1978

SUMMER READING PROGRAM

M A N U A L

DIG IN

AT YOUR LIBRARY

Florida's 1978 Summer Reading Program
made possible through a grant from
Library Services and Construction Act

This manual prepared by

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Division of Library Services

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also:

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GETTING INSPIRATIONS

"There's a funny thing about lifting other people's ideas -- it's one of the best ways of coming up with original ideas of your own."

(That's from a decorating book, but let's lift it for SRP)

Introduction

The goals of a Summer Reading Program are not only to stimulate reading, but to increase the use of the library as an information center, to promote and disseminate the idea that the library is the place where understanding and answers about many of life's problems can be found, and in addition, to present the library as a recreational resource.

Since 1968, Florida has had a statewide Summer Reading Program. There are now ten manuals telling how to run a summer program. This one, eleventh in the series, recapitulates the basics. Those of you doing a program for the first time may want to look at earlier manuals. The "diary" of one librarian's summer in the 1976 manual is helpful.

The main components of the Summer Reading Program in Florida are:

I. Advisory Committee to Youth Consultant

A. Representation on the committee is determined by geographic area and by size of the library system.

B. This year's committee: Althea Andersen (Clearwater P.L.), Anne Boegen (Miami-Dade P.L.), Linda Boyles (Gainesville P.L.), Willye Dennis (Jacksonville P.L.), Ann Fenton (Orlando P.L.), Martha Irwin (St. Petersburg P.L.), Linda O'Connor (Tampa P.L.), Suzanne Shaeffer (Volusia Co. Library System), Verdelle Walker (Broward Co. Library System).

C. Duties of the Advisory Committee
1. Establish philosophy of the summer program
2. Select yearly theme
3. Decide on materials
4. Provide advice and counsel to consultant in matters relating to SRP and children's and youth services in general.

II. Provision of Free Materials - All except the manual are designed and distributed by the Orlando Public Library under the terms of the LSCA grant.

A. Posters - (size 19" x 12") - for publicity use.

B. Reading Records - (size 8" x 11") - to keep a record of books read by a child and to serve as a certificate of participation, if desired, when signed by the librarian at the end of the program.

C. Bookmarks - offer simple information about the program. The back is blank if wanted for library identification. Bookmarks are often used as advance publicity.

D. Rings - given to child either at registration or after one book is read.

E. Puzzles - 5 different pencil-type activities: mazes, dot-to-dot, etc., to be given away at librarian's discretion.

F. Manual - emphasizes philosophy. Gives ideas for basic procedures as well as activities, books, films, displays and other gimmicks.

G. Promotional TV spots and radio tapes.

III. Five Regional Workshops - (this year conducted by Elaine Kitchings and Willye Dennis, Jacksonville) Using the selected theme, these workshops provide local librarians an opportunity to share ideas for:

A. Displays
B. Publicity
C. Programs - puppet shows, games, storytime, crafts
D. Materials - booklists, decorations, songs

IV. Evaluation - Evaluation forms for SRP are found in the back of each manual. Your report is necessary and valuable.

Philosophy

One purpose of the Summer Reading Program is to *motivate* reading, and each individual should be encouraged to participate at his/her own pace.

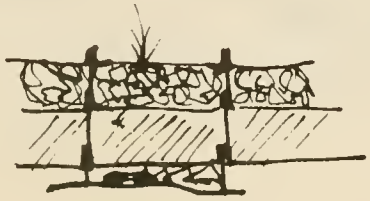
Programs and activities of the Summer Reading Program should be designed to entice children of all ages to expand their worlds, to make them want to know more, to make them excited by the new visions that other lives and diverse topics can show. We need to hold the more jaded readers of upper elementary and middle school age as well as the younger ones. This is a real test of the librarian's skill and book knowledge.

The Program should not be competitive. There should be no recognition given to quantity. There should be no prizes given for the number of books read. The Reading Record as a certificate of participation given with a flourish and sincere congratulations is a memento of a deeper reward. Our emphasis should be on reading for personal appreciation and the sharing of enthusiasm for books and related activities.

If our purpose is to motivate reading, perhaps another more overarching purpose is to motivate the exchange of ideas and the transmission of culture. Reading is *one* but not the *only* way to do this.

Perhaps our ultimate purpose as librarians and program planners is to encourage children to know and understand themselves and their world and to help them realize that the *resources of the library* can aid them to this end.

Therefore, we should make the public library more visible in the community and, *as much as we can, we should reach beyond our library walls.* Whatever ways we can devise to reach out will help us meet our responsibility to <u>every</u> child, not merely those who find the library.



Extrinsic and Intrinsic Motivation

"If the payoff for reading is from something outside of the process itself, it is extrinsic motivation. Gold stars, prizes, grades, praise, candy, and personal recognition are extrinsic rewards. Extrinsic rewards are irrelevant to the process and product of reading. They are useful in getting the child to demonstrate the desired behavior. The use of extrinsic rewards for reading, however, may tend to influence the learner to conceptualize reading as something that is done in order to receive a prize, approval of the teacher, or recognition. Learning to read may come to be seen as a means to a payoff that is no longer forthcoming without someone to present the external reward.

"Intrinsic motivation comes from being rewarded by the process itself. Gibson and Levin (1975) have noted that, 'There is a natural reward for reading. One finds out something, getting wanted information from the marks on the page is an obvious motivation for learning to read, and every effort should be made to encourage and take advantage of it.' To give a child a material reward for reading is an insult to his intrinsic motives and may impose upon him a false concept of the purpose for reading. It is only by providing the opportunities for children to experience the intrinsic rewards of reading that we can influence him to read for his own benefit. We can best accomplish the experiencing of the intrinsic rewards of reading by getting children to read for their own purposes rather than for ours. . .

"In order to increase children's desire to read, there seems to be nothing that succeeds like success; nothing more devastating than failure. Children should be motivated to read for the intrinsic rewards inherent in the process itself. Reliance upon extrinsic rewards for reading can develop a dependency upon outside rewards and can give the wrong idea of why people read.

"Voluntary reading of self-selected materials tends to increase the learner's opportunity for success and the likelihood that he will set his sights upon more challenging goals."*

* Making Readers of Everyone, by Marvin E. Oliver, Dubuque, Iowa, Kendall/Hunt Publishing Company, 1976.

DIG IN to your 1978 Summer Reading Program

1. Read the manual carefully. Share it with other staff members.
2. Take note of the Philosophy, page 3, and read in advance the Evaluation sheets at the end of the manual.
3. Keep these ideas in mind as you plan.
4. Review in your mind the major divisions your planning will fall into. Make lists - about what you plan to do under each category. See sample lists, pp. 51-55.
5. Mark a calendar (blank sheets provided in back of manual) with the activities necessary to accomplish your finished program. Pace yourself wisely and stick to your schedule.
6. Keep your calendar easily accessible so you can refer and add to it daily.

MAKE Your Own GROUND RULES, as:

1. Set dates for SRP in your library (usually 6-10 weeks, average 8); consider staffing, other activities in community.
2. Make a center for registration and conversations about books where you can have the children feel special as you talk to them. (The same old desk where you talk to children all year - DECORATED!)
3. Decide on procedures and have all staff be consistent. (Some way for children to sign up or just use reading record? Keep reading records or give to child? When to give bookmarks? When to give puzzles, rings, etc?)
4. Activities for younger children. . .
   Activities for older children. . .
5. Weekly? Every two weeks? Beginning, middle & end?
6. If large groups of children come for these activities, have extra staff to talk to the children about what they've read, help them select books, before and after each program.
7. You may want to divide reading records so each staff member can handle a certain group. It's too bad to be regimented, but if you have big attendance you need to try for some contact with individual children.
8. Enlist the enthusiasm of the entire library staff. Introduce them to some good children's books. (Use the HORNBOOK flyer: "Thirty Mid-Century Children's Books Every Adult Should Know," or see "Great Children's Books -- For Adults," in School Library Journal, January, 1976, p. 29.). One library had a bulletin board in staff room for staff reading records.

Planning Questions

Arrangements

Will you focus on:
- a traditional reading club?
- a weekly storyhour?
- a special film festival?
- a mini-craft series?
- varied weekly programs?

1. Size of staff - Do you have the time and know-how to handle an elaborate program?

   Do you have a limited staff with numerous duties (maybe you are the only staff)?

   Can you get extra, paid, summer help through various programs (Youth Corps, work-study, CETA)? If so, choose someone with extra talents you don't possess. They can bring added dimension to your program.

   Consider community volunteers. If you are given permission to use them, would you have the time to train them?

2. Size & Facilities of your Library - Is there a room available for your programs without disrupting regular library service? If not, are there other city facilities nearby that you could use?

   How attractive is your book collection? Weed, order, select for display.

   Are AV equipment and materials available or can you borrow?

   Do you have funds for supplies or can they be donated? How about construction paper, modeling clay, blank cassettes?

   Consider paperbacks.

3. Your Community -
   - Other activities available
   - Possible conflicts in scheduling
   - Influx of summer residents or exodus of regular residents
   - Ease of getting to library
   - Resource persons or groups

Type of Program:

1. Small library - no help - little experience, consider:

   a. Start off slowly with a basic reading club (children simply read and you help them discuss books)

2. Large library - more staff - possibility of summer help, consider:

   a. Several programs appealing to various age groups, i.e., programs for school-aged children; preschool storyhours for the younger ones.

   b. Creative summer happenings

      1) Use resource persons/groups (Local information on social pages of newspaper is a great source for resource persons!)

         a) archeologist
         b) folk crafter
         c) artist (musician, dancer, art person)
         d) storyteller
         e) author
         f) puppeteer

* * *

CAUTION:

1. Know your limitations.
2. Don't try to over-program.
3. Don't be too cautious or afraid to try something new.
4. Have ready a backup program, if possible.

* * *

Length of SRP (how many weeks) - How should you begin?

Publicize in schools - Get children excited

Capitalize on their excitement and enthusiasm by beginning program the week after school ends.

Publicity

** An excellent rundown on program planning and public relations is "PP & PR," by Marcia Posner. SCHOOL LIBRARY JOURNAL, (February, 1976), pp. 15-19.

** Posters placed in pediatricians' and orthodontists' offices as well as the usual schools, civic centers, churches, supermarkets, etc. make for effective publicity.

** If your regional library headquarters is handling the major publicity areawide, they may still need you to reach your neighborhood sources: community newspaper, church bulletins, etc. Check with your PR person first, then provide a copy or notation of what you plan to do.

** Talks at women's clubs in April and May are a good opportunity to publicize the SRP as well as the public library in general. At least one study has shown that children who participate in a vacation reading program will maintain or possibly improve their reading levels during vacation months.*

** Follow through in the back-to-school season with displays of snapshots, craft work, etc. from SRP to provide motivation for next summer's participation.

* Fife, Margaret E. EFFECTS OF THE VACATION READING PROGRAM ON THE GAIN OR LOSS IN READING OF SELECTED THIRD GRADE CHILDREN. Atlanta, Ga., Division of Librarianship, Emory University, 1963.

DIG IN - HANG ON - REACH OUT

This year's theme, "DIG IN AT YOUR PUBLIC LIBRARY," has endless applications and spin-offs into nearly every subject area in the library (DIG IN TO SPORTS, DIG IN TO FOLK CRAFTS, DIG IN TO HOBBIES, etc.). It is especially vital for archeology, Egyptology, prospecting, earth crafts and sciences and many more ideas you can devise.

