor, Metropolitan State University, Raeanne Ospina, Consultant, Colombian customs, and Rosa Fuentes Olin, Consultant, Salvadorian customs.

I am especially grateful to Don Demarest, author, editor, and, fortunately for me, my writing instructor. Mr. Demarest is also an authority on Mexican culture. He encouraged my writing and research efforts by saying, "Mexicans arrange all sorts of activities for children during religious celebrations. There is probably no other place on earth where children can have so much fun." I thank Mr. Demarest for seeing Copito the Christmas Chihuahua as an Hispanic Rudolf the Red-Nosed Reindeer, since Rudolf delights children Christmas after Christmas.

COPITO THE CHRISTMAS CHIHUAHUA

Chihuahuas like children more than they like other dogs. Copito the Christmas Chihuahua loves a little girl, Yolanda, more than any other child.

Yolanda named him "Copo de Nieve," (Snowflake) as a puppy. Soon everyone was calling the white-spotted dog "Copito," (Little Snowflake).

But Yolanda's father, [~]Señor Fuentes, did not approve. "Yolanda, mi querida (my darling) you may choose the best Chihuahua in our kennel for your very own. Please do not become attached to this funny little fellow. His great big ears tip forward. And his coat...black...brown...tan...all sprinkled with white...odd, for a Chihuahua. Our kennel is famous for

prize-winning Chihuahuas. We cannot keep this little dog."

Yolanda played with all the puppies in the kennel, but Copito was her favorite. She taught Copito to sit, stay, lie down, shake hands, and beg. She put a tiny sombrero on his head, tied a poncho over his back, and taught him to hold a maraca in his teeth.

Yolanda even made a little clown suit for Copito and a big clown suit for herself. Child and dog masqueraded together, hiding behind costumes and masks. They pretended they were celebrating days of Christmas when people play jokes on each other--like December 28th, The Day of the Innocents (The Latin American version of our own All Fool's Day, April 1.)

Then one sad day, Yolanda's father sold Copito at a reduced price to his cousin from Santa Fe. Copito's new owner took the little dog on his first trip in a car. At first the car ride was fun. But after a while, Copito realized he was a long way from the ranch where he was born. Then the car slowed down, and pulled into the driveway of Copito's new home. The house was white stucco, Spanish style, with a red tile roof. The courtyard, with a splashing fountain in its center, was especially beautiful.

Copito became homesick and lonely. He missed Yolanda. And he missed his dear little mother, Popita.

He whimpered. He whined. He sighed. (His behavior was not very lovable.)

Copito was happy only when he lay on the sun-warmed bricks in the courtyard. He loved to watch the birds come and go. Birds were attracted by the fountain and the bird feeders.

One day, Copito saw a fascinating little bird. The Chihuahua jumped up to watch the hummingbird fly up, down, backwards, and forwards. Just like a tiny helicopter! Amazing! Copito wagged his flat furry tail, barked, and dashed toward the hummingbird feeder. Startled, the hummingbird sped away, up and over the courtyard gate.

Without thinking, Copito squeezed through a slat in the gate and rushed pell-mell after the hummingbird. Copito chased excitedly after the tiny bird as she flitted in and out of a tall, tall bush. Copito yelped again--and the hummingbird flew straight up into the air and darted away.

The hummingbird was gone. Copito was alone for the first time in his life. Tired after all his running, the little dog lay down under the bush and fell asleep. He dreamed strange dreams. He dreamed he spoke to a hummingbird...a coyote...a bat...a burro.

Copito's dream will soon come true. Some people say that animals can talk to each other during the days of Christmas. Tonight is the first night of the Christmas posadas. For the

next nine nights, many Hispanic children will re-enact the journey of Joseph and Mary. Each night, families will parade to the homes of their relatives to ask for shelter.

Whir-r-r. The hummingbird returns. She flies up and down, whirling the fur by Copito's big ears. Copito's eyes pop open to eagerly ask, "Who are you?" ^{Tzi-Tzi*} "My name is Hum," ^{Tzi-Tzi} whisper the wings of the hummingbird. Hum looks at Copito, then zooms in short spurts in the direction of his old ranch home, returning over and over again. "You're not happy here, Copito. Go home to the ones you love. Trust your instincts, Copito."

How true! Whenever Copito thinks of Yolanda and Popita, he still hurts inside. Copito lowers his head. "But I can't go. The ranch is so far and I am so little."

^{Tzi-Tzi}
Zip! Hum flies a short distance and hovers for an instant, "It's getting dark now, Copito." Zip! She flies a longer distance, then hovers an instant more, "I must find shelter for the night, and so must you. Hasta Luego ('Til we meet again) Copito." ^{Tzi-Tzi} Hum zings away to her nest.

Copito should go home, too, but which home? How confusing. "Trust my instincts," the hummingbird said. "How difficult!" "All right. I will go--home to the ranch and to those I love," thinks Copito.

^{hummingbird, a}
* Tzi = Nahuatl Indian word

The hummingbird's name has been changed to Tzi-Tzi

Trembling from nose to tail with excitement, the tiny dog sets off on the long journey back to the ranch. As he trots down the road, he sees a group of people walking along and carrying candles. They are singing. Copito hurries to catch up with them. The little dog hopes someone will notice him and understand his need for shelter. But it's dark now, and no one sees the Chihuahua traveling beside them.

Two children lead the parade. Copito loves children and children love Copito. He runs up to the girl and boy at the head of the procession, hoping they will notice him. "Look, Angela, look Miguel," the twins say at the same time, "a little lost dog." Angela and Miguel are carrying a tray with statues of Mary riding a burro, Joseph, and an angel.

