SUPER SUMMER 19

MANUAL

S U P E R S U M M E R

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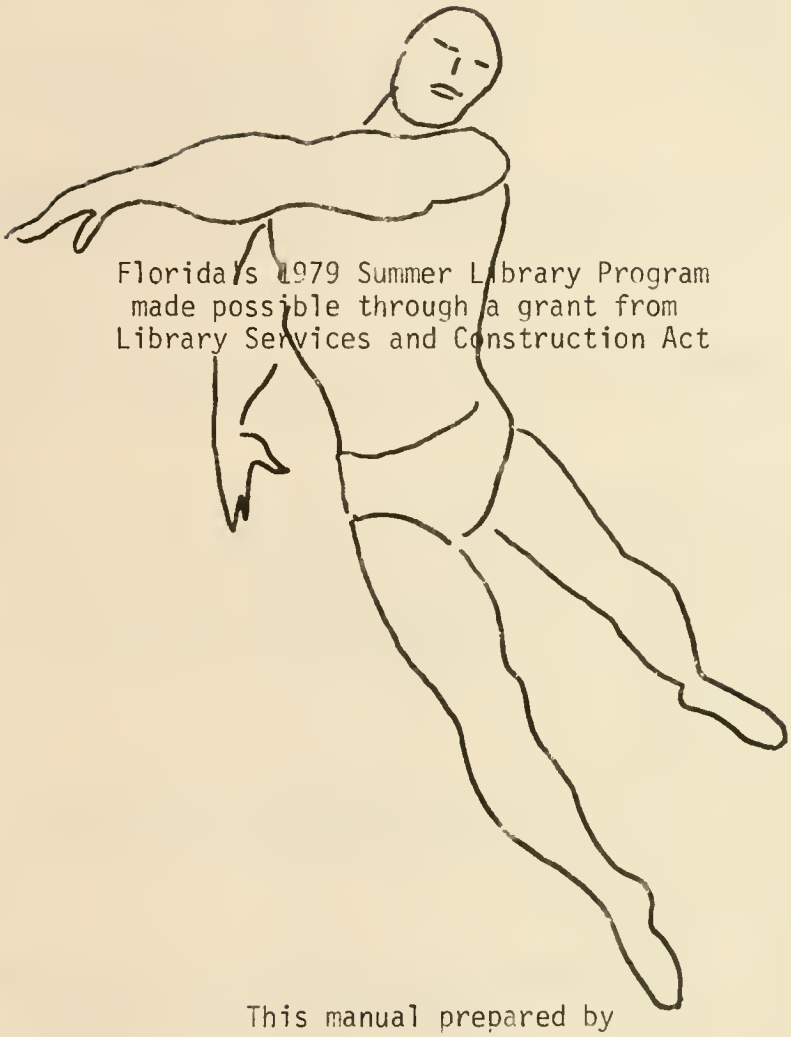


Florida's 1979 Summer Library Program
made possible through a grant from
Library Services and Construction Act

This manual prepared by

Betty Davis Miller
Youth Services Consultant
State Library of Florida
Department of State

SPECIAL THANKS TO:

SLP Advisory Committee

to

Workshop leaders and their staffs:
Althea Anderson - Clearwater
Linda Boyles - Gainesville
Janie Glenn - Broward County
Lois Pierce and Rosemary Dyke - Cocoa and Melbourne
Roberta Shaw and Sherry Johnson - Pensacola

to

Susie and Jim Shaeffer developers of our original puppet show
Door to Adventure

to

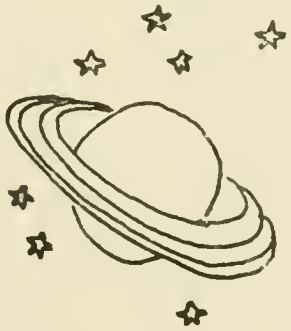
Orlando Public Library for administering SLP contract,
Notably
Anita Heard - production manager
Bettina Johnson - artist
Joan Erwin - AV and publicity

to

State Library staff
Bonnie Shipp - typing and layout
Barbara Ortiz - films

to

May Edmonds, 1978 Acting Youth Services Consultant
Who left notes and suggestions
incorporated in this manual.



CONTENTS

There's something Super about living now.
Everything's changing and moving.
There's a feeling in the air
that new things are about to happen!

WHAT ARE THE PARTS OF A STATEWIDE SUMMER LIBRARY PROGRAM?

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-Date P.L.), Linda Boyles (Gainesville P.L.), Susan Walker and Elaine Kitchens (Jacksonville P.L.), Belinda Jones (Orlando P.L.), Linda O'Connor-Levy (Tampa P.L.), Suzanne Shaeffer (Volusia Co. Library System), Janie Glenn (Broward Co. Library System), Virginia Fablinger (Brevard Co. Library System), Roberta Shaw (Pensacola P.L.).

C. Duties of the Advisory Committee
1. Establish philosophy of the summer program
2. Select yearly theme
3. Decide on materials
4. Plan for workshops
5. Provide advice and counsel to consultant in matters relating to SLP 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 Folders - This year will be in the form of a folder into which you can insert your own library's promotional material such as: program schedules, book lists, give aways. The back will be a certificate to indicate program participation and the inside can serve as a record of reading if you desire.

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. T-shirt transfers - given to child either at registration or after one book is read.

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

F. Promotional TV spots.

III. Five Regional Workshops - 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. Planning and implementation on the local level - The crucial point where the child and the Library come together.

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

WHY A SUMMER LIBRARY PROGRAM?

The State Library of Florida regards the statewide Summer Library Program as an important part in its program of library development, because the goals of a summer 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.

WHO MAY PARTICIPATE?

Participation in Super Summer '79 Summer Library Program is open to every public library in Florida and is encouraged through the provision of free materials, workshops and consultative services.

Since 1968, Florida has had a statewide Summer Library Program. There are now eleven manuals telling how to run such a program. This one, twelfth in the series, recapitulates the basics while sharing a few ideas and possible techniques about programming around this year's theme.* In the final analysis, though, the program of any public library depends on the imagination and creativity of its staff and each library is to develop its own programs and set its own priorities and schedules.

*Those of you doing a program for the first time may want to look at earlier manuals.

WHAT ARE THE IDEAS THAT GIVE MEANING TO THIS PROGRAM

One purpose of the Summer Library 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.

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.

GETTING IT ALL TOGETHER FOR SUPER SUMMER '79

By this time, your orders are in and materials are in production, scheduled to reach your libraries around April 1, so now, it's time for you to:

1. Consider the theme, which was decided by a statewide Advisory committee from your suggestions and comments. You are free to adapt it creatively. Think of books, decorations, displays, activities, programs that will enhance it. Do this in snatches at first, then plan staff meetings to air and share staff thinking.

2. PHILOSOPHY. Decide where you and your staff are going to put the emphasis. Will you give your all to a series of programs? What age level will get your best efforts? You may need to choose between books and reading or "showy" programs - or you may be able to strike a happy medium. Storytelling is a tried and true means of introducing literature. Puppets or creative dramatics may enlarge this aspect of programming. Reading aloud a well-chosen book in several sessions is an activity growing in popularity, and informal "read-alouds" may expose less able readers to books their peers are reading. Help on quality film programming is available form the State Library AV Department as well as from the Youth Services Office.

   Put the Summer Library Program in balance with your total year's work. Since the materials are supplied and so much creative suggestion comes from the statewide regional workshops, this may be your chance to strengthen your personal knowledge of books - do "catch-up" reading, take more time on individual reading guidance and get the benefit of children's reactions to books you've both read. If you do extensive preschool programming during the school year, concentrate on the reading child during these few weeks. Stress the noncompetitive nature of reading for fun.

   Take a look at your book collection. Weed disreputable copies. Infuse newness with paperbacks. Plan several attractive book displays, so that the first one doesn't go stale.

3. PUBLICITY. The best approach is through the schools. Visit classrooms to show the poster, give out bookmarks, introduce a puppet or some theme decoration that you will use and make a brief explanation of how the summer library program offers individual reading for fun. If you cannot visit all elementary grades, settle on one - say the fourth grade - and contact all fourth grades every year. Place posters in community centers (and remember to take them down!).