You may want a theme puppet to take with you when you visit classrooms. It could be a prairie dog type, similar to the one on the poster. It could be a digger complete with overalls and a sand-pail shovel. The same puppet could help you introduce each program in the library.

One eye-catching feature can help set the theme in the children's room. This might be a "cave" or a "pyramid" made of large cartons and a little papier mâché -- big enough for a kid to crawl inside. Or make a large Egyptian mummy case: heavy cardboard, masking tape and poster paint.

Another approach is "DIG IN - INVESTIGATE." Let kids know they can find out what they want to know at the library.

Try to get away from the "what-was-the-book-about" type of conversation about books. (Never say "book report"!) Encourage the child to talk about the characters, how the book made him/her feel. A good question is "What do you think you would have done" in that situation? Or, "Would you recommend this book to others? Why?" If you haven't read it yourself, "Do you think I would like it?" Children are really thrilled when you have read the same books they do. A really sneaky ploy when you are rushed is to take all the books and ask "Which one did you like best?" Or, ask the child to compare two similar books.

Listen to a few sentences of reaction whenever you can; this personal contact is invaluable. It will help you point out other books the reader might enjoy, and give you angles for using the book under discussion with new readers.

When I was coordinator in Miami, I was amazed at the individuality and ingenuity used by each branch library in developing the SRP theme. I have the same reaction in reading the statewide reports for past SRPs from your separate libraries. So, YOUR ideas are TOPS always -- what follows are some starters for that dull time when we're trying to gear up our thinking.

** If you have decided to pursue an archeological theme, the archeology of our state as shown in state and local museums is vastly interesting:

florida's
SAN MARCOS de APALACHE
state museum

Archeologists Really Dig City of Miami

An archeological dig in downtown Miami? With a $70,000 federal economic development grant awarded to Miami, an archeological team will arrive Jan. 3 to begin three months of digging at the site of the proposed convention center between SE First and Second avenues, on the north side of Brickell Bridge. Tallahassee is also sending down a historian to monitor the dig.

Prime hunting ground will be the garden of the old Granada apartments torn down several years ago.

The historian will be looking for the foundation of the original Fort Dallas, which was built of stone. Preliminary borings have turned up pottery shards, primitive hand tools and arrowheads made of shaved fish bones.

It is known that Tequesta Indians camped at the mouth of the Miami River when the Spanish came to Florida nearly 500 years ago. Some experts believe they may turn up evidence of aboriginal tribes camping there at the time of Christ.

A prize find would be artifacts proving that Ponce de Leon came up the Miami River in search of the Fountain of Youth. The Chamber of Commerce would love that.

Hunters in state 1,700 years ago

GAINESVILLE — Ancient hunters roamed Florida with bows and arrows at least 500 years earlier than was previously thought, an archeological research team has reported. The University of Florida team said it has dug up evidence that primitive hunters were stalking game with bows and arrows near Gainesville nearly 1,700 years ago. Studies in Payne's Prairie, a 17,000-acre nature preserve owned by the state, also brought to light evidence indicating habitation around the fresh water marsh as long as 10,000 years ago, the researchers said.

Perhaps a museum is handy enough for you to take children there on a field trip, or ask the museum to send a speaker. Best of all, check your locality for a resource person (teacher, collector of artifacts, amateur archeologist or geologist, or someone who has been on a dig elsewhere. High school and college students are often involved.). See: GOING ON A DIG: A GUIDE TO ARCHAEOLOGICAL FIELDWORK, by Robert K. Moffett. Hawthorne, 1975.

** Work out some DOWN TO EARTH ideas: Folk Music, Folk Dance, Clay Modeling, Rock Craft. . .

** A folk-type program could focus on a square dance demonstration, country music, folk songs the children can sing, and one or two old-fashioned games.

** Making terrariums would be an "earthy" project for a small group. Finished products make an attractive display in the library. The Garden Club might help. Or a staff member could make one to exhibit. There are attractive books, both adult and juvenile, on the subject.

** Anyone feel crafty enough to start a quilt? Such a folk craft fits well with the theme. A "Patchwork Summer Reading Club" at the Twinsburg, Ohio Public Library is described in School Library Journal, February, 1976, p. 31, where the children crayoned designs on patches to represent each book read.

** Small rocks marked with crayon or magic marker make ingenious "rock critters" as shown in DO A ZOOM, ed. by Bernice Chesler (from viewers of TV series, ZOOM), Little, 1975.

** Another nature craft children can handle is working with small pine cones to create animal shapes. Some examples are shown in EASY CRAFTS BOOK, by the editors of Sterling, 1975. Books of nature crafts also have suggestions.

** Modeling simple clay animals is shown in EASY CRAFTS BOOK, mentioned above, p. 44.

** DIG IN - CUT OUT might be the theme of a paper cutting session. Lovely paper lace hangers are shown in MAKING THINGS: THE HANDBOOK OF CREATIVE DISCOVERIES, Little, 1973, pp. 16-17. A group of these hung in the children's section would make an attractive decoration.

** Children enjoy making thumbprint animals. With small squares of paper, marking pens and one or more black stamp pads (another source suggests sponges with colored paint), they can compose little pictures: owls in a tree, prairie dogs on the ground, etc.

** Try to combine a film with stories or activities for children rather than merely run a projector. It is your contact with the children that counts, for you as well as for them.

** Various ways to use picture books more perceptively are discussed by Anne McConnell in "Promote Picture Books," School Library Journal, March, 1976, p. 86. Gives some good clues for activities and discussing books with children, too.

** If you have the "problem" of providing activities for children who are in the library for extended periods of time, you might want to try the technique Fader presents in his new HOOKED ON BOOKS, Chapter 2. It's the idea of organizing the kids into teams to be responsible for each other. (HOOKED ON BOOKS, Berkeley Medallion, 1976)

** Simple game boards can be made in pairs for a "communications game" described in RECYCLOPEDIA, by Robin Simons, Houghton, 1976, pp. 30-31.

> Two children play opposite each other on matching boards with a book or other visual barrier between them. The board can be designed as a chart of a room, a store, a street, etc. The players take turns telling a story using buttons or markers to locate the things mentioned. The object is for the teller to communicate well enough so that the listener's markers will match the places of the storyteller's. There are simpler variations for small children such as placing the markers on letters of the alphabet.

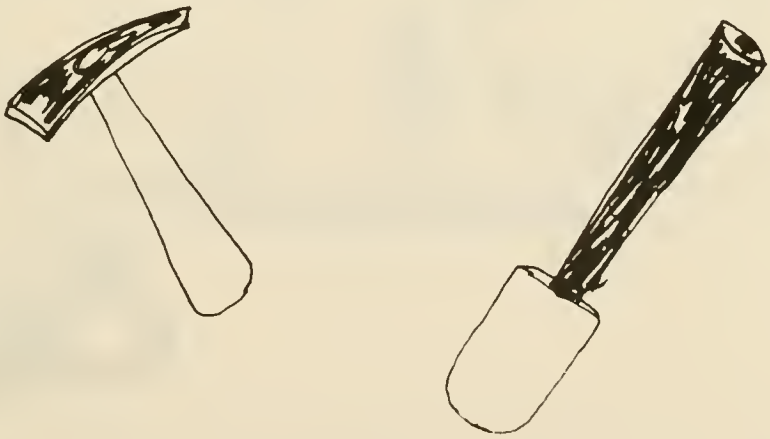
** A fit-together puzzle of the states of the U.S.A. might be an informative addition for this summer. Buy a wooden one in a toy store, or make one by pasting a large U.S. map on cardboard and cutting it apart on state lines.

** Let a child record a comment about his/her book on tape. Collect enough to fill a cassette -- or more -- so others can listen and be motivated by their peers. Include clearly the child's name and the name of the book.

** A READ-IN for visually handicapped youngsters might enlist other children to read-to. In this case, the book could be recorded on both reading records.

** Another kind of READ-IN might be a local author reading a bit of his/her own work after a short talk.

** County Extension Office cooperation is a program idea from Smithfield, North Carolina: An incentive for mothers to bring their preschoolers to weekly story hour. Each week, the county extension office sends a Home Demonstration agent to the library to provide a special interest program for mothers on topics ranging from counted cross-stitch & decoupage to round table discussions about child behavior. The craft programs have been the most successful and the library feels that the program has reached new patrons.



POSTERS

Stunning KING TUT posters can be purchased from the Metropolitan Museum of Art. A set of 4 (sold only in sets) is $14.95, plus $1.25 postage. Box 255, Gracie Station, New York 10028.

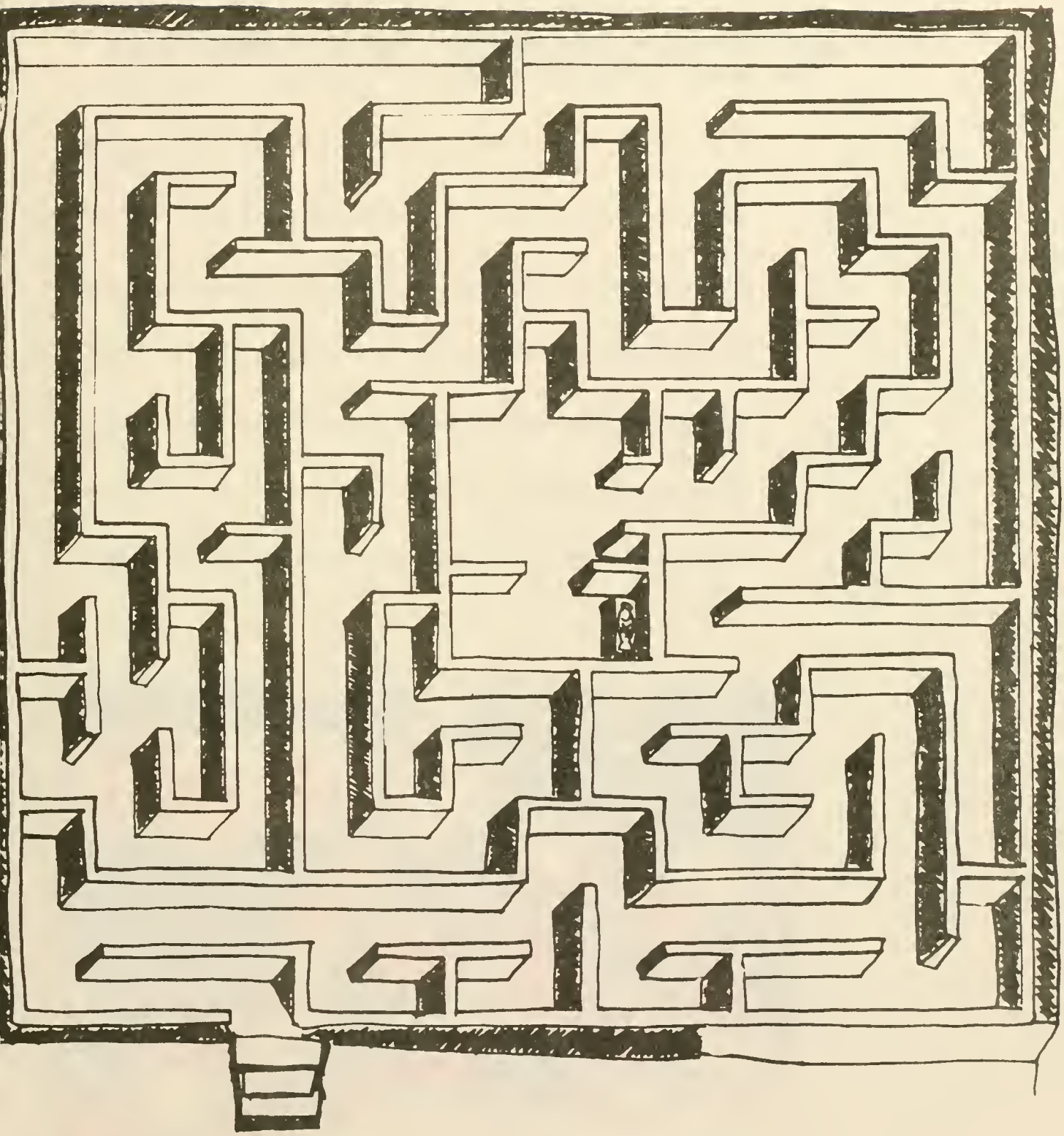
The Egyptian Embassy and airlines flying to Egypt are sources of free posters and related materials. Example: Embassy of the Arab Republic of Egypt, Cultural and Educational Bureau, 2200 Kalorama Rd., N.W., Washington D.C. 20008.