Their procession stops before a house and a grown-up person knocks on the door. A voice pretending to be a grouchy innkeeper sings from behind the door:

Who knocks at my door, so late in the night?
The procession sings back:
We are pilgrims, without shelter, and we want
only a place to rest.
The grouch behind the door replies:
Go somewhere else and disturb me not again.
Angela, Miguel, and the others reply:
But the night is very cold. We have come
from afar and we are very tired.
The "innkeeper" sings:
But who are you? I know you not.
The procession sings:
I am Joseph of Nazareth, a carpenter, and with me is
Mary, my wife, who will be the mother of the Son of God.
The pretend innkeeper throws open the door:
Then come into my humble home, and welcome! And may
the Lord give shelter to my soul when I leave this world.

Angela and Miguel rush in to hug the innkeeper. It's really Abuelito (grandfather). Parents and aunts, uncles and cousins, slowly file into the room. Copito comes in last, frightened and shivering.

Quietly, everyone kneels before a miniature scene of the place where Jesus was born. Shepherds and sheep, camels and kings, stand before an empty stable. Angela and Miguel gently place the statues of Mary and Joseph on each side of the open stable door. Then Miguel carefully places the angel beside Mary.

The family bow their heads and pray the "Ave Maria" and recite the "Our Father" prayer.

Worship is over. Eyes twinkling, Grandfather asks Angela and Miguel if they know any poems. The twins chant funny verses that make everyone laugh. Grandfather rewards them: candies wrapped in pretty papers and tiny toys.

Grandfather, father, and the uncles bring out a guitar, a marimba, and bongo drums. Dance everyone, Dance! Angela and Miguel play tambourines and maracas. Grandmother brings trays of buñuelos and milk pudding for the twins. Buñuelos are something like doughnuts, but better: thin, crisp, and puffy. Poor hungry little Copito. He looks longingly at the buñuelos. He sits up and begs.

Miguel carries Copito out to the kitchen. Abuelita (grandmother) do you have something good to eat for this Chihuahua? "Si," she answers, "queso blanco (white cheese) and a piece of turkey. This should make the little fellow happy."

The family dances, sings, snacks, and plays. Suddenly a clock cuckoos twelve times. Midnight. The party is over.

Angela carries Copito to her house two blocks away. Once in her room, she opens a bottom drawer and smooths out the doll blanket inside. Presto! A bed for Copito.

The next morning, Angela and Miguel are all excited. They are going to Tía (Aunt) Juanita's house to help build the scene of Bethlehem around her santos (manger scene figures). But first they must stop at the puestos (holiday market stalls) to shop for the bright and beautiful Christmas materials they will need.

Mother, father, children, and dog travel to Tia Juanita's house in Tesuque village. Copito is overjoyed. The family is driving in the direction of his old ranch home.

Once inside Juanita's house, the family creates scenery for the santos placed upon a table top. They make cardboard mountains and an aluminum foil river with a waterfall. A little pile of sand becomes a desert for the camels. A mirror turns into a reflective pond for little clay ducks. Miguel provides the final touch. He scatters hay upon the floor of the green

sawdust-sprinkled stable which awaits the coming of the Holy Child.

Since tonight's posada will be at their home, Tía Juanita and her husband, Tío (Uncle) Alberto are the innkeepers. Everyone else goes outside to pretend they are the Travelers. Again they must sing to convince the innkeeper they are in great need of shelter. Again the doors are finally thrown open for worship and family togetherness.

Scented candles now sparkle by the manger scene. In the darkness, Tío Alberto leads the singing: Spanish Christmas Carols. The final melody is "Silent Night," in Spanish.

Noche de paz, noche de amor,
Todo duerme en derredor...
Solo velan, mirando la faz
de su Niño, en angelica paz,
Jose y Maria en Belen,
Jose y Maria en Belen.

When it's time to leave, everyone says, "Feliz Pascuas!" (Merry Christmas!) "See you tomorrow night at the third posada. It will be at Angelo's house."

Next day, the family drives through the Sangre de Cristo Mountains to visit María and Angelo and their many children. The air vibrates with anticipation. Angela and Miguel are certain there will be a piñata party for all the children tonight. And Copito is certain the car is heading in the same direction he must travel to reach Yolanda.

The twins are old enough now to make piñatas. Tía Maria is going to teach them how. The children sit at a table heaped with newspapers, glue, brightly colored tissue paper, wire, and balloons. Angela makes a rabbit, Miguel makes a chicken, and Tía Maria makes a big red burro.

Tonight Maria and Angelo are the innkeepers. Everyone else goes outside to form the procession. María and Angelo have a surprise for the children. Behind the house, a big red burro piñata--stuffed with tangerines, peanuts, tiny toys, and candy--dangles temptingly from a rope that Angelo has attached to two trees.

After posada prayers, the children skip outside to sing this song:

Child, go ahead, don't miss your turn,
If you wait too long, you may lose it.
With our eyes blindfolded,
And a stick in our hands,
We break the piñata without compassion.
Go on, go on, go on, don't miss your turn,
If you wait too long, you may lose it.

(Andale niño no pierdas el tino,
Que de la distancia se pierde el camino.
Con los ojos bien vendados,
En las manos un baston,
Ya se rompe la piñata sin tenerle compasión.
Dale, dale, dale, no pierdas el tino,
Que de la distancia se pierde el camino.)

One at a time, the children are blindfolded and handed a stick. María guides each child in the direction of the piñata. She even helps them tap the big red burro before she gets out of the way. With the ropes, Angelo and Father pull the piñata up and down and away from the blindfolded children. Boys and girls try to hit the piñata, wildly whacking at the air. Everyone laughs.

Angela finally breaks the piñata. The children scramble to scoop up the goodies dropping down. Angela grabs a tangerine and a candy cane for herself and a handful of peanuts for Copito--his favorite food.

Everyone is happy. Everyone, except Copito. He sighs. Angela and Miguel are so nice to him, yet Copito misses Yolanda. "Does Yolanda still have my clown suit?" Copito wonders. He curls up by the manger scene. Feeling very empty and alone, he falls asleep.