   The State materials include a TV slide for which you need to write brief copy (bare facts typed double-spaced). Deliver to the studios in person, after a preliminary phone call. This visit can lead to more TV or radio coverage for the library.

   Write newspaper announcements to be published one or two weeks before the program begins and follow-up articles to feature special programs or children's reactions to books.

Remember that the SLP is one of the best opportunities for calling community attention to the public library.

4. STAFF ORIENTATION. All the staff should be in on the summer plans. They will help spread the word to patrons at the checkout desk and in other areas of the library. Your enthusiasm is vital. You might ask to shift personnel from other departments to get added staff at certain hours of the week, you may tap wonderful talents to share in programming, you may need to start early to train student or adult volunteers.

5. Schedule your committments. Plot on a calendar all the details you plan to cover, especially "a beginning, a middle and an end." Decide on a 6-week, or 10-week SLP. Be sure that preliminary decorating, arranging help for programs, scheduling community performers, craft activities, or films is done in advance. Have a "grand finale" that honors the kids who participate, not in a sense of competition, but honest recognition. The Reading Record signed with the librarian's signature (and maybe the city seal?) and handed with a warm compliment can mean a lot. It doesn't need to be a party atmosphere.

6. Carry out your program. Remember this is reading for fun! Don't try to make the public library like school. Registration or sign up of readers is a good statistic. Is it done on a 3x5 slip, in a notebook, or directly on the Reading Record each child will have? And when? During the first week? Anytime during the summer? Let the kids share their thoughts: discussion groups, informal taping of children's reaction to books on an audio cassette (so others can listen), posting book notes or drawings inspired by a book on a bulletin board or a small publication of the same are good incentives, if they can be low key and not didactic. Encourage each child to read on his/her own level or to participate in any way he/she can.

   If there are weekly or regular programs, keep attendance figures.

   The number of Reading Records used gives a clue to the number of readers.

   See the evaluation form in the MANUAL for other statistics before you start. The Youth Services Office can usually help with supplies.

7. EVALUATE. What did you learn that will make next summer easier? Make notes - they may help other staff as well as you to recall important details.

   Fill out and send in the evaluation form in the SLP MANUAL. Your comments and suggestions are valuable on this form. Also, if you have strong feelings about any aspect of this annual program, communicate with the Yourth Services Consultant at the State Library, or with any member of the Advisory Committee.

BE SURE TO READ

YOUR EVALUATION

FORM BEFORE

YOUR Summer Program begins -

Knowing the questions you will be asked helps you in your planning.

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?

Dear Librarians:

Following are two samples you may use in your advance publicity. Feel free to use it exactly as is, or to modify it to suit your needs. Be as local as possible .

As long as the sentences are short and contain no tongue twisters, you can't go wrong in this format!

NEWS RELEASE

FOR RELEASE ON (date)

For more information, contact
(Name of Librarian & phone)
(Name and Address of library)

SUPER SUMMER STARTS AT LIBRARY

"Super Summer '79" gets off to a roaring start for children of all ages on (day of the week, date in June) at the (name) Public Library.

"Summer is a wonderful time for children because they have plenty of time on their own to read and listen and think and grow," says librarian (give name).

"The Library has books, records, films and programs plus people to help them find answers to things they want to know," she says. "It can all add up to a Super Summer, and that's the theme we've chosen for this summer vacation."

(Kinds of programs: films? puppet shows? story hours?) are scheduled for (age group of kids) on (days of week) throughout the summer. (Give titles and dates of first few programs.)

Each child who (describe requirements) will get a free tee-shirt iron-on saying "SUPER READER!"

The (name) Public Library is located at (address). It is open from (give hours of operation).

Free library cards are available to (whom?)

This is a format for news releases.

SUPER SUMMER '79

Books I Read Th

e Summer Of '79

This Is To Certify That

_____

Participated in the

SUPER SUMMER '79

Florida Summer Library Program

_____

Librarian

PUBLIC SERVICE ANNOUNCEMENT

For more information, contact
(Name of librarian & phone)
(Name & address of library)

FOR IMMEDIATE RELEASE

HAVE A SUPER SUMMER AT THE LIBRARY!

How to have a Super Summer? Read! Listen! Think! Grow!

It's all happening at the ___(name)_____ Public Library.

What's at the Library? Books, films, records and programs,

plus people to help you find something you want to know.

It's all waiting for you. Get in on the Super Summer at your

public library.

This is a format for PSAs to be broadcast on radio and TV.

PROGRAMMING HELPS AND IDEAS

including an original full-length puppet play with instructions for sets and puppets.

Written especially for Florida 1979 Super Summer.

As Ernest Becker has written:

"It doesn't matter whether the cultural hero - system is frankly magical, religious and primative or secular, scientific and civilized. It is still a mythical hero - system in which people serve in order to earn a feeling of primary value, of cosmic specialness, of ultimate usefulness to creation, of unshakable meaning."

Ernest Becker: The Denial of Death, N.Y., Macmillan (Free Press), 1973, p.5.

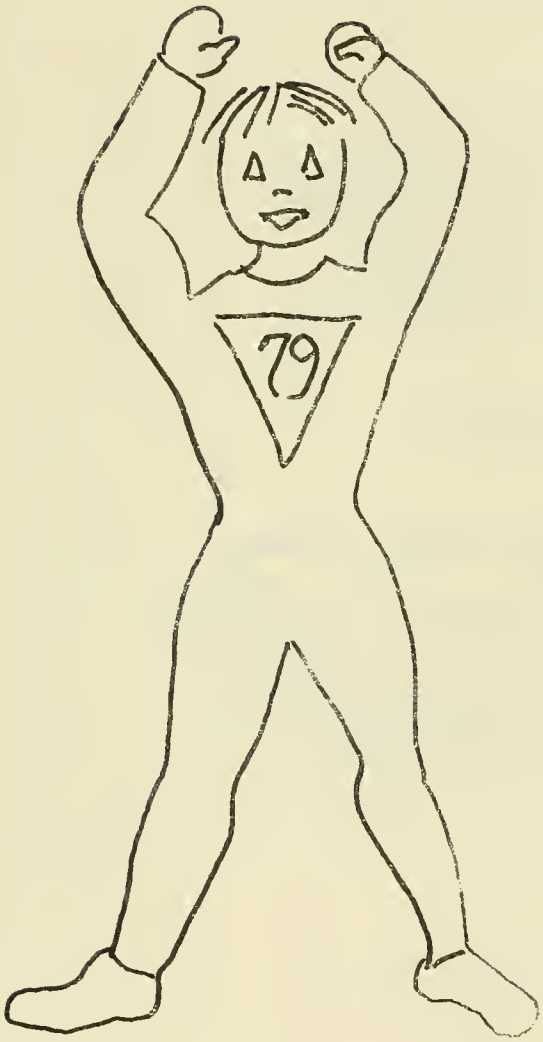
The preface "sup" as in superior, superlative and supreme means first rate, above or beyond - more than - This summer let us extol human achievement, praise excellence and pay attention to the mythic dimensions of life that influence our immaginations and inspire us to ever expanding futures.