Saudi Arabian Airlines, 747 Third Ave., New York City 10017.

Houghton Mifflin Company, 2 Park Street, Boston, MA 02107, has posters for the books of David Macaulay including PYRAMID and UNDERGROUND.

ALA National Library Week poster, "History, Mystery and Info to Go," has possibilities for a display.

CAN YOU FIND YOUR WAY TO THE MUMMY?



Adapted from MOT, YBBAT AND LITTLE PHAROAH, By Anne Syfret. McGraw, 1976. (A picture story of Ancient Egypt) From ideas like this or books on mazes you might devise a maze puzzle to duplicate on paper, or outline a large one on the floor!?!

Name

this dig belongs to


FLORIDA VACATION READERS 1978
johnson

DIG IN to word association. Match the words in the left column to the correct item in the right. Draw a line between matching items.

HOWARD CARTER	DIG
GLASS JAR	TREASURE
FOSSIL	WATERSHIP DOWN
PROSPECTOR	KING TUT
"MINNOW"	TERRARIUM
HOLE	GOLD
KING ARTHUR	1849
RABBITS	MUSEUM
MRS. FRISBY	SKY
CONSTELLATIONS	PIGS
GOLD RUSH	THE SLEEPERS
LEONARD WOOLLEY	RATS
TOY BEAR	TOMB
THE MELLOPS	UR
PYRAMID	CORDUROY

(You may duplicate this page for an extra puzzle . . .)

DIG FOR IDEAS IN CHILDREN'S BOOKS

(for display, activities, reading lists and more)

FIRST DIG A HOLE - Excavations - Gardens - Etc.

Burton, Virginia Lee. MIKE MULLIGAN AND HIS STEAM SHOVEL. Houghton, 1939.
Cutler, Katherine. GROWING A GARDEN INDOORS OR OUT. Lothrop, 1973.
Paul, Aileen. KIDS GARDENING: A FIRST INDOOR GARDEN BOOK FOR CHILDREN. Doubleday, 1972.
Fenten, D.X. GARDENING...NATURALLY. Watts, 1973.
Hoban, Tana. DIG, DRILL, DUMP, FILL. Morrow, 1975.
Hoke, John. TERRARIUMS. Watts, 1972.
Kraus, Ruth. A HOLE IS TO DIG. Harper, 1952.
Macaulay, David. UNDERGROUND. Houghton, 1976.
Wilbur, Richard. DIGGING FOR CHINA. Doubleday, 1970.

DIG FOR RICHES

Baker, Betty. THE SPIRIT IS WILLING. Macmillan, 1974.
Blassingame, Wyatt. DIVING FOR TREASURE. Macrae Smith, 1973.
Burgess, Robert F. MYSTERY OF MOUND KEY. World, 1966.
Burgess, Robert F. SINKINGS, SALVAGES, AND SHIPWRECKS. American Heritage, 1970.
Corbett, Scott. CAPTAIN BUTCHER'S BODY. Little, 1976.
Edmonds, Walter D. BERT BREEN'S BARN. Little, 1975.
Fleischman, Sid. BY THE GREAT HORN SPOON. Little, 1963.
Fleischman, Sid. THE GHOST IN THE NOONDAY SUN. Little, 1965.
Fleischman, Sid. JINGO DJANGO. Little, 1971.
Garfield, Leon. JACK HOLBORN. Pantheon, 1965.
Haywood, Carolyn. EDDIE'S PAY DIRT. Morrow, 1953.
Holman, Felice. ELIZABETH THE TREASURE HUNTER. Macmillan, 1964.
Honness, Elizabeth H. MYSTERY OF THE PIRATES'. Lippincott, 1966.
McClung, Robert. TREASURES IN THE SEA. National Geographic Society, 1972.
McNeer, May. THE CALIFORNIA GOLD RUSH. Random, 1950.
McNeer, May. THE ALASKA GOLD RUSH. Random, 1960.
Madison, Arnold. TREASURE HUNTING. Hawthorn, 1974.
Marx, Robert F. PIRATE PORT. World, 1967.
Moody, Ralph. SILVER AND LEAD. Macmillan, 1961.
National Geographic Society. UNDERSEA TREASURE. Nat. Geog. Soc., 1974.
Nesbit, E. STORY OF THE TREASURE SEEKERS. Coward
Parish, Peggy. KEY TO THE TREASURE. Macmillan, 1966.
Parish, Peggy. PIRATE ISLAND ADVENTURE. Macmillan, 1975.
Pearce, Phillipa. THE MINNOW LEADS TO TREASURE. World, 1958.
Pyle, Howard. HOWARD PYLE'S BOOK OF PIRATES. Harper, 1921.
Reid, Eugenie. MYSTERY OF THE CARROWELL NECKLACE. Lothrop, 1965.
Stahl, Ben. BLACKBEARD'S GHOST. Houghton, 1965.
Stevenson, Robert L. TREASURE ISLAND.
Villiard, Paul. GEMSTONES AND MINERALS. Winchester, 1974.
Waldron, Ann. THE LUCKIE STAR. Dutton, 1977.
Wibberley, Leonard. FLINT'S ISLAND. Farrar, 1972.

DIGGING UP HISTORY - Archeology - Dinosaurs

Brandenberg, Aliki. FOSSILS TELL OF LONG AGO. Crowell, 1972.
Branley, Franklyn M. MYSTERY OF STONEHENGE. Crowell, 1969.
Braymer, Marjorie. THE WALLS OF WINDY TROY. Harcourt, 1960.
Curry, Jane Louise. THE SLEEPERS. Harcourt, 1968.
Deiss, Joseph J. THE TOWN OF HERCULES. Houghton, 1974.
Epstein, Samuel. MR. PEALE'S MAMMOTH. McCann, 1977.
Facklam, Margery. FROZEN SNAKES AND DINOSAUR BONES. Harcourt, 1976.
Freeman, Mae. FINDING OUT ABOUT THE PAST. Random, 1967.
Glubok, Shirley. ART AND ARCHAEOLOGY. Harper, 1966.
Hamblin, Dora J. POTS AND ROBBERS. Simon, 1970.
Hilton, Suzanne. WHO DO YOU THINK YOU ARE? DIGGING FOR YOUR FAMILY ROOTS, Westminster, 1976.
Jesseys, Ronald F. WONDERFUL WORLD OF ARCHEOLOGY. Doubleday, 1968.
Keen, Martin. HUNTING FOSSILS. Messner, 1970.
Leighton, Margaret. THE OTHER ISLAND. Farrar, 1971.
McDermott, Gerald. VOYAGE OF OSIRIS, A MYTH OF ANCIENT EGYPT. Windmill/Dutton, 1977.
Pace, Mildred M. WRAPPED FOR ETERNITY. McGraw, 1967.
Silverberg, Robert. THE MAN WHO FOUND NINEVEH. Holt, 1964.
Silverberg, Robert. THE MASK OF AKHNATIN. Macmillan, 1965.
Silverberg, Robert. TO THE ROCK OF DARIUS. Holt, 1966.
Streatfeild, Noel. THE BOY PHAROAH, TUTANKHAMEN. Michael Joseph, 1977.
Swinburne. BEHIND THE SEALED DOOR. Sniffen Court/Atheneum, 1977.
Sykes, Pamela. BILLY'S MONSTER. Nelson, 1971.
Weitzman, David. MY BACKYARD HISTORY BOOK. Little, 1975.
Wise, William. THE TWO REIGNS OF TUTANKHAMEN. Putnam, 1964.
Woolley, Sir Charles. DISCOVERING THE ROYAL TOMBS AT UR. Macmillan, 1969.

THEY DIG THEIR OWN HOMES - Burrowing Animals

Adams, Richard. WATERSHIP DOWN. Macmillan, 1972.
Alston, Eugenia. COME VISIT A PRAIRIE DOG TOWN. Harcourt, 1976.
Baker, Betty. DUPPER. Morrow, 1976.
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DIG DEEP - Caves - Tunnels

Bosworth, J. Allan. ALL THE DARK PLACES. Doubleday, 1968.
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Freeman, Don. BEADY BEAR. Viking, 1954.
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LeGuin, Ursula. TOMBS OF ATUAN. Atheneum, 1970.
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Mohr, Charles E. THE LIFE OF THE CAVE. McGraw, 1966.
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Ungerer, Tomi. THE MELLOPS GO SPELUNKING. Harper, 1963.

DIG INTO SOMETHING NEW - Hobbies - Crafts - Etc.

Cadwallader, Sharon. COOKING ADVENTURE FOR KIDS. Houghton, 1974.
Chessler, Bernice. DO A ZOOM-DO. Little, 1975.
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Some Current Resources

(State Library call numbers are shown)

STORYTELLING

Bauer, Caroline Feller. HANDBOOK FOR STORYTELLERS. ALA, 1977. Includes a variety of programs and methods of introducing literature to children - not storytelling alone.

372.64 - Bau

Committee on Participation Stories/Missouri Library Association, Children's Services Round Table. HELP TELL THE STORY. Missouri Library Association, 1977.

PAM

Larrick, Nancy. "Poetry in the Story Hour," TOP OF THE NEWS, (January, 1976), pp. 151-161.

McConnell, Anne. "Promote Picture Books," SCHOOL LIBRARY JOURNAL, (March, 1976), p. 86.

Vermont Department of Libraries. STORIES IN MOTION. 16mm film. A refresher in different types of story techniques and library activities. Excellent inservice training item.

FILM

Tashjian, Virginia. WITH A DEEP SEA SMILE: STORY HOUR STRETCHES FOR LARGE OR SMALL GROUPS. Little, 1974.

J808.8 - Tas

Ziskind, Sylvia. TELLING STORIES TO CHILDREN. Wilson, 1976.

372.64 - Zis

PROGRAMS & OTHER ACTIVITIES

Blake, Jim. THE GREAT PERPETUAL LEARNING MACHINE: BEING A STUPENDOUS COLLECTION OF IDEAS, GAMES, EXPERIMENTS, ACTIVITIES AND RECOMMENDATIONS FOR FURTHER EXPLORATION. Little, 1976.