Maria and Angelo tell everyone to stay overnight. They have a house big enough to shelter all their relatives.

Dawn comes. Tap. Tap. Tap. Who is tapping on the window? Copito opens his eyes in amazement. It's his friend, the hummingbird, glaring at him through the glass. "You're not happy here, Copito. Go home to the ones you love. Trust your instincts, Copito," ^{Tzi-Tzi}~~Hum~~ says.

Tzi-Tzi

~~Hum~~ is beating her wings much faster than usual. "I had to find you before I fly south for the winter. I should have left long ago. Br-r-r it's cold here. Come outside. Promise me you'll go straight to the ranch now, Copito."

Copito bounds outside. Hummingbird and Chihuahua wag a farewell. ~~Hum~~ flies south. Copito trots north. He looks back at the house, "Hasta luego, Angela and Miguel."

Copito scampers along the road. Suddenly he finds himself in a very odd place. Badlands! He is in a strange ash-gray world. Dry dusty rocks loom high above his head. Copito hurries faster and faster--he wants to get out of this place--it's scary.

The little dog is getting tired and thirsty. Out of the corner of his eye he sees some little white specks in the distance. Sheep. Lots of them. And a shepherd.

Manuelito, the shepherd, is a boy who loves sheep and dogs. When he is not at school, Manuelito watches his family's sheep. And he watches for danger. He keeps his eyes on the sheep and on everything around them. At the same time, he combs his dogs and pulls out the stickers which cling to their paws and fur.

Manuelito, always on the lookout, sees a tiny animal far off in the distance. It's Copito. The boy rushes toward the dog. "What a cute little dog you are, says Manuelito. I'm going to take the sheep home now. Will you come with me?"

Copito sits up on his hind legs and puts his paws up to say he needs to be carried. Holding Copito in one arm, Manuelito and his dogs drive the sheep into their pen. Manuelito is in a hurry. He and his family are taking their sheep's wool to the village of Chimayo today.

Manuelito's mother and father are outside the Tesusque Indian Pueblo, busily packing their pickup truck. Sunlight glistens on their black braided hair. Both parents are wearing turquoise and silver jewelry; beautiful rings, bracelets, and necklaces. Mother is wearing her soft black velvet dress.

Father puts a mattress on the floor in the back of the pickup. Since the children will ride in the back, Father wants them to be comfortable. The family hops in the truck and Father starts the engine. They all begin to sing in a language new to Copito. Navajo. The pickup rolls past Camel Rock, a landmark Copito recognises. He yelps with joy. Soon he will be home.

They drive a long, long, time. Night is coming. As it grows darker, hundreds of tiny lights appear from somewhere in the black velvet night. The lights grow larger as the pickup slowly approaches the village of Chimayo. Luminarias! (Lanterns). Children and grown-ups are placing home-made luminarias all around the church, El Santuario de Chimayo. The church is famous. Many sick people come here to be healed.

Manuelito has made a luminaria too. He carries Copito and the luminaria to the church and lights the candle inside the lantern. Manuelito's family enter the church to see an old Spanish play. Later, they will take their wool to the home of a blanket weaver.

Now it's well after midnight, and time to return home. Manuelito's family climbs back into the pickup. "Here Chihuahua. Come little Chihuahua." Copito looks at them with sorrowful eyes. He cannot obey. He must follow his instincts now like the hummingbird said. He slowly turns in the opposite direction and trots north. He wags his flat furry tail, "Hasta Luego, Manuelito."

Copito walks, runs, and rests. Dawn comes. Then daylight. He walks and runs some more. By nightfall, Copito finds himself near a desolate farmhouse. No happy singing people are carrying candles to this house. But Copito needs someone to give him food and shelter for the night. He decides to try a posada himself. He scratches at the door. No answer. He barks. A gruff voice shouts, "Go away." Copito barks again. He eagerly waits for the door to open--and for the light and love and life within. He barks again and the door flies open. "Git!" someone shouts. A shoe comes flying out at him. Then sticks and stones as Copito turns tail and runs.

Poor Copito. He runs as fast as his little legs will go. When he cannot walk another step he sees a church, the famous Church of San José de Gracia. Copito curls up in the doorway, panting and shivering in the cold, cold air.

He remembers his friends, Angela, Miguel, and Manuelito. He remembers snug warm houses, where people are praying and singing carols before manger scenes on this fifth night of the posadas. The memory of the posadas help keep him feeling warm and loved through the cold bitter night.

A burro brays. Sun-up! Sun-up! Copito awakes and scrambles down the road. He's hungry, but he doesn't care. Soon he will be with Yolanda.

At a crossroad, he meets a little black-haired girl. But it's not Yolanda. "Hello there, doggie! Are you lost? You must belong to the farm just down the road. I'll take you there." The child bends down, picks up Copito, and carries him to the farmhouse. She knocks on the door.

"Hola"(Hello) says the little old lady who answers the door. "Is this your dog?" asks the child. "He looks hungry and thirsty and tired. Will you take care of him? I have to hurry. My father is working in the fields up ahead. I must bring him his dinner." "Si," says the little old lady, as she takes Copito from the girl. The child turns and skips down the road, whistling as she goes.

The child does not know that the poor little old lady can no longer hear or see very well. The little old lady feels of Copito and decides he must be a rabbit. "What should I do?" she asks herself. "I don't have a rabbit hutch. I guess you'll have to live with the chickens," she says, as she puts Copito into her chicken coop and hooks the door. Feathers fly from

frightened, flapping chickens.

"Oh, no," thinks Copito. "Will I ever see Yolanda again?" He tries to talk to the chickens, but his slightest movement sets the birds into a panic. They are not reasonable. He lays down in front of the screen door, a prisoner in a crazy chicken coop jail.

Copito whimpers, whines, and sighs. Darkness falls on the sixth night of the posadas.