COSTUMES

MATERIALS:

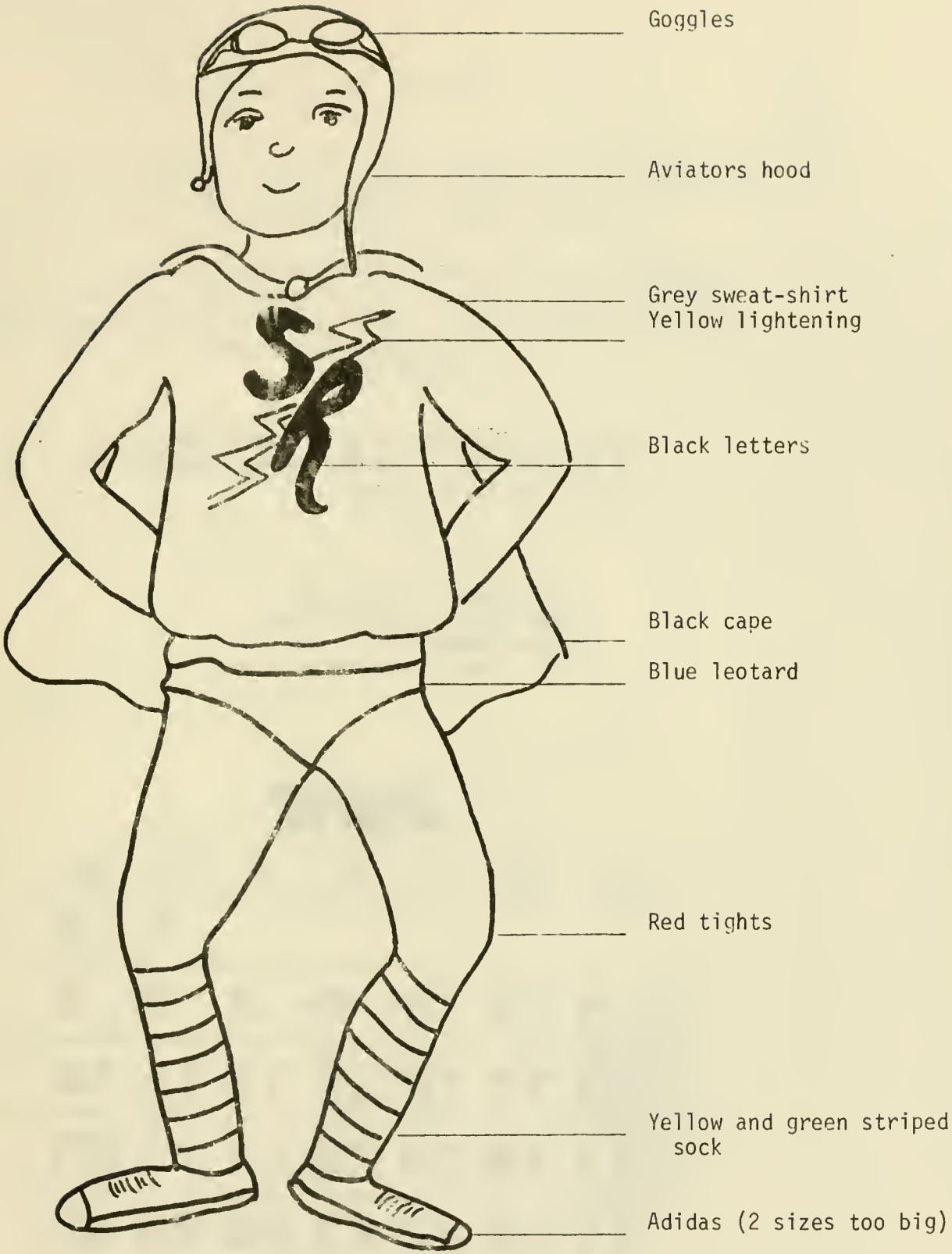
Fabric---45" wide, 2 yds. for 3' child
3 yds. for 4' child

Chalk
Thread



METHOD:

1. Fold the material in half (right sides facing eac other) and lay it on the floor. Lie down upon th fabric with your shoulders along the fold. Your arms should be outstretched.
2. Ask a friend to trace around your body.
3. Before cutting out the pattern, add 6" to the tra edge to allow for the body width and seam allowan
4. Also add 4" to the ends of the arm and leg openin for ease.
5. Cut along the seam line. Also, around the middle of the fold, cut a small circle 4" in diameter. draw a circle with a 4" diameter, tie a piece of string to a pencil. Then, measuring the string f the pencil, cut the string at the point that is h the diameter of the circle you are drawing. For circle with a 4" diameter, cut the string 2" from pencil. Hold the end of the string in the middle the material with your finger. Keep the string t while you draw the pencil in a circle around your finger. In this way you can draw any size circle you want.
6. Cut a 4" slit for the neck opening.
7. With the right sides together, sew along the seam lines.
8. Sew a snap to close the slit at the neck edge.
9. Sleeve, neck, and leg openings may be hemmed, if you like.



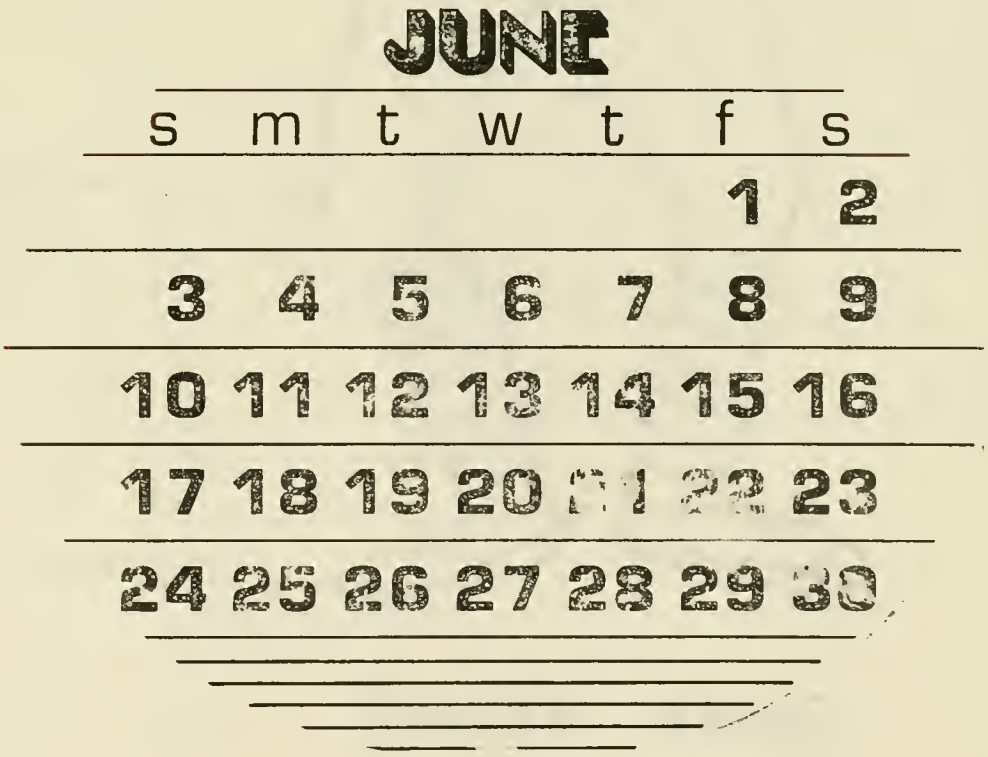
SUPER READER

Submitted by Becky Wolfe

SUPER POEM

Hang a long sheet of paper and attach
a felt-tip pen. Let the Summer readers
add lines to this poem.

Super Summer, Super Me
Super fun at your Library
Super Summer '79
Add a line- it suits us fine!



SUPER SUMMER FLORIDA FAVORITES

The last two weeks of your Summer Program have a ballot box prominently displayed. Using a standard "P" slip or similar size card, encourage a vote for the Summer's favorite book.

We'll use the evaluation forms to collect and tabulate the results (See in the rear of your Summer Library Program Manual) then we'll publish the winning titles. You, of course, will want to publicize your winners in your own library as well.