372.5 - Bla

Cyporyn, Dennis. THE BLUEGRASS SONGBOOK. Macmillan, 1972.
J784.4 - Cyp

Emberly, Ed. ED EMBERLY'S GREAT THUMBPRINT DRAWING BOOK. Little, 1977. $4.95.

Ferretti, Fred. THE GREAT AMERICAN BOOK OF SIDEWALK, STOOP, DIRT, CURB AND ALLEY GAMES. Workman, 1975.
790

Hoke, John. TERRARIUMS. Watts, 1972.
J574.074 - Hok

Hurwitz, Abraham B. & Goddard, Arthur. GAMES TO IMPROVE YOUR CHILD'S ENGLISH. Simon, 1969.
372.6 - Hur

Jarrett, Merrick. "Singalong! A Folk Music Program for Children," TOP OF THE NEWS, (January, 1974), pp. 150-156.

Kayatta, Ken. SUCCESSFUL TERRARIUMS. Houghton, 1975.
635.98 - Kay

Langstaff, Nancy. JIM ALONG, JOSIE: A COLLECTION OF FOLK SONGS AND SINGING GAMES FOR YOUNG CHILDREN. Harcourt, 1970.
J784.6 - Lan

Lynch, John. HOW TO MAKE COLLAGES. Viking, 1961.
751.4 - L

Rockwell, Anne. GAMES (AND HOW TO PLAY THEM). Crowell, 1973. Traditional, nostalgic games, intriguingly illustrated, from "Button, Button," to "Red Rover."
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Schwartz, Alvin. TOMFOOLERY: TRICKERY AND FOOLERY WITH WORDS. Collected from American folklore. Lippincott, 1973.
J398.6 - Sch

Slade, Richard. MODELING IN CLAY, PLASTER, AND PAPIER MACHE. Lothrop, 1968.

J731.4 - Sla

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J745.5 - Sim

Wiseman, Ann. MAKING THINGS: THE HANDBOOK OF CREATIVE DISCOVERIES. Little, 1973.

J745.5 - Wis

PUBLICITY

Coplan, Kate. EFFECTIVE LIBRARY EXHIBITS, rev. 2nd ed. Oceana, 1974.

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Horn, George F. VISUAL COMMUNICATION: BULLETIN BOARDS, EXHIBITS, VISUAL AIDS. Davis Pub./Sterling, 1973.

371.335 - Hor

Posner, Marcia. "PP & PR - Two Keys to Circulation Success," SCHOOL LIBRARY JOURNAL, (February, 1976), pp. 15-19.

BACKGROUND & PHILOSOPHY

Broadman, Muriel. UNDERSTANDING YOUR CHILD'S ENTERTAINMENT: HOW PARENTS CAN DEVELOP STANDARDS FOR THEIR CHILDREN AND THEMSELVES. Harper, 1977.

790.2 - Bro

Cote, Catherine A. "Great Children's Books - for Adults," SCHOOL LIBRARY JOURNAL, (January, 1976), p. 29.

Fader, Daniel. THE NEW HOOKED ON BOOKS. Berkeley Medallion, 1976; Putnam, 1977.

028.5 - F

Oliver, Marvin E. MAKING READERS OF EVERYONE. Kendall/Hunt, 1976.

372.41 - Oli

FILM COMPANY ADDRESSES

To request films and/or price information, write to the addresses below, or contact a local distributor.

ACI Films
35 West 45th Street
New York, NY 10036

AIMS Films
626 Justin Avenue
Glendale, CA 91201

BFA Educational Media
2211 Michigan Avenue
Santa Monica, CA 90406

Churchill Films
662 North Robertson Blvd.
Los Angeles, CA 90069

Coronet Instructional Media
369 W. Erie Street
Chicago, IL 60610

Walt Disney Educational Media
(Productions)
500 South Buena Vista Street
Burbank, CA 91521

Encyclopedia Britannica Ed. Corp.
425 North Michigan Avenue
Chicago, IL 60611

Films Incorporated
Dist. Off: 5589 New Peachtree Rd.
Atlanta, GA 30341

Learning Corporation of America
1350 Avenue of the Americas
New York, NY 10019

McGraw-Hill Films
1221 Avenue of the Americas
New York, NY 10020

National Film Board of Canada
1251 Avenue of the Americas
New York, NY 10020

Paramount-Oxford Films
5451 Marathon Street
Hollywood, CA 90038

Phoenix Films
470 Park Avenue South
New York, NY 10016

Pyramid Films
Box 1048
Santa Monica, CA 90406

Televisuals, Ltd.
4224 Ellenita Avenue
Tarzana, CA 91356

Texture Films
1600 Broadway
New York, NY 10016

Weston Woods
Weston, Connecticut 06880

TO REQUEST FILMS FROM THE STATE LIBRARY:

Audio Visual Section
State Library of Florida
R.A. Gray Building
Tallahassee, FL 32304

(*See next page . . .*)

ORDERING FILMS

In its first season of operation, the State Library Film Section asks your patient indulgence!

For the SRP, your requests will be honored for only two films for each library. Please state your 1st, 2nd, & 3rd choice and specify date to be shown. It is wise to have a backup program arranged.

If your library has not received the State Library film request forms, use these below to make your SRP requests.

* * *

FILM REQUEST - SRP 1978

Library _____

Person Requesting _____

Phone Number _____

Date of Showing _____

Films Desired:

1st choice _____

2nd choice _____

3rd choice _____

FILM REQUEST - SRP 1978

Library _____

Person Requesting _____

Phone Number _____

Date of Showing _____

Films Desired:

1st choice _____

2nd choice _____

3rd choice _____

** FILMS **

(See note and request procedure on page ahead)

* On order or already in State Library Film Collection

Digging for Answers

* ABYSS
Phoenix Films; 1974; 17 minutes; color. Junior High - Up.

Amazing mountaineering feat up the face of solid rock by two Frenchmen in the Dolomites. This is a re-enactment of exceptional suspense at the actual site.

ANIMAL ARCHITECTURE
BFA Educational Media; 9 minutes; color; $135 purchase, $15 rental. Intermediate - Junior High.

How snails, birds, beavers, prairie dogs, insects, etc. build their homes. Nice nature photography and a bit about animal life. Special interest for nature study.

ARCHAEOLOGICAL DATING
Encyclopedia Britannica Educational Corp.; 18 minutes; color; $220 purchase. Junior High - Up.

Filmed at a northern New Mexico site, this is a fairly technical explanation of how various archeological "finds" can be dated. Includes tree-ring dating, stratigraphy, and chemical dating. Books on archeology and other investigative techniques could be introduced for older children.

THE BIG DIG (FOR LITTLE PEOPLE)
Televisuals Ltd.; 15 minutes; color; $190 purchase, $20 rental. Intermediate - Junior High.

Shortened version of the award-winning archeological film set at the excavation in Gezer, Israel and concentrating on ancient civilizations of Philistines. Shows methods of the dig and somewhat technical avenues of research.

* DIGGING INTO THE PAST
Coronet Instructional Media; 14 minutes; $210 purchase. Intermediate-Up.

Young people on an archeological expedition near St. Louis, Missouri, explore the culture of the Hopewell Indians. Partly narrated by the kids, it is an interesting introduction to archeology with career implications. Could be used in programs on Indians, and with the book, My Backyard History, by David Weitzman, (Little), or to spark interest in local history.

EARLY MAN IN NORTH AMERICA
Films Incorporated; 12 minutes; $175 purchase, $20 rental. Junior High - Up.

More adult approach to archeology focuses on the conflict between the needs of modern man and research on the past.

* FOXFIRE
McGraw-Hill Films; 1974; 21 minutes; color. Junior High - Up.

How high school students in Rabun Gap, Georgia, explore the old folk skills of Appalachia by interviewing their elders and publisning the results in a now famous magazine: FOXFIRE.

* GREAT BLUE HERON
Coronet Instructional Media; 13 minutes; color; $200 purchase. Intermediate - Up.

Nesting and raising of young in a Missouri heronry where the great blues come from the South to nest during the summer. Good narration by a young man naturalist. Wildlife, nature study, Florida interest.

* HANG GLIDING: THE NEW FREEDOM
Paramount-Oxford Films; 1974; 9 minutes; color. Junior High - Up.

A beautiful look at the sport from pointers for beginners to the breathtaking grace of the advanced glider.

* HOW TO TRAIN A PUPPY AND LIVE HAPPILY EVER AFTER
AIMS Films; 13 minutes; color; $250 purchase. Intermediate - Up.

Family chooses a basset hound pup. Animation with a humorous touch is introduced to emphasize basic points in care and steps in training. Pet program.

* IN SEARCH OF BIGFOOT
Pyramid Films; 24 minutes; color; $350 purchase. Intermediate - Up.

Scientific exploration of the possibility of such a creature has high interest. While it is in keeping with the mood, the picture does seem dark in a few parts. Legendary creatures, other scientific searches.

* IN SEARCH OF THE MUMMY'S CURSE
Pyramid Films; 24 minutes; color. Junior High - Up.

Plays up the so-called "curse" of death to those who disturb the remains of King Tutankhamen and traces other Egyptian superstitions that are said to reach across time into the present day. Some views of deteriorating mummy.

* ME AND YOU KANGAROO
Learning Corporation of America; 19 minutes; color; $265 purchase, $25 rental. Primary - Intermediate.

A young boy in Australia raises a baby kangaroo, then must set it free. Good for nature programs, programs on other countries, problems of wild animals as pets, etc.

* SOOPERGOOP
Churchill Films; 13 minutes; color; $205 purchase, $18 rental. Primary - Junior High.

An irreverent foray into elementary consumer education. Features animated cartoon animals working on a TV cereal commercial. Good for family program, or to promote discussion of advertising tactics.

* STRIP MINE TRIP
Churchill Films; 1972; 11 minutes. Junior High - Up.

Different voices (mine operators, environmentalists) present pros and cons of strip mining as the raw visual shows one continuous low altitude shot of 15 miles strip mined for coal in Kentucky.

WONDERS IN YOUR OWN BACK YARD
Churchill Films; 11 minutes; color; $155 purchase. Primary - Intermediate.

Preschool children (multi-ethnic) explore a backyard, finding worms, sow bugs, grasshoppers, spiders, caterpillars, etc. Libraries may prefer the similar CELEBRATION OF LIFE (National Film Board of Canada). Use for beginning nature study, with simple books like Eric Carle's THE VERY HUNGRY CATERPILLAR.

* WOLF PACK
National Film Board of Canada; 20 minutes; color; $265 purchase, $30 rental. Intermediate - Junior High.

Beautiful and authentic nature film traces the life of the wolf pack in the far north through the four seasons. Emphasizes the pattern of the natural scheme of things and the problems of survival. Includes very brief mating and birth scenes. Uses: wildlife program, survival discussion, general. Book talk suggestion: JULIE OF THE WOLVES by Jean George.

DIG IN to Favorite Stories

* APT. 3
  Weston Woods; 8 minutes; color; $120 purchase, $10 rental. Primary - Intermediate.

The iconographic technique suggests more motion than usual and the harmonica music background also lends continuity. Uses: rainy day story, city life, Keats festival (DIG IN to Keats?). Maybe you could get a local harmonica virtuoso to spark your program - or how about records? Possibility for more mature discussion of how the boys will relate to the mans' blindness.