The Chihuahua falls asleep in some hay by the screen door. A rustling sound awakens him. Looming up on the other side of the door is a big shaggy coyote. Copito trembles from nose to tail. "Don't be afraid, little one. I have puppies the same size as you." The coyote says all this with her softly glowing eyes. She unhooks the door with her nose. She has done it many times before. Pandemonium! Copito bursts out the door with the squawking chickens. "Thank you," say Copito's sparkling eyes, "I must go now."

He's free! His instincts guide him toward Los Cerillos, a silver mining town. Copito prances down the road. Dawn comes, and the sun rises higher and higher. The weather is dry, and soon poor Copito is very, very thirsty. While the little dog trots along, he looks around for signs of water.

Yip! He sees an object that might be a well. Water! He bounds toward the smell of dampness. Perhaps if he

jumps down to the little wooden floor he will find a drink. Copito jumps--and as he does, his foot accidentally presses a pedal.

Clank. Clank. Whir-r-r. The wooden floor--with Copito on it--descends into a silver mine deep down in the earth. The wooden floor is part of a home-made elevator. It grinds to a stop at the bottom of the mine shaft. Copito is afraid to move.

Through the gloom, he sees a dark spooky tunnel. Bats hang upside down from the ceiling, fast asleep. Woof! Copito barks to wake them up. "Help me," his eyes plead.

A big bat, half-awake, opens one wing and slowly flaps it. "We're sorry, we can't help you now." Copito is sorry too. He whimpers. He whines. He sighs.

When the mine grows even darker, it's the bat's time to fly in their nightly search of food. They drop from the ceiling and hover over Copito, full of sympathy. "We'll try to help you now," they squeak. Silently, the bats glide up the mine shaft. Copito is more alone than he has ever been in his life. He shivers in the darkness.

Finally, the bats return. Slowly and sadly, they revolve around Copito. "We're sorry. We could not find a way to help you." The bats huddle forlornly on the ceiling and wrap themselves up in their wings. "Will I ever see Yolanda again?" Copito wonders.

He yelps. He yips He whimpers, whines, and wails.

Above the mine, Copito's noise awakens a burro named Bonita. Her name means "pretty" in Spanish. She rises from her manger, twitching her silky, silvery ears. Odd sounds. Crying? In the mine shaft?

Bonita works in the mines with her owner, John. She rides down the elevator with an empty wagon . She rides up the elevator with a wagon load of silver ore. John built the elevator so that Bonita can raise and lower it herself, in case of an emergency.

Now Bonita stands above the mine shaft. Is this an emergency? She knows John isn't down there. He's still sleeping. Bonita looks down into the dark mine and sees a shivery little dog. Copito looks up and sees a burro's long ears silhouetted against the sky. "Help me," he wails.

Bonita steps on the pedal. Copito rises to the top. He is so happy and excited he runs in circles around and around Bonita to say, "Gracias" (Thank you). He pants, then plops upon the ground to lick morning dew from golden grasses. Free again, Copito feels good inside. He is certain he will soon be with Yolanda.

Bonita lowers her head and the animals take a good look at each other. Burro and Chihuahua are colored the very same way: black, brown, tan, and sprinkled with white. Bonita and Copito nuzzle each other. Now they are amigos (friends).

Copito has not eaten for a long time. He looks at Bonita with big sad eyes...sits up...and begs. Bonita understands his message. She trots over to John's cabin. John leaves treats out for Bonita all the time. Bonita pokes her head through an open window over the kitchen table. She picks up a box of crackers in her teeth and carries it to Copito. Burro and Chihuahua share the crackers, like two friends on a picnic.

Copito is tired from his long cold night in the silver mine. His eyes ask Bonita if he may sleep in the hay in her manger. Bonita nods her shaggy head, "Si." She will give him shelter this day and on through this night, the eighth night of the posadas.

Copito sleeps a long, long, time. Dawn comes. John awakes and comes outside. His animals come running to him: chickens, geese, ducks, rabbits, and Bonita, his burro. John pets and hugs them all. And then, shyly, Copito comes to shake John's hand. This is a special day. The animals raise their voices in a symphony of quacks, honks, and clucks. John has brought all their favorite treats: peanuts, popcorn, and sunflower seeds.

John says, "It's time for your trip, Bonita." He buckles a harness on Bonita and hitches her to a little wagon. Bonita makes a daily trip by herself to get vegetables for the chickens, rabbits, geese, and ducks. She pulls her little wagon many miles to the market. Once she arrives, the vegetable sellers load yesterday's lettuce, cabbage, and carrots into the wagon.

When the wagon is full, Bonita turns around and goes home.

John taught her the way and showed her what he expected her to do. John knows that once a burro learns a job, the burro can be trusted to do the job alone. But, just to be on the safe side, John has written Bonita's name, address, and telephone number on her harness.

John would rather stay at home. He is very shy. In fact, he is more comfortable with animals than he is with people.

Bonita and John have not lived by the silver mine very long. Shy John has left the mine to shopping only a few times. The vegetable sellers call John, "The Hermit."

Bonita is ready to leave. Copito is frantic. He runs wildly down the road, yapping nervously. Bonita gallops after Copito, her amigo. She looks at Copito, then points at the wagon with her nose. "We're going the same way. Do you want to ride along?" The Chihuahua jumps into the wagon and curls up in the hay--snug, warm, and happy to be with his wonderful new friend.

The animals journey into a beautiful world. Rolling hills and low growing piñon trees softly surround them. Tiny cotton puff clouds dot the bright blue sky. Snow-capped mountains sparkle in the distance.

Music fills the air. Brown Song Sparrows trill and warble melodies. Chipping Sparrows sing rapid choruses: Che-che-che. And Bonita's neat hooves beat a staccato rhythm: Clippity-clop! Clippity-clop!

The countryside is full of song and joy. Today the world awaits a special moment. Nochebuena (The Good Night) Christmas Eve.