SAMPLE
BALLOT

Name _____

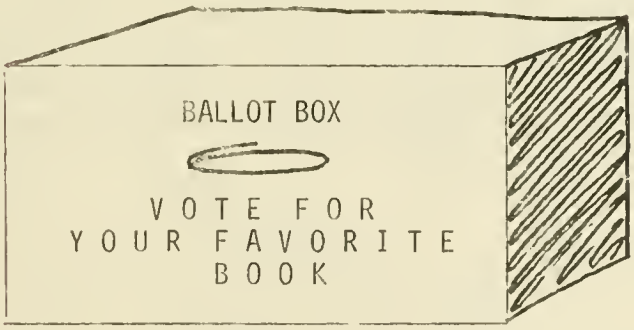
Age _____

The book I liked best this summer was:

_____

_____

By _____



ARTS AND CRAFTS IDEA
from Panama City Workshop

SUPER RIDICULOUS COLLAGE

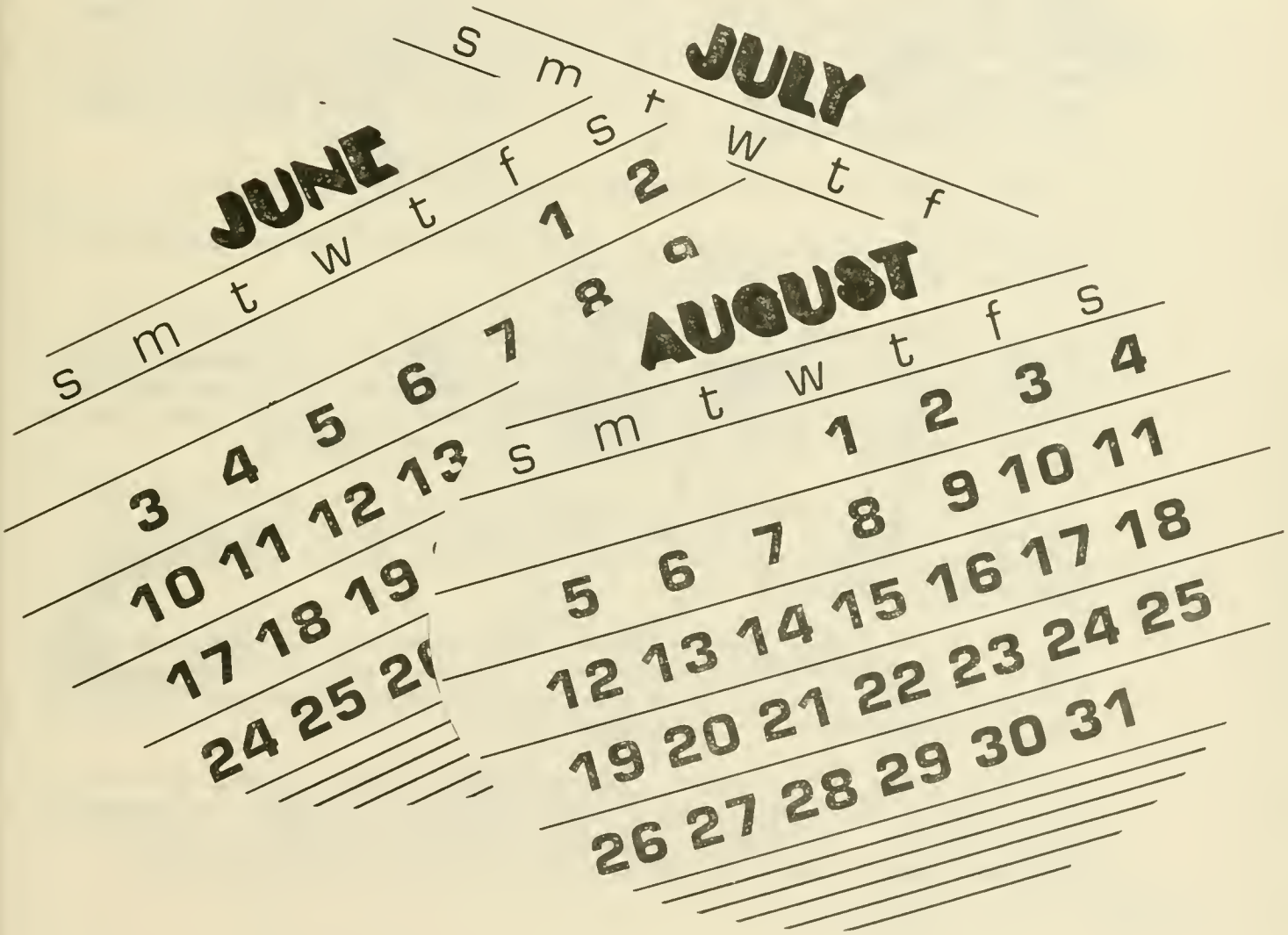
May be used either as a single activity or as an activity going on while some one is demonstrating clown or monster makeup before a group.

Cut hair, noses, ears, mouths, eyes from magazines. Put each different face part in an envelope, so you will have an envelope of eyes, one of mouths, etc. Give each child a piece of paper and glue and pass around the envelopes. Instruct them to remove at random noses from an envelope, two eyes, one mouth and so on. Paste the face parts on the paper and come up with some very strange people!

STUMP THE LIBRARIAN

The Harford County Library (Maryland, Bel Air) had a crowd pleaser last summer: a week-long quiz-format game show put on in a shopping mall with a direct wire to the main library manned by two librarians. A huge score card kept track of hits and misses and despite a five minute limit on reference searches, the hits stayed well ahead of the stumps. The week-long production was to highlight the library as "the information place" and they came out at the end of the week with some hints to share: a week is too long: it wipes out the staff; one question to a person and a time limit of five minutes is important; and there should be some way--a chalk board maybe or flip chart--of keeping people aware of what question is being worked on...

The following pages, 28 through 45 contain some extra program ideas from the Summer Library Program Workshop held at Cocoa.



How to Scrounge for Freebees or Cheapies

Perhaps it is a bit redundant to suggest the following, but it may be of help to new librarians or those who need a slight push in the right direction.

1. Get to know store decorators and/or managers of your local stores. Let them know who you are and how appreciative you are of any free or loaned materials. It also helps to speak to them as you do your personal shopping in their establishments.

Many of the grocery stores and some card/gift shops have huge lists of teachers, scout leaders, churches, etc. waiting for used decorations, etc. Add your name and phone number to the list but don't fuss and pout about not getting any goodies. Maintain a friendly attitude, and when you really need help they usually will come through for you. In the meantime .

2. Check out other stores in your area that may not get the heavy demand that the above do, department stores, toy shops, book and record stores, T.G. & Y. or variety stores, and resale shops, to name a few. Many area businesses will at least give the library a discount. You usually have to ask the first time and don't forget to carry your tax number with you, it saves money too. CAUTION: use the above privilege for LIBRARY USE ONLY, not your personal shopping.

3. Many times stores are generous in lending display material.

a) Make sure you set up the date and time you will pick up the item and the time it will be returned.

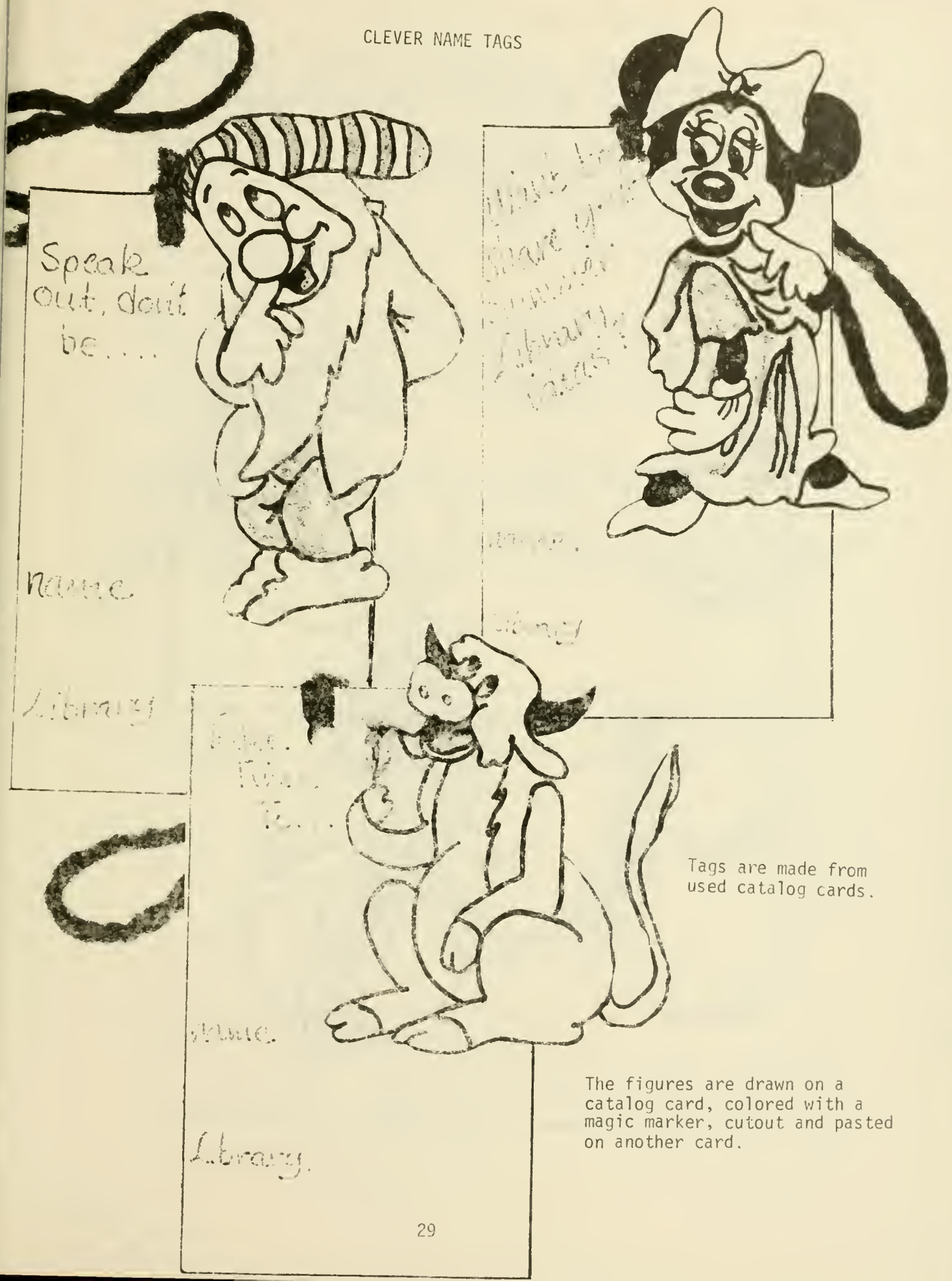
b) Alert the lender as to the kind of use the item will receive in your library. Will it be touched and played with and possibly damaged or returned soiled? Will it be safe behind a glass case? These are important points to clear up BEFORE you borrow. If there is any doubt about returning the item "shop worn" it is better not to risk taking it.