* ATTIC OF THE WIND
  Weston Woods; 6 minutes; color; $160 purchase, $10 rental. Primary.

Iconographic presentation of the book by Doris Lund, illustrated by Ati Forberg (1966). Arty but static. Poetic text comes across very well. Poetry programs, arts/crafts.

* CAPS FOR SALE
  Weston Woods; 1966; 5 minutes; color. Preschool - Primary.

Uses illustrations from the book of the same title by Esphyr Slobodinka, about a peddler of caps who wakes from a nap to discover that all his caps have been stolen by monkeys.

* THE CASE OF THE COSMIC COMIC
  Weston Woods; 1976; 28 minutes; color. Intermediate - Junior High.

Dramatizes the sequence from Robert McCloskey's HOMER PRICE when Homer, Freddy, and little Louis meet Freddy's idol Super-Duper in person at the Centerburg Movie Theater.

* THE CAT IN THE HAT
  BFA Educational Media; 1972; 25 minutes; color. Preschool - Primary.

Uses animation and the voice of Allen Sherman to recreate the Dr. Seuss story of a cat who appears at the home of two children while their mother is away and creates havoc.

* CHARLIE NEEDS A CLOAK
  Weston Woods; 8 minutes; color; $150 purchase, $10 rental. Preschool-Primary.

Colorful animation, not photography, from the DePaola picture book. Italian tarantella musical background. A freshly shorn sheep follows Charlie through every stage in processing its wool into a new red cloak, always trying to take back its fleece no matter what form.

* DOUGHNUTS
Weston Woods; 1963; 26 minutes; color. Intermediate - Junior High.

The famous story about Homer Price's resourcefulness, telling how he saves the day when Uncle Ulysses' automatic doughnut machine will not shut off. Based on the book by Robert McCloskey.

* DRUMMER HOFF
Weston Woods; 1969; 5 minutes; color. Preschool - Primary.

Uses animated paper cutouts, lively music and folk verse to tell the story of building and firing a cannon.

* EVAN'S CORNER
BFA Educational Media; 1969; 23 minutes; color. Primary - Intermediate.

Evan lives in a crowded urban ghetto in a two-room flat with seven other members of his family. He longs for a place all to himself. With love and wisdom, his mother helps Evan select one corner in their home for his own. Yet something is missing. Evan learns: to be happy we cannot live alone in a "corner," but must be willing to step out and help others.

* FERDINAND THE BULL
Walt Disney Productions; 8 minutes; color. Preschool - Primary.

Ferdinand is a bull who would rather inhale the fragrance of sweet-smelling flowers than bask in the glamor of the arena, much to the chagrin of the promoters.

* GREEN EGGS AND HAM
BFA Educational Media; 1974; 9 minutes; color. Preschool - Primary.

Sam I Am is a persistent character eagerly trying to convince an acquaintance to taste his plate of green eggs and ham. Sam's diligence finally pays off - the dish sampled is found to be delicious! From DR. SEUSS ON THE LOOSE.

* IRA SLEEPS OVER
Phoenix Films; 17 minutes; color; $250 purchase. Preschool - Primary.

A little boy who is going to sleep over with a friend (next door) for the first time cannot decide whether or not to take his teddy bear. Live action from the book by Bernard Waber (Houghton, 1972). Family and personal relationships are well done. Stories of friendship and toy bears. Could be shown to 4th and 5th graders in a spirit of "remember when."

* MADELINE
Learning Corporation of America; 8 minutes; color. Preschool - Primary.

An animated version of the book by Ludwig Bemelmans, about a little girl at a boarding school in Paris who always went about with 11 other girls in "two straight lines." She becomes the envy of her companions when she goes to the hospital for an operation.

* MANY MOONS
McGraw-Hill Films; 1975; 13 minutes; color. Primary - Intermediate.

An animated motion picture based on the story by James Thurber. A ten-year-old princess falls ill of a surfeit of raspberry tarts. In order to help her get well, the royal court must capture the moon for her.

* MIKE MULLIGAN AND HIS STEAM SHOVEL
Weston Woods; 1968; 12 minutes; color. Preschool - Primary.

Uses the pictures in Virginia Lee Burton's book as the visuals and the written story as the narration. Tells how Mike and his steam shovel find a place in society after electric and diesel shovels replace the steam ones.

* PADDLE TO THE SEA
National Film Board of Canada; 1967; 28 minutes; color. Primary - Intermediate.

Based on the story by H.C. Holling, this live action films the journey of a toy boat, carved into the shape of a canoe with a man in it. The boat was carved by an Indian boy from a log and he christens it "Paddle." The toy canoeman's journey takes him from Canada's northern forest downstream to the Atlantic Ocean.

* RABBIT HILL
McGraw-Hill Films; 1968; 53 minutes (2 reels); color. Primary - Intermediate.

Based on the book by Robert Lawson, this is an animal story about little Georgie, his rabbit family and their animal friends who live on Rabbbit Hill and their concern about the "new folks" moving into the big house who plant a big garden. This live action children's classic is narrated by Burl Ives, and the animals retain their characteristics throughout, while the human element is kept to a minimum.

* REALLY ROSIE
Weston Woods; 26 minutes; color; $365 purchase, $35 rental. Preschool - Intermediate.

Rosie convinces the neighborhood nutshell kids to perform screen tests for a make-believe movie in which she will star. Animated film based on the book of the same title by Maurice Sendak. The characters from the Nutshell Library, consisting of the books, ALLIGATORS ALL AROUND, CHICKEN SOUP WITH RICE, ONE WAS JOHNNY, PIERRE, and THE SIGN ON ROSIE'S DOOR are brought together and animated. Sendak's poems are sung by Carole King. Made for TV with simple, catchy dialogue and action.

* ROSIE'S WALK
  Weston Woods; 1970; 5 minutes; color. Preschool - Primary.

An animated version of the book by Pat Hutchins, in which Rosie the Hen, who is not aware that a fox is stalking her on her daily walk, just keeps walking along to the tune of "Turkey in the Straw," not realizing that she has led the fox from one disaster to another.

* RUFUS M. TRY AGAIN
  BFA Educational Media; 13 minutes; color; $195 purchase. Primary, Adult.

First chapter of the Estes book in which Rufus tries to get a library card. The stereotyped librarian and outdated library procedures will take some explaining in this period piece, but Rufus is a charmer. Might do for a staff refresher on projecting the library image, or use to introduce the Estes books.

* SAM, BANGS AND MOONSHINE
  BFA Educational Media; 15 minutes; color; $220 purchase. Intermediate - Up.

Characterization, setting and mood are combined to star in this live action production which brings the Eveline Ness Caldecott Award alive. Two scenes depicting Sam's imagination are somewhat "cardboardy" and Sam's voice may fail to emphasize a few key words, but the overall effect is superior. Use to introduce simple fantasy, pets (the cat who plays Bangs is a prize and the briefly seen gerbil - baby kangaroo - after all a "burrowing animal" for SRP!) and, of course, the book itself.

* STUART LITTLE
  McGraw-Hill Films; 1965; 52 minutes (2 reels). Intermediate - Junior High.

The world of Stuart Little, a mouse born into a human family, is brought to life when a tiny mouse doll is shown joining a real family of father, mother, brother and cat. Almost all of the sequences in E.B. White's book are filmed. A delightful viewing experience without hidden meanings or moralizing. Animals, legends, stories.

* THE THREE ROBBERS
Weston Woods; 1972; 6 minutes; color. Primary.

Depicts, through animation, Tomi Ungerer's book about three robbers who terrify the countryside. Shows the robbers meeting Tiffany, an orphaned girl, whose golden charm persuades them to use their plundered treasure to buy a castle and provide a home for all the abandoned children in the area.

* THE UGLY DUCKLING
Walt Disney Productions; 1939; 12 minutes; color-b&w. Primary.

The touching fairy tale by Hans Andersen about the rejected duckling who turns into a beautiful swan.

* WHERE THE WILD THINGS ARE
Weston Woods; 1975; 6 minutes; color. Preschool - Primary.

An animated film based on the book by Maurice Sendak. Max, a small boy given to mischief, takes a magical, nighttime trip to where the wild things live.

* WHISTLE FOR WILLIE
Weston Woods; 1965; 6 minutes; color. Preschool - Primary.

Based on the illustrations and text of the book by Ezra Jack Keats, this is about a little black boy, Peter, who wants very much to be able to whistle for his dog, Willie, the way the big boys do. He struggles with this seemingly simple art and finally succeeds.

DIG IN to Folk Tales

* ANANSI THE SPIDER
Texture Films; 1969; 10 minutes; color. Primary - Intermediate.

The animated adventures of the sunning spider Anansi, trickster-hero of the Ashanti people of Ghana, Africa. Animator Gerald McDermott depicts the story of the spider's tumble into trouble, his rescue by his six talented sons and a parable on the origin of the moon.

* ARROW TO THE SUN
Texture Films; 12 minutes; color; $180 purchase. Primary - Intermediate.

Gerald McDermott's animated interpretation of a southwestern U.S. Indian legend about a boy who goes on a dazzling voyage to the sun in search of his father, the Lord of the Sun.

* THE BIRD, THE FOX, AND THE FULL MOON
Texture Films; 11 minutes; color; animated; $170 purchase, $20 rental. Primary - Intermediate.

South American folktale of an industrious bird who outwits a lazy fox each harvest season. Poster-type collages; narrator's Latin accent lends interest for Spanish-speaking audiences. Earth theme - planting, etc.

* BREMEN TOWN MUSICIANS
Films Incorporated; 1972; 16 minutes; color. Preschool - Primary.

Puppet story of Donkey, Dog, Cat and Rooster, all too old to be of further service to their masters, who decide to run away from home to become famous musicians in the town of Bremen.

* THE HAPPY OWLS
Weston Woods; 1969; 6 minutes; color. Preschool - Primary.

The wise legend of two owls who explain the source of their happiness to quarreling barnyard fowl is based on Celestino Piatti book.

* THE LEGEND OF SLEEPY HOLLOW
Pyramid Films; 1972; 14 minutes; color. Intermediate - Junior High.

Spiced with humor and tension, this is an animated version of Washington Irving's classic story of the stork-like school master Ichabod Crane and his encounter with the spectral spirit which haunts Sleepy Hollow. Narrated by John Carradine.

* THE LITTLE ROOSTER WHO MADE THE SUN RISE
Coronet Films; 11 minutes; color. Preschool - Primary.

Colorful animated cartoon. The little rooster discovers that his crowing does not really make the sun rise, but he acquires great pride in doing his job of waking his farmyard friends.

* THE LOON'S NECKLACE
Encyclopedia Britannica Educational Corporation; 1949; 10 minutes; color. Intermediate - Junior High.

An Indian legend of how the loon, a water bird, receives his distinguished neckband. Authentic ceremonial masks, carved by Indians of British Columbia, establish the characters of the story and clearly portray the Indians' sensitivity to the moods of nature. Rich color photography, good narration, and effective background music.

* THE MAGIC TREE
Texture Films; 1970; 10 minutes; color. Primary - Intermediate.

Rich colors and angular shapes are used in telling this African folk tale by Gerald McDermott, about a homely, unloved boy who leaves home and comes upon a magic tree that bestows on him beauty, riches and a princess for a wife. The tree vows him to secrecy in exchange for these gifts, but the boy, too eager to display his good fortune, reveals the secret and loses all that he had gained.