Bonita canters merrily down the road. Soon they will reach the vegetable market. Must she stop? She would like to carry her amigo a while longer. But John waits for her. He expects her to get the vegetables and bring them home.

Bonita ambles slowly now, not wanting these magic moments to end. She plods to a stop before the market. No one comes out to greet her and to stroke her shiny mane. How odd! The door is shut tight. No sounds come from within. Too bad Copito and Bonita can't read. A big handwritten sign on the door says CERRADO PARA NAVIDAD (CLOSED FOR CHRISTMAS).

Bonita stands very still as she tries to solve this riddle. Wait? Go home? Follow Copito? This has never happened before. How confusing!

In the meantime, Copito is getting twitchy. He knows the ranch must be close by. He leaps off the wagon, yaps excitedly at Bonita, and dashes down the road toward the ranch. Copito is almost flying away.

Bonita is worried. Her new friend is so determined--yet so very little. She can see his ears bobbing up and down in his headlong flight. Bonita suddenly figures out where Copito is going. "He is trying to get home, just like I do every day. He needs me," she thinks. Her mind is made up.

"John will understand," Bonita reasons to herself. She knows she can find her way back home. She's very talented that way.

Bonita whinnies, "Stop!" so loudly, even jet-propelled Copito hears her. He brakes to a sliding stop and looks around. There, stepping jauntily, is Bonita. "Get back in the wagon, amigo, I will carry you," say her dancing eyes.

Clippity-clop! Clippity-clop! Bonita beats a rhythm with castanet hooves. Tiny burro, tiny dog, and tiny sparrows journey down a road lined with tall cottonwood trees. Golden leaves shimmer in the sun, gilding the traveling animals and the singing sparrows. Other birds come to join the sparrow choir.

"Ssee," lisps a little Brown Creeper Bird.

"Chick-a-dee-dee," call the Chickadees.

"Trrt-trrt-trrt," rattle the Bank Swallows.

From far-off hills, Mother Coyote's puppies bark the chorus.

Mile after mile, the wagon travels along a countryside filled with music and happiness. At twilight, the singing swells. Thrushes burst into beautiful melody for the Nochebuena.

"Sun-set! Sun-set!" trill the sparrows. "Find shelter for the night." Through the gathering darkness, Bonita marches on. There will be no shelter for Bonita and Copito until they reach the ranch where Copito was born.

Clop-Clop! Clop-Clop! Mile after mile, the animals journey into the night. Pin-points of golden lights slowly appear. In a village far off in the darkness people are lighting luminarias, placing them around their homes, on flat rooftops, along walks, and up the steps of their homes and their churches to light the way for the Christ Child. They prepare for Misa de Gallo (The Rooster's Mass at Midnight) Christmas Eve worship. Copito and Bonita hear people singing the songs of the posadas. Then all is quiet.

Ding--Dong--Ding! Church bells chime; their clanging echoes and re-echoes all around the world. Midnight. The Birthday of Jesus.

Copito and Bonita feel the special joy of Christmas. Bonita's harness jingles and tinkles as she gallops down the road in time with the ringing bells. Both animals would love to be with the people celebrating this miraculous event. But no. The burro must plod onward. And the Chihuahua must stay awake to show her the way.

Finally, Copito sees the outline of the white ranchhouse. His old home! He springs from the wagon and dashes toward the

house. Wearily, Bonita clops after him.

It's long after midnight when Copito squeezes through the special Chihuahua door Señor Fuentes installed several years ago in the front hall. The house is dark, and completely quiet. Scents of pine, hay, sawdust, and clay hang in the air. Curious Copito! Timidly, he peeks around the door to the living room.

Wuf! Copito can't believe his eyes. The room is completely filled with a manger scene. Pine branches surround wooden animals much larger than he is. Beside the stable, beckoning everyone to come see the Child are figures of Mary and Joseph. Tonight, on this last night of the posadas, Yolanda's Godmother had placed the last figure into the manger scene--a beautiful doll, wrapped in a blanket to represent the infant born this night, long, long ago. Baby Jesus.

Suddenly, someone turns on the lights. "Copito!" "I thought I heard a noise out here." It was Señor Fuentes in his pajamas. "You little rascal! How did you get here?" Señor Fuentes opens the front door to see if his cousin has driven up from Santa Fe. Caramba! (Wow!) Instead of seeing two headlights, he sees two long ears.

Señor Fuentes steps outside to look over the strange burro and her little wagon. He reads the name and address on her harness. With these clues in mind, he runs back inside to cuddle Copito. "Did you miss Yolanda so much you came all the way back from Santa Fe? And even found an amiga to help you? I know Yolanda has

missed you very much." Señor Fuentes is near tears. "What a brave little dog! Copito, I will tell my cousin that Yolanda loves you. And we will ask my cousin if you can stay here, with Yolanda.

Señor Fuentes finds a box, puts a little blanket in the bottom, and lifts Copito inside. The Señor tiptoes into Yolanda's room. Popita is there too, asleep in a basket. Señor Fuentes puts the box under Yolanda's bed where she had placed her shoes, hoping the Christ Child would fill them with gifts. And, soon after Yolanda fell asleep, her shoes overflowed with nuts and fruits, candies and toys.

Señor Fuentes smiles and says, "Buenos Noches (Good Night) Copito. I will show your burro friend to our stable now. And I will phone her owner. We wouldn't want him to worry." Then the Señor leans nearer Copito's box and whispers, "Won't Yolanda be surprised to see you?"

Yolanda and Popita have only pretended to be asleep. They heard the noise in the living room, too. As soon as Father closes her door, Yolanda jumps out of bed and pulls Copito out from underneath. "Copito, I love you," Yolanda whispers. Popita leaps up to nuzzle her precious child.

Yolanda hums a happy tune as she looks at the presents in her shoes. She gives Copito a candy cane to hold in his teeth while she ties a green bow around his neck. Yolanda snuggles the little dog in her arms--Copito the Christmas Chihuahua.