c) Make sure the time limit is strictly observed. If it is so popular you want to enjoy it longer, call the lender and ask if the time can be extended but talk only to the lender, don't rely on the say so of just anyone in the department.

d) Return the display to the lender, and include all the parts and pieces and in as good condition as possible. It is also wise to note any damage it received while in your care, also how much everyone enjoyed the display and your appreciation of their cooperation.

Do not have the item returned by another staff member and just dropped in the department to the wrong person. The least you can do is personally return the item. Sometimes a thank-you note is in order or at least a Christmas card citing your appreciation of their community services.

CLEVER NAME TAGS

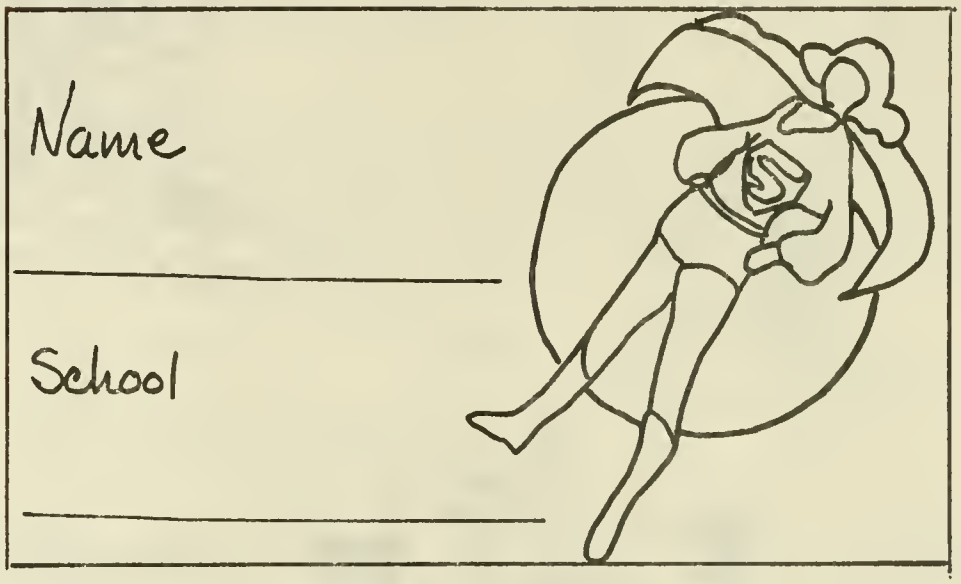


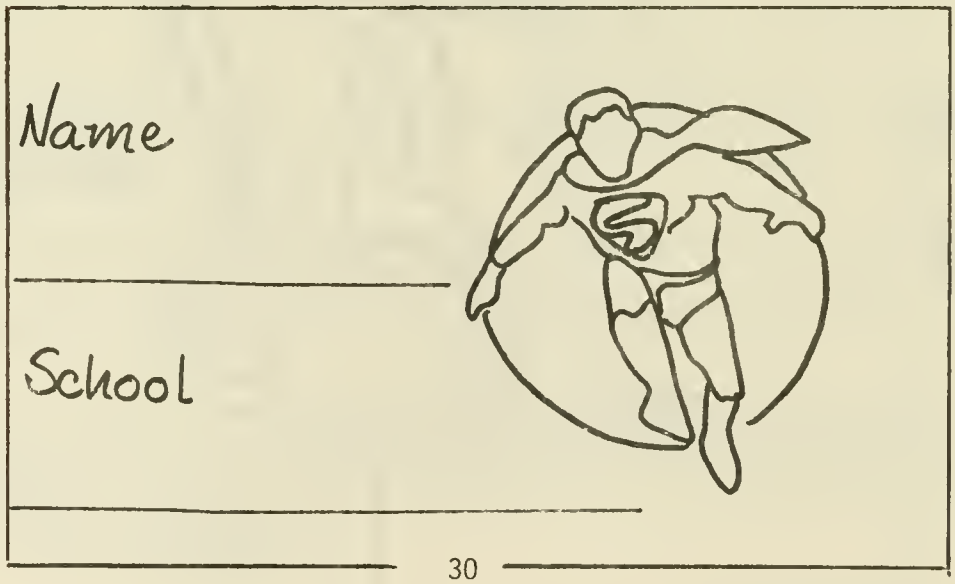
Tags are made from used catalog cards.

The figures are drawn on a catalog card, colored with a magic marker, cutout and pasted on another card.

Also use the extra cards for your readers board. Each boy or girl who reads one or more books gets his name on your "Super Reader Board." Boys get Super Boy, and girls - Super Girl.

You could make the "Hulk" who will be on the side of the board saying, "Don't make me mad. READ!





SUPER SLEUTH LIBRARY PROGRAM

Solve a mystery for one of your Super Summer Programs. Use the theme "Super Sleuth."

Each summer reader will be given a map of the floor plan of our library. On the map is a numbered list of places the child must locate in the library and write the number on the map. (See attachment)

Before they begin they will be shown an example of what to do on a large-scale poster of the map.