* MR. FROG WENT A COURTIN'
Films Incorporated; 11 minutes; color; $90 purchase, $20 rental. Preschool - Primary.

Very attractive collage-type animation enhances this version of the traditional folksong. Preschool story hours, folk songs, or sing alongs.

* PAUL BUNYAN
BFA Educational Media; 11 minutes; color; animated; $155 purchase. Primary - Intermediate.

Folksy narration in this tall tale. Usable but many libraries prefer the Pyramid Films version, LEGEND OF PAUL BUNYAN.

* A STORY, A STORY
Weston Woods; 1973; 10 minutes; color; animated. Primary.

Haley's African folk tale. Richly textured woodcut illustrations to tell the story of Nyame, the Sky God, who owned all the stories of the world, and how Anansi, the Spider Man, is presented with a series of seemingly impossible tasks to perform, in exchange for some of these stories.

* TIKKI TIKKI TEMBO
Weston Woods; 1974; 9 minutes; color. Preschool - Primary.

Uses illustrations and text from the book by Arlene Mosel and Blair Lent to relate the Chinese folk tale about Tikki Tikki Tembo who falls into a well, and the reason why parents today give their children little short names rather than great long names.

* WHY THE SUN AND THE MOON LIVE IN THE SKY
ACI Films; 1970; 11 minutes; color. Primary - Intermediate.

Based on the book by Blair Lent and Elphinstone Dayrell. This authentic legend of eastern Nigeria is brought to life by collage animation and a specially composed score. Long ago, when the Sun and Moon lived on land, they invited their friend, the Water, to visit them. He warned them that he would bring his people, who were numerous, with him, so they built a big new house for the party. But when the Water arrived with his people, they flooded out the Sun and Moon who had to take refuge in the sky.

DIG IN to Film Fun

* ALEXANDER AND THE CAR WITH THE MISSING HEADLIGHT
  Weston Woods; 1966; 11 minutes; color. Preschool - Primary.

Animated film based on the children's book of the same title by Peter Fleischmann and Morton Schindel. Illustrated by kindergarten children and narrated by a child, the story tells of Alexander's exuberant adventure in the city, across the sea, and in Africa with his old car. Film demonstrates the free association of the child's idea of time, space, and living creatures.

* ANIMAL MOVIE
  National Film Board of Canada; 10 minutes; color; $160 purchase. Preschool - Primary.

Told in sprightly animation, this story depicts a little boy who observes the motion of one animal after another, from monkey to porpoise, and attempts to imitate each. Finally he is picked out of the water by another boy in a marvelous underwater-overwater and up-into-the-sky machine. Imaginative beginning for creative activities, animal stories.

* BOY AND A BOA
  Phoenix Films; 13 minutes; color; $225 purchase. Primary - Junior High.

A boy's pet snake gets loose in the library. Nice view of a library's services as well as information on reptiles. Could be combined with a zoo program on live reptiles or a story like "Crictor."

* CHICK, CHICK, CHICK
  Churchill Films; 12½ minutes; color; $175 purchase. Preschool - Intermediate.

Barnyard setting with lively bluegrass music in background and no commentary offers much to see in observation of chickens and other barnyard animals. Use with farm stories, games, songs, maybe even live animals.

* MOLE AND THE BULLDOZER
  Phoenix Films; 7 minutes; color; $150 purchase, $15 rental. Preschool - Intermediate.

Attractive, non-verbal film is one of an artistic Czech series. This time Mole protects his little garden against the advancing machine. Uses: "Dig In" SRP theme, conservation, general. Also, MIKE MULLIGAN AND HIS STEAM SHOVEL.

MOLE AND THE CARNIVAL
Phoenix Films; 6 minutes; color; $130 purchase, $15 rental (1 day). Preschool - Intermediate.

Mole explores the carnival grounds after the merrymaking ends, hides inside a mask when he encounters a bulldog. A lively chase follows. Tinkly, pleasant carnival music, no narration. Entertaining. Carnival stories, mask-making, general.

* MOLE IN THE ZOO
Phoenix Films; 1972; 10 minutes; color. Preschool - Intermediate.

This time the Mole goes where angels fear to tread. He seeks to aid an ailing lion by pulling his throbbing tooth. Created by the well-known Czech artist Zdenek Miler. MOLE AND THE TV also fits this theme.

PANCAKES WITH SURPRISES
Phoenix Films; 9 minutes; color. Preschool - Primary.

A cat steals the delicious pancakes a little dog has just made. As he makes more, he is interrupted by a little kitten looking for a lost ball. Thinking he has another thief on his hands, the dog goes through slapstick efforts to send the kitten away. Pancake stories, general.

* REDBALL EXPRESS
Perspective Films; 3½ minutes; color; animated; $65 purchase, $10 rental. Preschool - Primary.

Lively fiddle music as designs suggesting tracks and a train in motion are drawn directly on film.

DIG IN to Handcrafts

* PAPER CONSTRUCTION
ACI Films; 1967; 15 minutes; color. Intermediate - Up.

Demonstrates numerous examples of paper construction. Mentions the three distinct techniques of cutting, folding and scoring, and shows both the process and the product. Also stresses the importance of using these techniques imaginatively. Probably better used by adults working with children.

* THE CLAY CIRCUS
Texture Films; 12 minutes; color; $165 purchase, $20 rental. Primary - Junior High.

After viewing a small circus with various child performers, we see an artist create clay figures representing circus performers and animals. Mostly slow-moving and too long, but the film has some possibilities as an introduction to clay modeling. There are better films on the circus.

ABOUT PUPPETS

Several libraries have asked for titles of books to buy for a beginning interest in puppetry.

Adair, Margaret. DO-IT-IN-A-DAY PUPPETS FOR BEGINNERS. Day, 1964. $8.50. Quick and easy construction: paper bags, styrofoam silhouettes, etc. J791.5 - A

Adair, Margaret. FOLK PUPPET PLAYS FOR THE SOCIAL STUDIES. Day, 1972. $9.95. Good collection of folk tales in puppet script form; at end gives very brief but adequate instructions for body and papier mache head.

Boylan, Eleanor. HOW TO BE A PUPPETEER. McCall, 1970. $4.95. Once-over-lightly on a broad range of topics; three sample scripts. Geared to elementary school interest and ability.

Engler, Larry. MAKING PUPPETS COME ALIVE. Taplinger, 1972. $9.95. Excellent manual on manipulation; very brief directions for construction. 745.5922 - Eng

McLaren, Esme. MAKING GLOVE PUPPETS. Plays, Inc., 1973. $12.95. Good directions and patterns for making animal puppets; also human.

Mahlmann, Lewis. PUPPET PLAYS FOR YOUNG PLAYERS. Plays, Inc., 1974. $7.95. Scripts for 12 traditional stories; also brief directions for making and producing. 791.538 - Mah

Ross, Laura. HAND PUPPETS. Lothrop, 1969. $6.43 (also $2.95 paper). Puppets from paper bags, boxes, etc.; and crude papier mache designs. J791.53 - Ros

Tichenor, Tom. TOM TICHENOR'S PUPPETS. Abingdon, 1971. $6.95. Chatty narrative describes Nashville Public Library's ambitious puppet programs. Patterns and directions for making large stuffed puppets, mostly animal figures. 791.53 - Tic

Wall, Leonard V. THE PUPPET BOOK, 2nd ed. Faber, 1965. $8.95. Clear and comprehensive, but uses British terminology for materials. All kinds of puppets, stages, etc. (Earlier edition, THE COMPLETE PUPPET BOOK - 791.5 - W)

(Prices from 1977 Books in Print)

DIRECTIONS FOR GROUNDHOG PUPPET -- "DIGGER"

Materials:

¼ yard light tan fur fabric
2 black buttons, about ½" diameter (half round looks best)
Stuffing (optional) - polyester fluff or cotton batting
Styrofoam egg carton (white best, yellow will do)
Small piece of aluminum foil (for shovel)

Procedure:

1. Cut teeth, claws, and shovel from egg carton with manicure scissors. Cut claws from cups, teeth from flat strip that closes carton, shovel from handle. Hint: Don't cut between claws until sewn in place and turned right side out -- easier to handle.

2. Trace pattern on to heavy paper (grocery sack), following solid line. Add about 8" to bottom of each. The back is wider than the front. Cut out pattern.

3. Put pattern pieces on wrong side of fur fabric; trace around them with felt tip pen. Also draw mouth lines on wrong side. Cut out, leaving at least ½" seam allowance.

4. With manicure scissors, cut about ½" from center on each side of mouth line (just enough that you can insert teeth later). With magic marker, on right side of fabric, draw mouth line (black or dark brown) and dot for nose.

5. Pin body pieces together, fur sides together. Now unpin ends of paws and insert styrofoam claw pieces with the straight end projecting slightly beyond stitching and claws inside, cupped-in side toward front.

6. Stitch carefully on solid line all around puppet, stitching right through styrofoam at ends of paws. Be careful not to catch claws in stitching at sides of paws.

7. Trim seams to about ¼" to 3/8", closer around ears. Clip seam allowance right up to stitching (but don't cut stitching!) at neck, underarms, top and bottom of ears.

8. Turn right side out, very gently. Start at ears, then pull head through neck, then arms. Don't tug hard on styrofoam -- easy does it.

9. Stitch across bottom of ears, following line of head.

10. Sew on eye buttons. Glue or sew teeth in place, following pattern. Trim claws. If desired, stuff head lightly, leaving room for two or three fingers behind stuffing.

11. For shovel, if wanted: Cover with foil, gluing down loose edges. Sew or tie to paw, or fasten temporarily with rubber band.

-- Courtesy of Anne Boegen-Miami

DIRECTIONS FOR BEAR PUPPET

Materials:

¼ yard brown fur fabric
Small square of orange or tan felt (or polyester knit fabric)
Scrap of black felt or knit fabric
Black thread for mouth
Stuffing (optional) polyester fluff or cotton batting

Procedure:

1. Transfer pattern to heavy paper (grocery sack), adding about 8" to bottom. Cut pattern out on solid line.

2. Trace pattern outline on reverse side of fur fabric (one piece only). Cut out carefully, adding 3/8" seam allowance all around.

3. Cut pattern on dotted lines to make patterns for face, paws, ears, and tummy (complete oval). Cut from felt. Cut eyes and nose from black felt. Embroider mouth lines, glue on eyes and nose.