THE END

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POSADAS

The word posada means inn. Posada customs originated in Spain. However, the procession in search of the Inn was added to the celebration by Latin Americans. This (parade, or) procession, and the customs which accompany it, varies from one region to another. Our book describes some customs in the Southwest: the traditions of Mexico.

In other countries, El Salvador for example, a priest pre-arranges the posadas with church groups. On the first night of the posadas, church groups carry figurines of Mary and Joseph away from the church to stay overnight in the manger scene (nacimiento) of one of the church member's homes. The posadas continue for nine nights, and the statues are carried to a different home for shelter every night until Christmas Eve, when they are carried back to the church for Midnight Mass. The nine nights are called the Christmas novenas.*

In Colombia, the custom in some regions is limited to saying prayers with a rosary and drinking a cup of hot chocolate for the refreshments.

* In Mexico, the posada is broken into two parts. "Sacred," which includes a procession, saying a rosary before the crib, and singing religious hymns, and "profane," which includes breaking a piñata, dancing, drinking, and feasting.

*The Catholic Church uses many novenas.

The procession, especially in wealthier homes, is led by a girl riding a burro. She wears a "Mary blue" dress and a veil. The girl is accompanied by a boy with a false beard. He wears a straw hat and carries a staff to represent Joseph. Burros can be rented for posada processions in Mexico.

Or, the children may carry statues of Mary and Joseph on a tray with long handles, called a palanquin.

FAROLITOS LUMINARIAS

Lanterns, sparklers, and fire-crackers are a part of many Hispanic celebrations. Fireworks are illegal in many states because they are dangerous for children. However, making and lighting ^{farolitos} luminarias under grown-up supervision is completely safe; a pleasure similar to carving and lighting jack-o-lanterns.

You will need:

1. A large paper bag
2. Color crayons or magic markers
3. Sand
4. A candle in a jar or a votive candle

Directions:

Fold the paper bag halfway down. Draw Christmas pictures on it. Put an inch of sand in the bottom to weigh the bag down. Set the candle-jar on the sand. Note: If you wish, you can decorate the bag even more by making tiny cut-outs around the top of the bag and/or using strips of aluminum foil inside and outside the bag.

PIÑATAS

Piñatas originated in Spain. Originally, they were colorfully decorated, thin-walled clay pots. Nearly all Hispanic children--Latin American and U.S. born--participate in piñata parties.

Piñatas available in the U.S. are usually imported from Mexico. Piñatas come in many forms: animals, stars, ships, and cartoon characters. This craft begins with the artist making a form of wire or bamboo to look like an animal, a star, or some other object. Then the form is covered with layers of newspaper soaked in a mixture of flour and water called papier maché. When the papier maché is dry, the artist decorates the piñata with cut and curled strips of colored tissue paper.

Hispanics use many other materials and ideas to create original piñatas. Children can combine their imaginations and very ordinary materials to create unique piñatas.

PARROT PIÑATAS

The easiest piñata to make is the paper bag parrot.
You will need:

- | | |
|---|---------------------------|
| 1. Two grocery bags; one inside the other | 5. Glue |
| 2. Red and green construction paper | 6. Gold or silver glitter |
| 3. Red and green crepe paper streamers | 7. A paper punch |
| 4. Tape | 8. Strong string or rope |

DIRECTIONS:

Fold a piece of red construction paper in half. Cut two ovals for the parrot's body. Make them large enough to hide the bag. Fold a piece of green paper in half. Cut two small ovals for the head. Fold another piece of green paper in half. Cut out a pair of wings.

Glue the wings and heads to the bodies. Glue one body to each side of the bag. Draw on some big round eyes. Pour glue on these circles, then sprinkle them with glitter. Finish the parrot by gluing five long green and red crepe paper streamers to the body for the tail.

To hang up the piñata: stick tape on the top of the bag where the holes will be. Punch the holes through the tape and the paper. Pull a long piece of rope or string through the holes. Fill the piñata with your friend's favorite snacks and small toys.

PAPIER MACHÉ SANTA CLAUS

This pinata is almost as easy to make as the parrot piñata.

You will need:

- | | |
|--|--------------------------------|
| 1. A blown-up balloon | 7. Glue |
| 2. 2" x 6" strips of newspaper
(Lots of them) | 8. Black and red magic markers |
| 3. Paste made of flour and water | 9. String |
| 4. Red and white tissue paper | 10. Paper punch |
| 5. Stiff paper for a collar and a hat | 11. A stapler |
| 6. Cotton balls | |

DIRECTIONS:

Staple a 3" cardboard strip into a circle. Set the blown-up balloon on it. You now have Santa Claus' head and collar. Cover them both with strips of papier maché. Let dry. Cut 1" x 3" strips of tissue paper. Snip the strips, spacing them evenly so that each strip looks like a comb. Curl the "teeth" of these tissue paper "combs" on a pencil. Glue the white strips in layers on the balloon. Cut a circle of stiff paper for Santa Claus' hat. Snip the circle to the middle. Staple the circle together to form a peaked hat. Stick a piece of tape on the peak and punch two holes in the peak for the string. Glue red tissue curls in layers on the collar and on the hat. Draw on a face. Glue on a cotton beard. Glue a cotton ball to the tip of the hat. Pull a string through the holes of the hat.

You can use this shape to make other faces: clowns, animals, and cartoon characters.

After you have made the parrot and the Santa Claus piñatas, you might wish to create one that is unlike any other.

You can decorate a clay flower pot, or a gallon milk container. Empty cardboard boxes can be stapled together to create the shape you wish. You can even add legs or arms with paper towel rollers. A kindergarten art class made a large reindeer piñata this way. Their teacher helped them glue and staple the boxes and rollers together to make the reindeer's body. Many little hands helped with the gluing--all colors of crepe paper were used. Long ribbons of many colors were glued on for the tail. Yarn was glued on the

mane for hair.