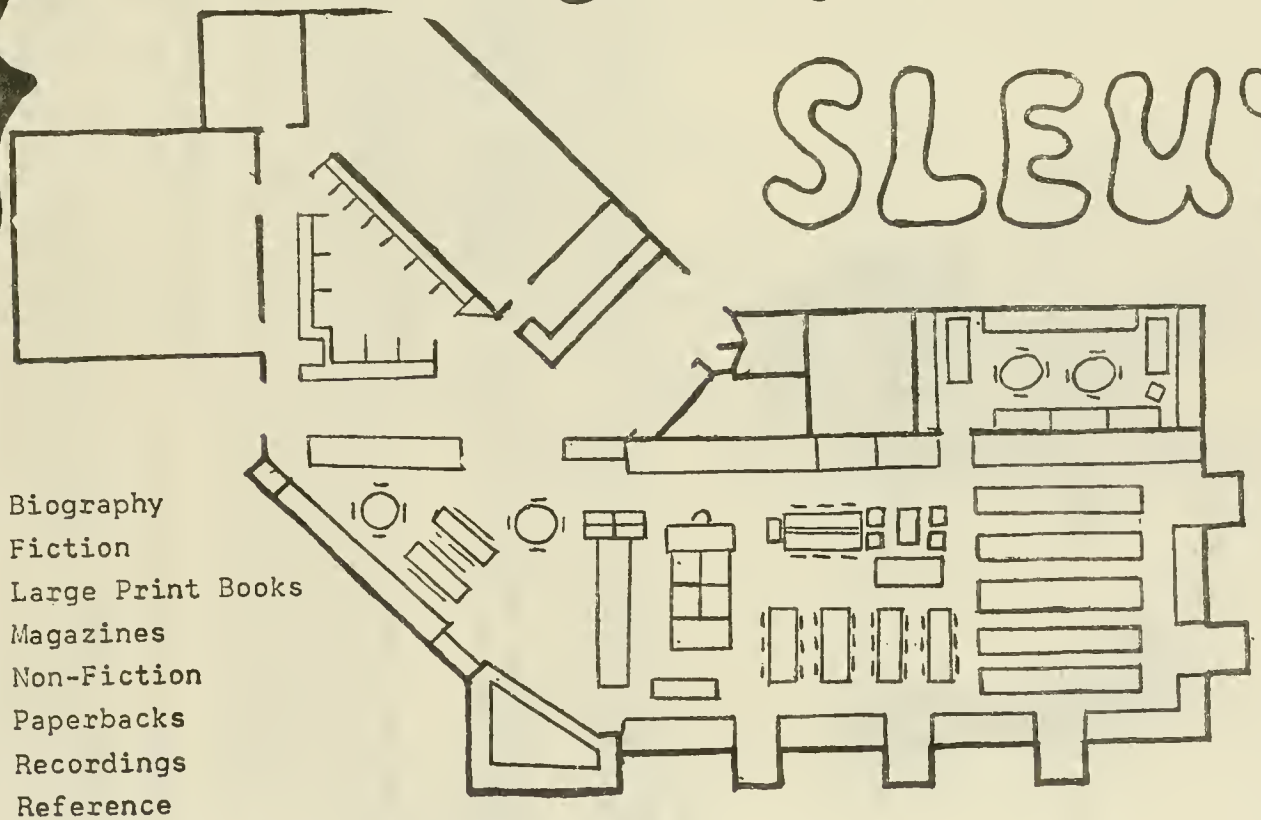
Someone from the staff will be on the floor with them to answer any questions they may have (without giving away answers).

Any child who makes a conscious effort to locate the places will be given a Sherlock Holmes sticker on his/her map (like the large face in the top left corner of map).

At present we plan that the child who finds the most places within the program's hour will receive a blue ribbon with the face of Sherlock Holmes and the words "SUPER SLEUTH" on it.

The "Super Sleuth" map is a fun way for children to become acquainted with all parts of the library and to learn map reading skills.

SUPER SLEUTH



* * * * * * * * * *
From the list, find each of these places in the library. Write the matching number of the place on the map.
* * * * * * * * * *

1) Adult Biography
2) Adult Fiction
3) Adult Large Print Books
4) Adult Magazines
5) Adult Non-Fiction
6) Adult Paperbacks
7) Adult Recordings
8) Adult Reference
9) Adult Talking Books
10) Atlas
11) A-V Room
12) Card Catalog
13) Carrels
14) Check Out Counter
15) Conference Room
16) Display Case
17) Drinking Fountain
18) Information File
19) Office
20) Rest Rooms
21) Story Well
22) Study Tables
23) Youth Biography
24) Youth Everybody Books
25) Youth Fiction Books
26) Youth Horse Books
27) Youth Magazines
28) Youth Mystery Books
29) Youth Newbery Award Books
30) Youth Non-Fiction
31) Youth Paperbacks
32) Youth Recordings
33) Youth Reference
34) Youth Story Collection

SOUPER SUMMER '79

Soup of the Month

DEMONSTRATION - The 4-H Kids will make soup for our library program. We will suggest that each reader bring a carrot, potato, tomato, celery stalk or onion etc. for the soup. The audience can help tell the old favorite, STONE SOUP. Our county extension service has a budget for demonstrations and this includes cups, spoons and napkins. The 4-H Kids have colorful charts and posters for our stage. We will serve the samples outside, weather permitting. They also provide a comic book called "MULLIGAN STEW." Does grandma make lentil soup with ham or croutons or slices of hot dogs floating on top? Make a family receipe book.

SKIT - LENTIL SOUP from the book by Joe Lasker.

SONG with guitar and sing-along words on the wall. "WHO PUT THE OVERALLS IN MRS. MURPHY'S CHOWDER?" It had ice cream, cold cream, benzine, gasoline--- Winn, Marie. THE FIRESIDE BOOK OF FUN AND GAME SONGS. Simon. 1974.

FILMS - "CHICKEN SOUP" from the State Film Library, or "STONE SOUP."

FOLLOW-UP PROGRAM - A workshop rather than a demonstration. We will have a registration. This is a day other than a Reader Program day. Our multi-purpose room has a two-burner stove but electric appliances could be plugged into wall outlets.

FILM - "DRAGON STEW" from the State Film Library has been confirmed.

BOOK DISPLAY - Naturally will display tempting cookbooks.

BIBLIOGRAPHY.

Brown, Marcie. STONE SOUP. Scribner, 1947. C.95. 1.25p

Fleischer, Lenore. THE CHICKEN SOUP BOOK. Taplinger, 1978. 7.95. 4.95p

Johnson, Hannah L. LET'S MAKE SOUP (gr. 3 up) Lothrop, 1976. 5.50. PLB 6.09

Kelly, Karin. SOUP'S ON (Early Craft Bks.) Lerner Pubns., 1974. PLB 3.95

Lasker, Joe. LENTIL SOUP (gr. K-3) Whitman, 1977. 4.75

Lerman, Anne. THE BIG BLUE SOUP BOOK. Running Press, 1978. 9.80. 3.95p

Levine, Lois. KIDS IN THE KITCHEN COOKBOOK. Macmillan, 1968. 5.95
1973. 1.25p

McGovern, Ann. STONE SOUP. Schol. Bk. Serv. 1971. .95p

Sendak, Maurice, CHICKEN SOUP WITH RICE. Har-Row, 1962. 5.79
CHICKEN SOUP WITH RICE. Schol. Bk. Serv. 1970. 1.25p

Zemach, Harve (adapt.) NAIL SOUP. Follett, 1964. OP

Souper Soups! Young Miss (periodical) January, 1979

PROGRAM IDEAS USING COMMUNITY RESOURCES

1. Check local newspapers for interesting people/hobbies, etc. Call them and identify yourself; ask if they would consider sharing their expertise with the community either in a display, a program, or both. Make arrangements to have a personal interview BEFORE you commit yourself or your library.

   a. Check for suitability of the display/program you have in mind.

   b. Can that person talk to a group without embarrassment? Many people get stage - fright or are unable to explain about their specialty in an interesting manner.

   c. Audience suitability--it's no fun having a person talk about a subject such as ancient Indian tribes of Florida if he cannot talk on the audience level and can only converse in technical language or five-dollar words.

2. Learn something about the subject yourself so you can ask intelligent questions if the program lags.

OTHER HINTS AND IDEAS

1. Keep a current list of resource people, addresses and phone numbers; whether they are willing to accept calls at work or home and if they are available to the general public.

2. Make friends with people who programme for local community colleges, banks, businesses, etc., and cooperate on community resources. Don't be afraid to share ideas and lists of resource people. Your help today could result in help for the project you plan tomorrow. Don't be afraid to keep on programming if one of your programs bombs. You learned something from the experience and everyone has a few failures among their successes.

3. A list of suggested resource people follows--have fun doing it!

SUGGESTIONS FOR RESOURCE PEOPLE

1. Kite Shops
2. Surf Board Shops
3. Skate Board and Roller Skating Shops
4. Karate Schools
5. Dance Schools
6. Modeling Schools
7. Drama Schools
8. Flower Shops for terrariums and flower arranging
9. Craft Shops
10. Artists' Organizations
11. Motorcycle and Bicycle Shops
12. Pottery Shops
13. Tiki Carving Shops
14. Museums for Folklore, Indian Artifacts, Wildlife, Shells, etc., of area
15. Local Wildlife Organizations, i.e., Carlton Teate
16. Shriner's Clubs for Clowns
17. Police and Fire Departments--Safety
18. Local YMCA
19. Local Recreation Center
20. Humane Society
21. Women's Club
22. Local AAUW
23. Jr. Woman's Club and Jr. Service League
24. Veterinarian
25. Taxidermist
26. Boy and Girl Scout Organizations
27. NASA Public Relations Office
28. Skin and SCUBA Diving Shops
29. High Schools for guitarists and entertainers
30. Local magicians
31. 4-H Clubs from Agriculture Centers
32. Fish and Pet Shops
33. Bee Keepers
34. Local Zoos
35. Dog Obedience Schools
36. Local Authors
37. Local Colleges
38. Cartoonists
39. Patrons looking for books give clues to hobbies or talents they have. Don't be afraid to talk to them.