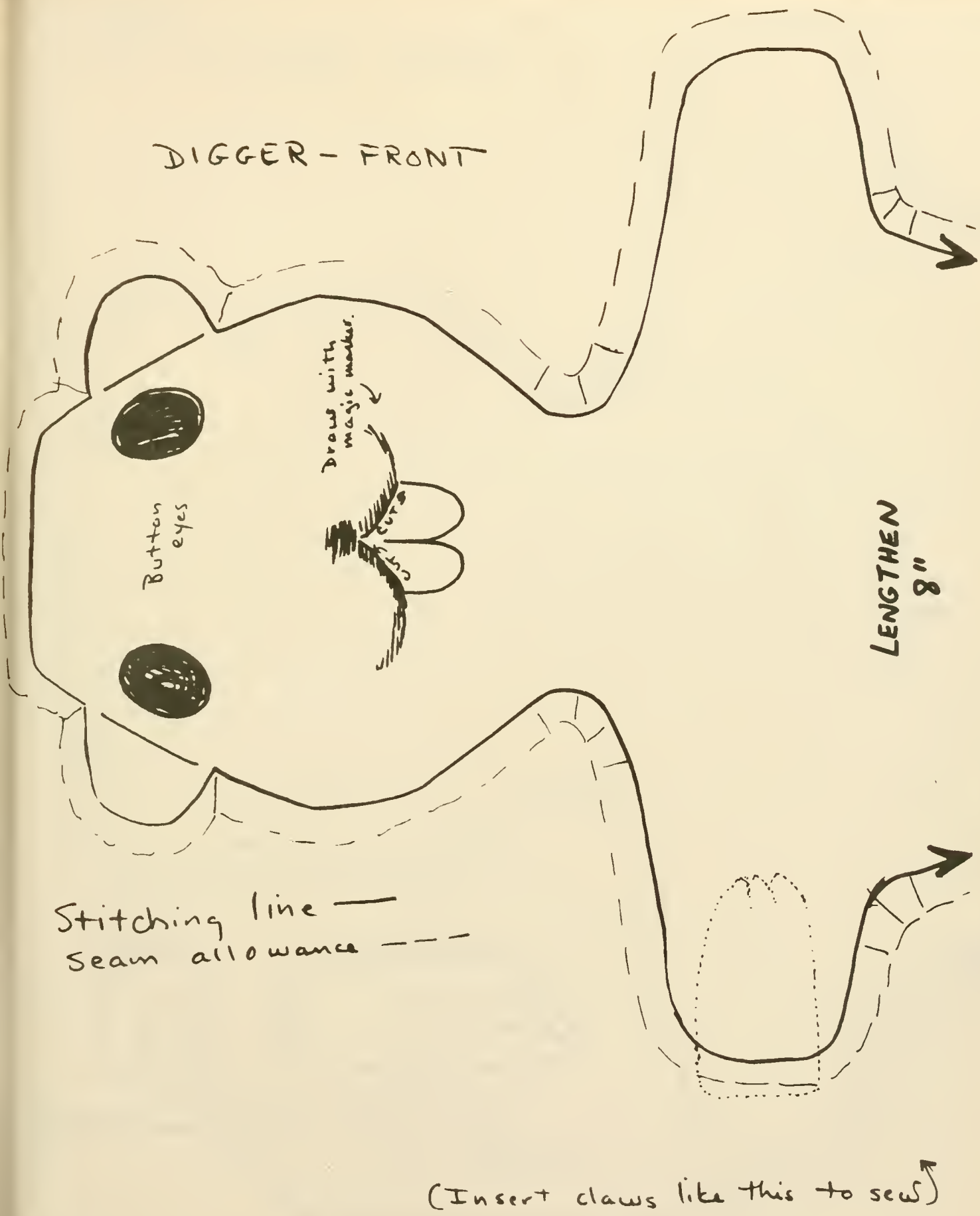
4. Turn cut-out bear piece furry side up and, following pattern, pin felt pieces in place. Carefully stitch (either zigzag or straight) all around edges of each piece.

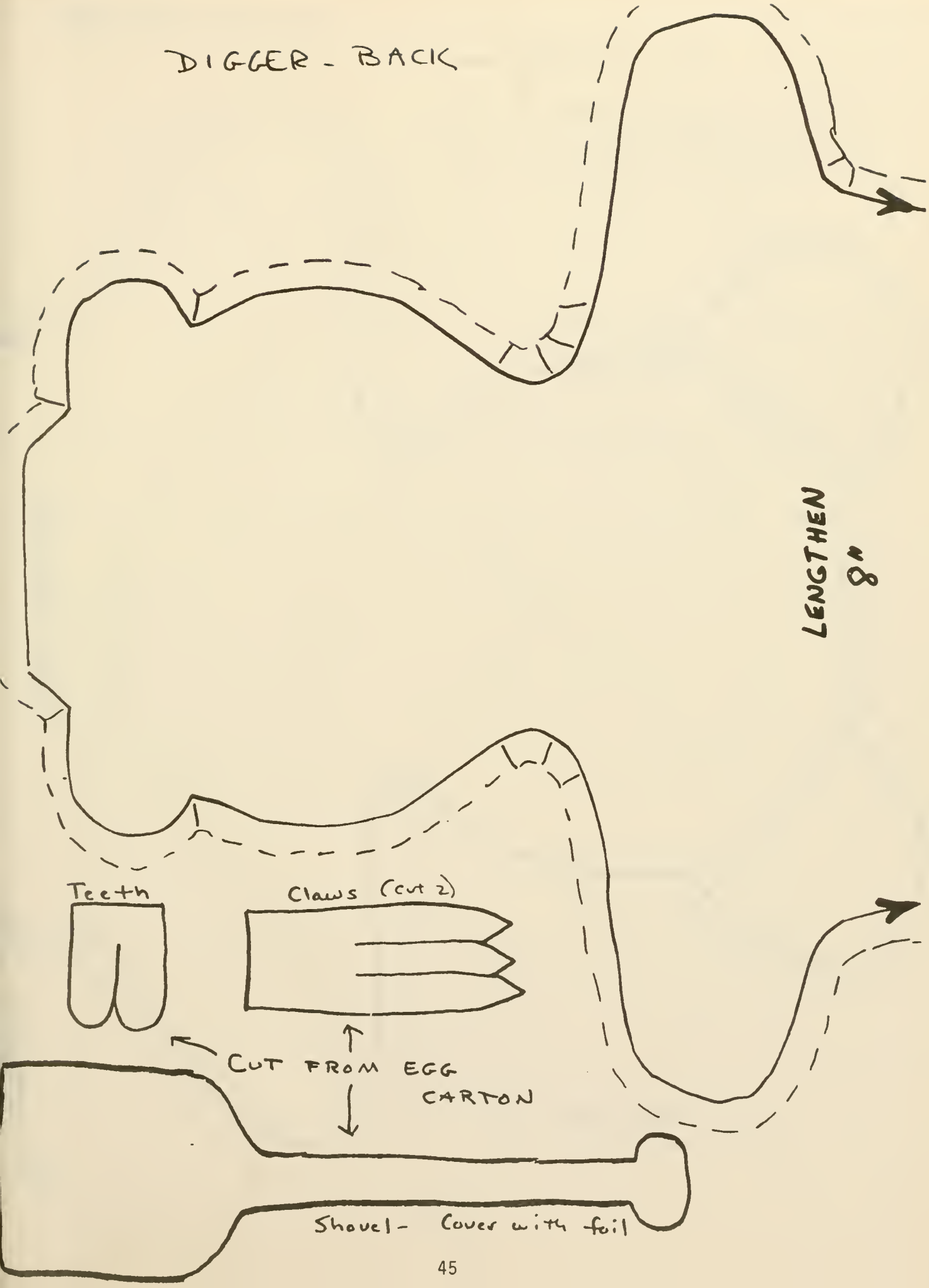
   Note: If this seems difficult, or if you don't have a sewing machine, omit this step now, and glue the pieces in place after bear is sewn together. Sewing them on gives a little more shape and is more durable, but glue will hold all right.

5. Put bear front on remaining uncut piece of fabric, furry sides together. Pin securely. Stitch all around on the solid line. Trim seams, and clip seam allowance to stitching at neck, underarms, top and bottom of ears.

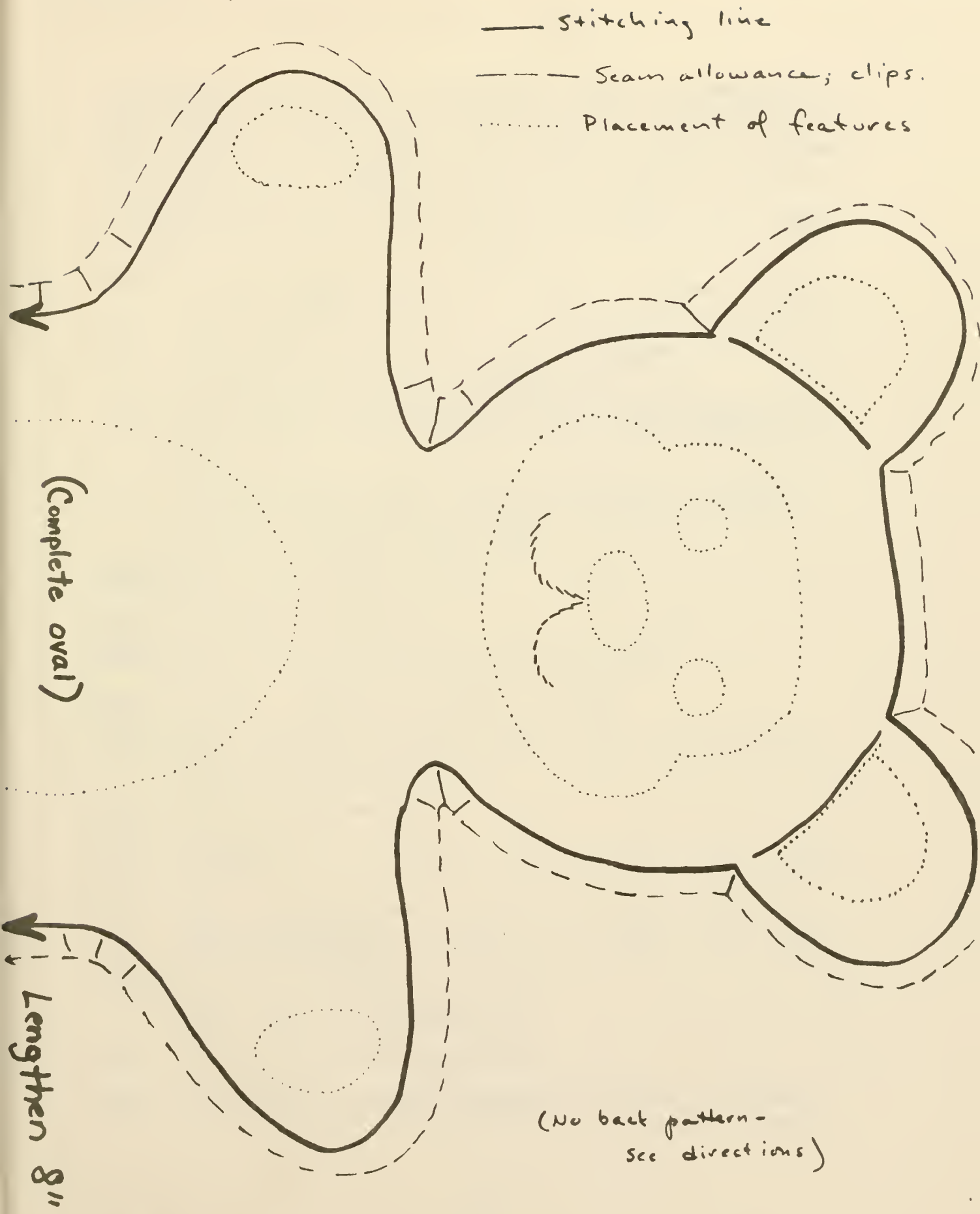
6. Turn right side out -- first ears, then head, then arms and body.

7. Stitch across bottom of ears, following line of head. Stuff head lightly, if desired, leaving room for two or three fingers in neck behind stuffing.