Piñatas may also be ordered from the Sears Christmas catalog and purchased in Latin American specialty stores.

MANGER SCENES

Long ago, in the year 1223, an Italian priest, St. Francis of Assisi, invited friends to celebrate Christmas Eve with him in a real manger. 'He would have liked to see every poor man handsomely entertained, and every ox and donkey be treated to double rations, and corn scattered for the birds.' St. Francis paved the way for artists and craftsmen to make manger scenes for homes. The art spread all over Europe. Spanish missionaries carried the Christmas crib-art to Latin America. The scenes are known as pesebres in some Latin American countries and as nacimientos in others. Manger scenes include figurines to represent the Bible story as well as the scenery of Bethlehem.

SANTOS (MANGER SCENE FIGURINES)

Christianized Indian artists produced the first santos in Latin America. Their medium was, and still is, the materials at hand; clay, native woods, and other natural fibers. Santos are Puerto Rico's oldest expression of art; in the sixteenth century, artist carved santos from a single piece of native wood, such as mahogany.¹ Usually, Indian faces are the models for santos and Indian peasant clothing is the costume.

¹ Foley, Daniel J. Christmas the World Over. New York: Chilton Books, 1963, pages 64-65 and page 114.

The missionaries were charmed by the Indian's art work. When the first Spanish missionaries sailed home, they carried these santos to Spain. The santos were highly prized. In Madrid, the "Figures of Birth," dressed in the white cotton trousers and sombrero of the Indian, are still sold in puestos.¹ By contrast, the artists of Metepec, Mexico, now decorate their 3-inch clay santos with painted gold-trimmed robes worn by the saints in eighteenth century Spanish church paintings.²

Santos are also produced by china manufacturers in Spain, France, and Italy. There, craftsmen create dainty figurines, sometimes dressed in the elaborate hoopskirts and powdered wigs of long ago. Wealthy Latin Americans still import luxurious European santos, which become treasured heirlooms.

Latin American santos are usually produced in a few villages famous for this particular craft: villages like Ráquira in Colombia, Ilobasco, San Vicente in El Salvador, and Metepec in Mexico. Costa Rica is famous for its miniature santos. Just recently, a Colombian artist, Nubia de Bulaños, has become famous for using this idea to create a new folk art. Using only clay and nature's products, she designs miniature scenes in clay water jugs, cut open to form a circular background for the stable and the figurines.³

¹O.A.S. Christmas in Latin America. General Secretariat, Organization of American States, Washington, D.C. Page 5.

²Toor, Francis. A Treasury of Mexican Folkways. New York: Crown, 1974. Page 57.

³The Times of the Americas. Washington, D.C. Jan 17, 1979.

At Christmas time, santos are sold in puestos in large cities all over Latin America. Buyers find santos made of plaster, cardboard, straw, wood, or clay, depending upon the materials available to local artists. Some sets of santos are painted, others are left natural.

A set of unglazed, unpainted, clay santos the author bought at a puesto in Bogota, Colombia, includes Mary (wearing a bowler hat) the Baby Jesus, Joseph, the Three Kings, three Indian musicians, a cow, and two sheep. In true Latin American fashion, our family creates new pieces for the manger scene each year.

NOTE: You do not have to make all the figurines and scenery for your manger scene at once. Each year you can make more people, animals, and scenery to add to your collection. On January 10, Three King's Day, wrap your manger scene collection in tissue paper and pack it all in a cardboard box. Label the box.

FIGURINES:

You will need:

1. Self-hardening clay
2. A small bowl of water
3. Tooth picks
4. Paper clips
5. Nails

DIRECTIONS:

Make basic shapes of balls and sausages.

People.

Combine the balls and sausages to make heads, bodies, and arms for the people. These figures will be self-standing if you do not try to make legs.

Animals.

Mold them from the basic shapes. Keep the legs very short or the animals will collapse when they dry. Or, start with a basic shape made from wire, nails, or paper clips. In sculpture, this framework for clay is called an armature. Cover the armature with clay. Add ears, nose, tail, and so on. To create the texture of fur, draw on the clay with a comb.

Birds.

Make ducks and swans without legs to "float" on your mirror pond.

NOTE:

If your figures begin to droop when they are drying, prop them up with tooth picks hidden inside the figure.

SCENERY

Creating the surrounding countryside for the manger scene can be a family project. Begin on December 12, Feast of Our Lady of Guadalupe, or on the day of the first posada, December 15.

In cold Northern climates, plan way ahead. Collect the natural materials you will need for the scenery in September or October.

You will need:

- | | | |
|--|---|-------------------|
| 1. Sand, twigs, pebbles, sawdust, and * moss. | } | EARTH |
| * If you can't find moss, substitute moss-colored crepe paper or moss-colored velvet. | | |
| 2. Aluminum foil and a small round mirror. | } | LAKES &
RIVERS |
| 3. Popsicle sticks, twigs, stiff paper or small boxes. | | |
| 4. Cardboard, silver stick-on stars, aluminum foil, a panel of blue satin or other shiny dark blue material. | } | SKY |

GENERAL DIRECTIONS:

Arrange the scene on a table or buffet or fill an entire room, depending upon the size of your santos. Every Hispanic family goes about building their manger scene differently. Make the "earth" of real moss or sawdust or cardboard. Or, stretch crepe paper or drape velvet over balls of crushed paper to suggest a hill-and-valley effect. You can also try papier maché and paint it moss green.

Crush and twist aluminum foil to form a river and a waterfall. Lay the mirror down for a pond for water birds and farm animals. Use sand to build roads. Heap it in dunes for the camels. Build a cradle, a stable, an inn, houses and a church out of popsicle sticks, small boxes, stiff paper, or thin plywood.

Mexican nacimientos always have palm trees and maguey cactus. Colombian pesebres usually have a little cardboard village.