SUPER CRAFTS

Below are some guidelines which can be applied to any workshop you organize. For the sake of specificity we have chosen an Origami workshop as an example.

1. Contact a resource person in the community several months before summer.

2. Ask if they will conduct a Japanese Arts & Crafts workshop for children ages 8 - 12, approximately 1½ to 2 hours long, with a limited registration of 60.

3. If they agree to the program, ask which craft they will use, and which date will be convenient.

4. Ask for background and history of the craft, examples to display, and instruction in origami.

5. Ask what materials will be needed.

6. Have the total summer program printed for distribution to schools and in the library.

7. Send publicity to the newspapers.

8. Call and remind the person of the date about 2 weeks before the workshop.

9. On the day of the program, have everything ready so the workshop can start on time.

10. After the youngsters are seated and quiet, introduce the workshop leader to them. Mention interesting background or accomplishments to the children.

11. Have adult or teenage volunteers to help keep order and assist the children with the craft.

12. Take a 10 minute break about halfway through the workshop.

13. At the end of the program, thank the leader on behalf of the library and encourage the children to do so.

14. Display books so youngsters may check them out. A bibliography can be available or distributed.

15. As soon as possible, write a thank you letter to the resource person.

BIBLIOGRAPHY

Harbin, Robert - Secrets of Origami

Randlett, Samuel - The Art of Origami

Honda, Isao - World of Origami

My Origami Animals and Fishes

My Origami Birds

My Origami Flowers

DOUGH SCULPTURE

Dough Sculpture is fun and easy and can be used as a craft program if a micro oven or regular oven is available. I do not recommend anyone making dough sculpture at the library and attempting to take it home unbaked. Too many accidents, too little success.

I am indebted to Joan Westfall for permission to use her basic instructions and for the many hours of fun I have enjoyed since taking her workshop. WARNING: dough sculpture is habit forming for all ages.

1. BASIC DOUGH: *2 cups all-purpose flour, ½ cup salt, enough water to make a stiff kneadable dough. Too much water makes the dough sticky, too little causes cracking. Knead dough until all graininess disappears, wrap in foil.
* Do not use self-rising flour. Experimenting with different flours (rye, whole wheat, etc.) creates many lovely and different products.

2. TO MAKE FIGURES. . . You will need as basics:
Aluminum foil, round tooth picks, wire, sharp knife, garlic press, cookie sheet, brushes and regular pan of watercolors available at variety stores, and polyurethane varnish. I also suggest collecting pictures to use as guides for your sculpture along with odds and ends of interesting utensils that will later be of use in creating interesting designs. These are helpful only if you are truly bitten by the dough sculpture bug.

3. BAKING: Form your figure on a piece of foil so it can be transferred on the foil to the cookie sheet. Baking temperature varies between 225 degrees - 325 degrees. The higher temperature results in a browned piece that may not need painting only several coats of polyurethane. For porcelain look, bake at approximately 250 degrees. Figure is cooked when a straight pin cannot be pushed into the dough.

4. SUSPENDING BY WIRE: Use strong flexible wire for your hanger and insert the twisted wire closest to the center of gravity. Only a small loop is left at the top. BAKE YOUR FIGURE 10 MINUTES BEFORE INSERTING THE WIRE. Your figure will be set by that time and can be picked up and the twisted wire easily inserted.

5. PAINTING AND FINISHING: Your figure can be painted directly from the oven, it cools quickly. I usually make and bake my figures in the evening and leave them in an OFF oven overnight. This insures complete drying. Paint figures with watercolors and either paint or spray glossy or semi-gloss polyurethane on figures at least 5 or 6 times to insure bug and dampness resistance.

6. CONDITIONING LEFT-OVER DOUGH: Your dough will begin to get sticky if it is kept longer than 6 or 8 hours. Rejuvenate it by slowly adding flour and salt in a 4 to 1 ratio.

7. MOUNTING, HOW TO FIX A DISASTER AND BIBLIOGRAPHY: Elmer's Glue is your best friend. Use it to mount your figure on a board or shadow box. If you break a figure, glue it back together.

There are 3 very good handbooks:

TOO GOOD TO EAT by Karen Margelur. Folk Art Publications at $4.95

THE DOUGH IT YOURSELF HANDBOOK at $1.00

MORTON'S DOUGH IT YOURSELF HANDBOOK RISES AGAIN at $1.50. Both published by Morton Salt Co. and cheaper if labels from salt package are included.

There are many books on DOUGH SCULPTURE but the above are the best and the price is within easy reach of all.

THE FINAL STEP

Now that you have the basics in dough sculpture and can make a spider web, carry the idea one step further. Make any of your favorite characters from stories, TV or comics, out of the dough, and hang them from the spider web in a corner of your department.

Some of the characters we chose to make are:

Ferdinand under the cork tree
Johnny Appleseed
Spider Man
Wonder Woman
Curious George
Raggedy Ann and Andy
Kermit the Frog
The Old Woman's Shoe
Amelia Bedelia
Puss in Boots
Dumbo
Dwarf in Snow White and Red Rose
Long John Silver
Lyle, Crocodile
Genie and the magic lamp
Space man
Rapunzel
Peter Rabbit
Charlie Brown and Marci

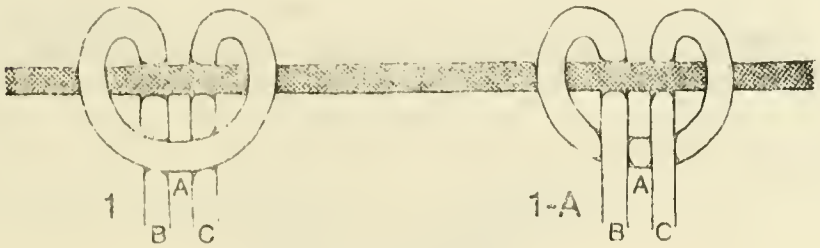
Our spider web is very inexpensive and very original. Your talents may lie elsewhere but have no fear this sticky project is made from only two simple knots.

Materials: 1 spool of 6 ply jute.

1. Measure your area in length. Multiply by 6 (i.e., if you need a finished product of 5', you'll need around 30' cords, or 10 yard lengths). For a 6' area, use 14 cords. Cut cords. Add or subtract cords for your use.

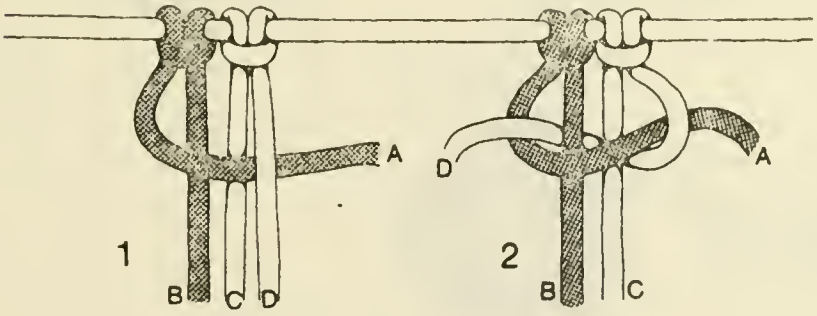
2. Measure the width of display area. Add 3" to the length. Cut one cord this length. This will be referred to as the "mounting cord."

3. Your 10 yard lengths are "working cords."
   Fold working cord in half and place loop A under the mounting cord: then bring A down in front of the mounting cord (1). Pull ends B and C down through loop A (1-A). Do this for all cords. Separate cords at equal distances.