DIGGER - FRONT
Draw with magic marker.
Button eyes
CUT
CUT
LENGTHEN 8"
Stitching line
Seam allowance
(Insert claws like this to sew)


DIGGER - BACK
LENGTHEN 8"
Teeth
Claws (cut 2)
CUT FROM EGG CARTON
Shovel - Cover with foil

BEAR PATTERN



Suggested DIG IN Skit for Puppets

(I wouldn't bill this as a "puppet show" but it's a suggestion for using puppets. Ad lib freely, using your own favorite jokes and stories (maybe different ones each time) and try to get the children to interact with puppets also. This would be a good lead-in to using creative dramatics with children. Could also be done just as well with one puppet by having "Digger" talk to storyteller instead of to "Bear".)

No stage needed for this -- just a puppet on each hand. (Or two different people could hold and talk for puppets.)

DIGGER: Hi there, gang! How's everybody today?.... My name is Digger, and this is my pal, Bear.

Bear: Hello, folks. (To Digger) They call you Digger, huh? Guess you must really do a lot of digging, huh?

DIGGER: Do I ever! And this summer I am really going to dig in here at the library. Now's my chance to really dig in to my favorite books.

Bear: How about that? Me too. I like to read, too. And my most favorite kind of book is joke books, and riddles. Say, do you know what a 500-pound canary says?

DIGGER: What? "Here, kitty, kitty?"

Bear: No. He says, "C H E E P !"

DIGGER: That's so old. You must have been hibernating!

Bear: Oh, well. What kind of books do you like?

DIGGER: Me, I like those old stories, like... well, like Puss N Boots, or Jack the Giant Killer, or

Bear: --or The Three Bears?

DIGGER: Well, sort of. Or the Three Billy Goats Gruff. That's my most favorite.

Bear: Yeah! I know that one. You know the part where the troll and the third Billy Goat Gruff get up on the bridge? That's good! That's some fight!

DIGGER: Hey, I bet we could play that story! Do you want to? You be the troll, and I'll be the Billy Goat.

Bear: I'd rather be the Billy Goat Gruff.

DIGGER: Oh, all right. Come on, this table (or bookcase, or whatever) can be the bridge. I'll get down here, and you start across.

Bear (Goat): Trip, trap. Trip, trap.

DIGGER: Who's that tramping across my bridge?

Bear: It's me, the third Billy Goat Gruff.

DIGGER: I'm going to come and eat you up. Your brothers said you'd be a good, big meal for me.

Bear: You just try it!

DIGGER COMES UP ON "BRIDGE"

Bear: I've got two sharp spears, that will poke your eyeballs out your ears! And besides, I've four sharp stones that will crush you to bits, body and bones!

(THEY TUSSLE, GRUNT, AND CARRY ON FOR A WHILE, THEN DIGGER GOES BACK UNDER BRIDGE.)

DIGGER: Okay, you win. I'll never bother you again.

Bear: That was fun. Let's go look for more stories to act out.

DIGGER: Let's look in the 398's. They're in the corner, right behind the big desk out there. Let's both check out some books, and then we can do some more stories.

Checklist for Environment Planning

1. What special theme decoration can be done?
2. Is there enough room for the program planned?
3. Is there any way to have privacy for small groups?
4. What displays do I want for walls, bulletin boards, counter tops, free standing?
5. Is there enough ventilation?
6. Is there browsing room?
7. Is a camera handy? Use photos for display.
8. Does the storyteller have a special corner or room? A chair?
9. Do the children have a comfortable place to sit?
10. Is my area bright and cheerful?

* * *

Checklist for Outreach Planning

1. What particular group do I want to reach?
2. Are they in day-care centers, recreation centers, parks or playgrounds, other community agencies?
3. Who do I contact?
4. Can one person - staffer or volunteer - do this program on a regular basis?
5. Do they need materials "on location?"
6. What kind of transportation is involved?
7. How many to plan for?
8. Will this duplicate programs used in the library?

Checklist for Publicity Planning

** Invite staff participation - publicize within the library, director to pages **

1. How long will the program last?

2. What are the beginning and ending dates?

3. Make appointments to go to the schools (public and private) to talk about Summer Reading Programs.

4. Prepare newspaper articles for opening of SRP, end of program and any special events in between.*

5. Do I need extra printing done on posters and bookmarks?

6. Where do I want to put posters? Where will children be most likely to see them?

7. Do I want to use bookmarks in other places than schools? e.g. scout leaders, churches, recreation centers, clubs....insert in report cards?

8. Do I want to make advance contacts with radio stations even before spots arrive?

9. Do I want to make phone calls or write letters to community leaders or for certain organization newsletters?

10. Do I want to make one flyer giving program dates and content? Or have separate flyers for each program?

11. Do I want to have some of these at Adult checkout?

* Mention "this program made possible through funding under the Library Services and Construction Act."

Checklist for Personnel Planning

1. Can I get extra staff? Borrow from another department at certain hours, scheduled in advance.

2. Are there federal or local programs that might provide extra paid personnel?

3. Are there individual volunteers who could help on a regular basis?

4. Are there groups or clubs who could sponsor or help with particular projects?

5. Are there teenagers or middle elementary library users who could help with preschool programs? Perhaps arts and crafts sessions?

6. How much time will I need to spend in training them?

7. What are training helps I can use (films, books, workshops) for extra summer staff? See resource bibliography.

8. Have I alerted entire library staff about Summer Reading Program and elicited their cooperation and possible help?

Checklist for Materials Planning

1. Do I need to order new books that relate to the theme or to attract a particular age group?
2. What about paperbacks?
3. Do I need to order films? What dates?
4. Do I need materials for arts and crafts? Creative programming?
5. Do I need materials for display?
6. End of summer program?
7. Do I want to make a theme puppet and/or other puppets?
8. How attractive is my book collection? Can it be spruced up?
9. Do I have audiovisual equipment available?
10. If not, must I rent or borrow it?
11. What about a camera and film?
12. Costume for librarian?

Checklist for Program Planning

1. Will I register children by name or simply hand out materials?
2. What age groups will I plan for?
3. Which days of the week?
4. Is my scheduling consistent as to time and place for the same age group?
5. Are my programs no longer than an hour?
6. Are they built around a theme or idea?
7. Are they varied as to activity?
8. If I have craft sessions, what supplies do I need?
9. Can I plan any outreach activities?
10. Do I want to use films or slides? Local source booked well in advance?
11. Will I have materials (books, stories, records) used in the program available for checkout?
12. How about puppets? Creative dramatics?
13. Are my younger children's activities scheduled for the morning?
14. Are my group sizes appropriate for the activity?
15. Do I need to keep a record of expenses (for justification and to help in next year's planning)?
16. Have I programmed not only for different age levels but for different interests?
17. Have I done anything for the poor reader?
18. Have I taken advantage of community resources - speakers, craftpersons, authors?
19. Is my program cooperative with other existing programs for children?

Evaluation for 1978 SRP

NAME OF LIBRARY _____

ADDRESS OF LIBRARY _____

I. Name and title of person in charge of '78 DIG IN _____

_____

II. Please take a few minutes before the Summer begins to write here your objective for the entire Summer Program. (Somewhere else (in your planning material perhaps) try to formulate objectives for each program you plan).

At the end of the summer, please evaluate your program under Section VI using the objectives you stated here to measure your success.

OBJECTIVE OF SUMMER PROGRAM FOR OUR LIBRARY:

_____

_____

_____

_____

_____

_____

_____

_____

III. Statistics -

1. Do you keep circulation figures of children's materials (i.e., materials classified J)? Yes ____ No ____

2. Do you keep circulation figures for SRP? Yes ____ No ____

3. If circulation figures were kept fill in appropriate blank

   % of increase _____ % of decrease _____

   circulation approximately the same _____

4. Was there an SRP registration procedure? Yes ____ No ____

   Number of children registered _____

5. If you did not have registration can you estimate approximate number of children involved in the SRP?

6. Program lasted _____ weeks.

IV. Programs -

A. Please check each different technique you used in your programming.

1. Storytelling
2. Flannel board
3. Puppets
4. Films
5. Songs
6. Resource people from community
7. Arts & Crafts
8. Demonstrations (elaborate) _____

_____

9. Discussion groups
10. Clubs
11. Other _____

_____

B. Number of programs _____

Total attendance for all programs _____

Average attendance each program _____

(NOTE: Include only SRP statistics, not general audience programs ordinarily scheduled by the library.)

C. Did you program for:

Preschoolers? Yes ____ No ____ School Age? Yes ____ No ____

Other groupings? As: K-2? ( ); Gr. 3-6? ( ); explain _____

_____

D. Did you visit the schools before Summer Program began?

Yes ____ No ____

E. Did you conduct programs outside of the library (not school visits)?

Yes ____ No ____

1. Day care centers?
2. Recreation centers?
3. Parks or playgrounds?
4. Cooperative program with summer school media center or other community agencies?
5. Other

V. Personnel

1. If you conducted cooperative programs with other agencies, did personnel of both groups share responsibility? Explain.

_____

_____

_____

_____

2. Did you have volunteer help? Yes ____ No ____

   Students? Yes ____ No ____ Adults? Yes ____ No ____

3. Did you have extra paid help? Yes ____ No ____

VI. Evaluation of your local Summer Program: (See Item II)

Do you feel the Summer Reading Program succeeded in motivating children to think positively of the library & its resources? Yes ____ No ____

Do you feel the SRP succeeded as a reading motivation effort?

Yes ____ No ____

VII. A. Did you or any of your staff attend an SRP Regional Workshop?

Yes ____ No ____

B. What did it lack that you would like added? _____

_____

_____

C. Any other constructive comments about the workshop? _____

_____

_____

_____

_____

VIII. A. Materials (Publicity)

Did the materials provided by the State Library meet your standards as to quality? Yes ____ No ____

Have you any suggestions for improving the materials?

_____

_____

_____

_____

B. Manual

If you did the Summer Reading Program for the first time was this manual helpful? Yes ____ No ____

How would you improve? _____

_____

Other evaluative comments concerning the manual _____

_____

_____

_____

_____

IX. And in conclusion:

A. Were you satisfied in general with using this program, getting materials from a central source, etc.? Yes ____ No ____

B. Would you like the State Library to plan for a similar program in 1979? Yes ____ No ____

Any changes you would like to see made?

PLEASE RETURN THIS EVALUATION by September 8, 1978 to:

Betty Davis Miller
Youth Services Consultant
State Library of Florida
R.A. Gray Building
Tallahassee, Florida 32304

SUN	MON	TUE	WED	THU	FRI	SAT
MARCH S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	MAY S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31					1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 30	24	25	26	27	28	29

APRIL 1978

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
MOTHER'S DAY 14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	MEMORIAL DAY 29	30	31			

APRIL

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16	17	18	19	20	21	22
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30						

JUNE

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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

MAY 1978

SUN	MON	TUE	WED	THU	FRI	SAT
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4	5	6	7	8	9	10
11	12	13	14	15	16	17
FATHER'S DAY 18	19	20	21	22	23	24
25	26	27	28	29	30	

JUNE 1978

SUN	MON	TUE	WED	THU	FRI	SAT
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2	3	INDEPENDENCE DAY 4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23 30	24 31	25	26	27	28	29

JULY 1978

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

JULY

S	M	T	W	T	F	S
						1
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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

SEPTEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

AUGUST 1978