The Star of the East can be made of a large aluminum foil covered cardboard star hung over the scene. Or, you can create a star-studded sky with a panel of blue satin with silver or gold stick-on stars. Hang it behind the manger scene.

If you have a friend or relative who does needlework, perhaps that person can help you embroider, or applique, the satin starry sky and help you hem the velvet cloth.

ARRANGING THE FIGURINES

You may arrange all the figures in the scene except for the Baby Jesus. In most countries, he is not put in the cradle until midnight, Christmas Eve, the night He was born.

In El Salvador, the Infant is placed in the cradle, but he is covered up with a tiny blanket. No one can see Him until Christmas Eve.

You may enjoy this Puerto Rican custom: Place the figures at a distance from the stable. Move them a little bit closer to the stable each day. On Christmas Eve, arrange all the figurines around the stable.

On Christmas Eve in most countries, the Baby Jesus figurine is spoken to just like a real baby. The person chosen as Godmother carefully places the Baby Jesus in the cradle.

On Christmas Eve in Mexico, after the Baby Jesus is laid in His cradle, He is sung to sleep with a baby lullaby called "El Rorro" (The Christmas Cradle Song).

A la rururu, niño chiquito,
Duerme ya, mi Jesusito.
Del elefante hasta el mosquito,
Guarden silencio no hagan ruido.

A la rururu, niño chiquito,
Duerme ya, mi Jesusito.

A la rururu, little boy,
Go to sleep, my little Jesus.
From the elephant to the mosquito,
Keep quiet, don't make a sound.

A la rururu, etc.¹

To complete your scene, add votive candles or candles in jars. Be sure a grown-up person is with you when the candles are lit. Add flowers or pine branches to complete your scene. You now have a lovely place for your family to sing Christmas carols, to pray, and to bring Hispanic customs into your family Christmas activities. In some parts of Colombia, children enjoy this activity:

Every night from the 16th to the 24th the family gathers before the pesebre. The candles are lit and they pray the Christmas novena. They sing folk songs describing the nativity. After the folk songs, the children sometimes send paper balloons up into the sky. In the balloons are letters which they have written to the Baby Jesus, because they believe that He is the One Who will bring them presents on Christmas.²

Children in the U.S. can put their messages into helium-filled balloons. Ask your parents or teachers if they will please rent a helium tank for your next Christmas party.

¹Toor, Frances. A Treasury of Mexican Folkways. New York: Crown, 1947. P. 451

²UNICEF, Keene, Frances W. Fun Around the World. 331 E. 38th St. P. 33.

As you can see, each manger scene (and the activities which take place around it) is unique: Visiting homes to admire the manger scenes is a favorite Hispanic Christmas activity. Many Latin American cities and villages award prizes for the best manger scenes.

Perhaps you can interest your friend's families in building manger scenes, too.

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Customs, myths, folklore, traditions, beliefs, fiestas, dances, and songs of the Mexican people. Illustrated. 566 pp.

UNICEF. Keene, Frances W. Fun Around the World. 331 E. 38th St., N.Y. 10016.

Activity book--stories, games, toys, costumes, flags. 128 pp. Illustrated.

The following catalog companies carry books, audio visuals, and other teaching aids for bilingual, bicultural programs as well as English as a Second Language Programs (ESL). Most of their offerings may be ordered individually or in classroom quantities.

Record albums of songs of the posadas and Latin American Christmas carols are also available in these catalogs.

1. Children's Book and Music Center. 5373 W. Pico Blvd.
Los Angeles California 90019
2. BES Bilingual Educational Services, Inc. 1607 Hope St.
P.O. Box 669, South Pasadena, California 91030
3. Wible Language Institute, Inc. 24 South 8th Street,
Allentown, Pennsylvania 18105

Irene-

I would like to write the six books I checked.

PROJECTED BOOKS FOR THE COPITO SERIES:

✓ COPITO AND THE GIFT OF THE MAGI

Copito, along with Yolanda's family, re-trace the Chihuahua's journey from Santa Fe. They hope to persuade Copito's new owner to return Copito to Yolanda. Along the way, they befriend John, "the hermit," meet Manuelito as he performs in the Matachines (Indian dances of Spanish origin) and meet Angela and Miguel at a masquerade on December 28th, The Day of the Innocents. In Santa Fe, Señor Fuentes bargains for Copito. And on Three Kings Day, a traditional gift-giving day in Spanish countries, Copito is formally given back to Yolanda.

✓ COPITO THE CARNIVAL CHIHUAHUA

Copito and his friends celebrate the pre-Lenten Carnival and participate in Easter Week processions.

✓ COPITO AT HALLOWEEN AND THE DAY OF THE DEAD

✓ COPITO AT A WILD RICE HARVEST AND THANKSGIVING DAY IN MINNESOTA

✓ COPITO AND YOLANDA CELEBRATE OUR LADY OF GUADALUPE

✓ COPITO AND THE BLESSING OF THE ANIMALS

Copito and his animal friends are prettied up for St. Anthony's Day, January 17th. (Children carry their pets to church to be blessed.) Afterwards the children and the animals have an uproarious party.

YOLANDA'S INSTANT SISTERS

Copito and the Fuentes family travel to Latin America to adopt a sister for Yolanda. They are surprised with not one, but two identical little sisters for Yolanda. The twins are surprised by the cultural differences in the U.S.

TATIANA'S TREASURE

Adopted twins seek their birth-mother in Latin America--with the help of Copito, of course. Their adoptive parents help the twins with their search. The twins don't find their birth-mother, but they discover their ethnic roots--a valuable treasure.

COPITO MEETS A GAMIN

Copito gets lost in Colombia when he chases after a vegetable-laden burro that looks like Bonita. A gamin (street child) befriends Copito. Gamin and Chihuahua share many adventures before they are found by the Fuentes family. The gamin is eventually adopted by the Fuentes.

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COPITO VISITS MAYA, AZTEC, AND INCA RUINS