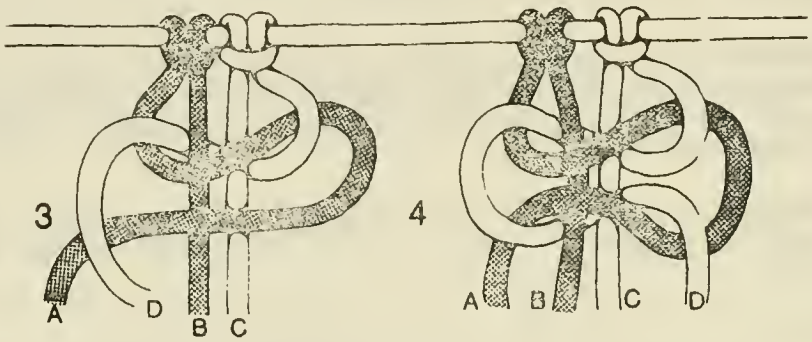


4. a. Mount 2 cords to make 4 working cords. Keep the 2 middle cords stationary and work with cords A and D. Pull cord A across Cords B and C and under cord D (1).

   b. Then bring cord D under cords C and B and over cord A, coming up through the loop formed between cord B and cord A (2).

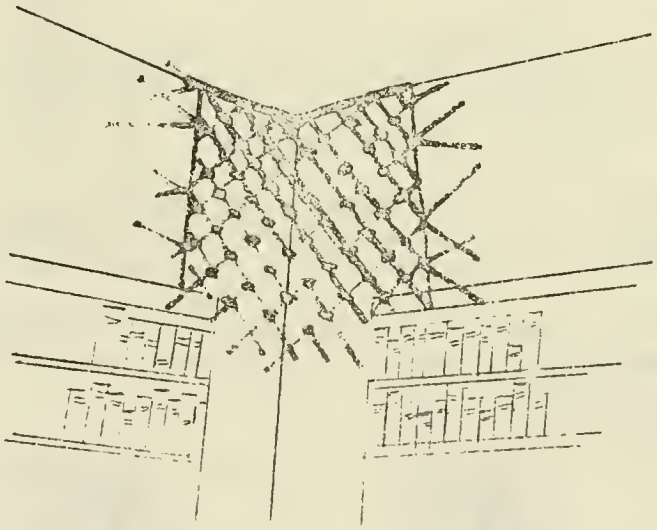


4. c. Next bring cord A over cords C and B and under cord D (3). To complete the knot, pull cord D under cords B and C, then up behind cord A and out through the loop formed by A (4).



5. Make square knots all the way across. Drop down 3" and begin row 2. Start at your left; begin knot using cords C and D of first square knot and A and B of second square knot. Finish all the way across. Alternate knots to finish project.

6. To finish tack loose cords to shelves, table tops, etc. Cut 6" cords for sides and loop through. Tape to corners and walls. Spread the web to desired fullness.



Super Car '79

Super Car '79 is a fun project costing no money. Using items found in most libraries and devoting hours of pleasure and enjoyment to children of all ages.

Construction items

At your local department or furniture store ask for a coffee table carton or any large oblong box approximately four (4) feet long. Other materials needed:

Magic markers	colored book tape	2 inch paper fasteners
Masking tape	x-acto knife	

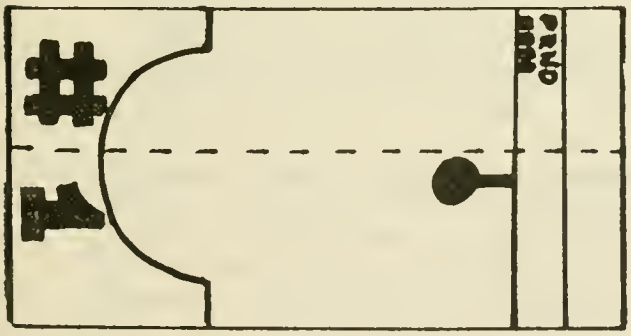
styrofoam ball for steering and plastic tube for mounting

optional needs: styrofoam blocks for pedals and gear-box, upholstery tubes split lengthwise for side pipes and lights.

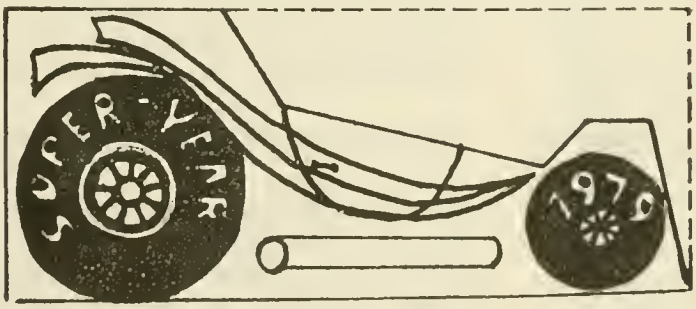
Check books and magazines for illustrations of cars for design ideas. Don't go into exact detail rather suggest or exaggerate some design features. Sketch design of car on paper deciding on cuts and folds before sketching the outline on carton.

The Super Car '79 is simply made by cutting the basic box (see illus.) and painting wheels, side pipes and accessories and adding the steering knob. Side pipes, pedals, etc. may be glued on. Our experience has been: the less added to the car, the less the kids are inclined to see how quickly they can wreck it. Children enjoy playing or reading in boxes, no matter their age and we plan to have 3 cars this summer.

TOP VIEW



SIDE VIEW



PEOPLE PUPPETS

Materials needed for construction of people puppets:

One styrofoam oval-shaped ball (check in your craft stores; cost will vary according to size of ball 45¢ to $1.00)

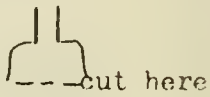
White felt - enough to cut four puppet hands plus cover one side of your sytrofoam ball

One used but clean hosiery stocking

Yarn for puppet hair

Small amount of buckram (coarse cloth used for stiffening fabric - available at fabric stores) on which to paint facial features and attach yarn for hair

One liquid detergent bottle neck and cardboard to roll into tube



Straight pins

Elmer's glue or craft glue

Paring knife

Scrap fabric and trim leftover from sewing

STEP 1 Using the knife gently make indentions for the eyes, either side of the nose and the mouth in your styrofoam ball. The facial features can also be made by gently scraping the styrofoam with your fingernail. Eyes may be deep set or wide apart; the nose may be narrow or large. The mouth also can vary as to size and fullness. When finished with the face, carefully whittle a neck hole with a diameter of approximately ½ inch at 3/4 inch up into the center of the ball.

STEP 2 Now that you have the desired facial features proceed to cover the face with white felt, glueing it in place. (This step can be rather tricky.) It helps if you cover the ball with glue and slowly start at one end putting the felt in place and securing it with rubber bands. Place the rubber bands in all directions to make sure the indentions are prominent. You may have to press the felt into the indentions with your fingers and hold in place until the glue is partially dried. (Snip felt when necessary to smooth into place.) It is preferable to dry the head overnight.

STEP 3 Using your stocking hose, pull this over the face.

STEP 4 Use the felt tip marking pens and draw the eyes, eyelashes, mouth, etc. on the buckram. Cut out, glue and pin into place over the stocking. (PINS can be pushed straight into the head.) The cheek area can also be shaded red or pink right over the stocking as the white felt underneath will absorb and hold the color. Pins pushed in straight can serve as nostrils for the nose.

STEP 5 Hair--Decide what kind of hair style your puppet will have--braids, pigtails, long, short, a bun, dutchboy. It is best to experiment here. Once you have decided on the hair style it will be more secure if you machine sew the yarn onto a piece of buckram. The stitches often resemble a part. You may need to piece the hair; first the top of the head, then the back of the head. Your best bet will be to experiment. When completed, the hair piece or pieces, may be glued to the head and pinned in place (pushing the pins straight into the ball).

STEP 6 Cut off the stocking about 1" - 1½" below the neck and carefully smooth and tuck the edges up into the neck hole. Roll a piece of cardboard small enough to just fit inside the neck of your detergent bottle and staple the cardboard piece together. Insert tube into bottle neck so that it begins at neck and extends at least ½" above. This will serve as the neck and shoulders of the puppet.

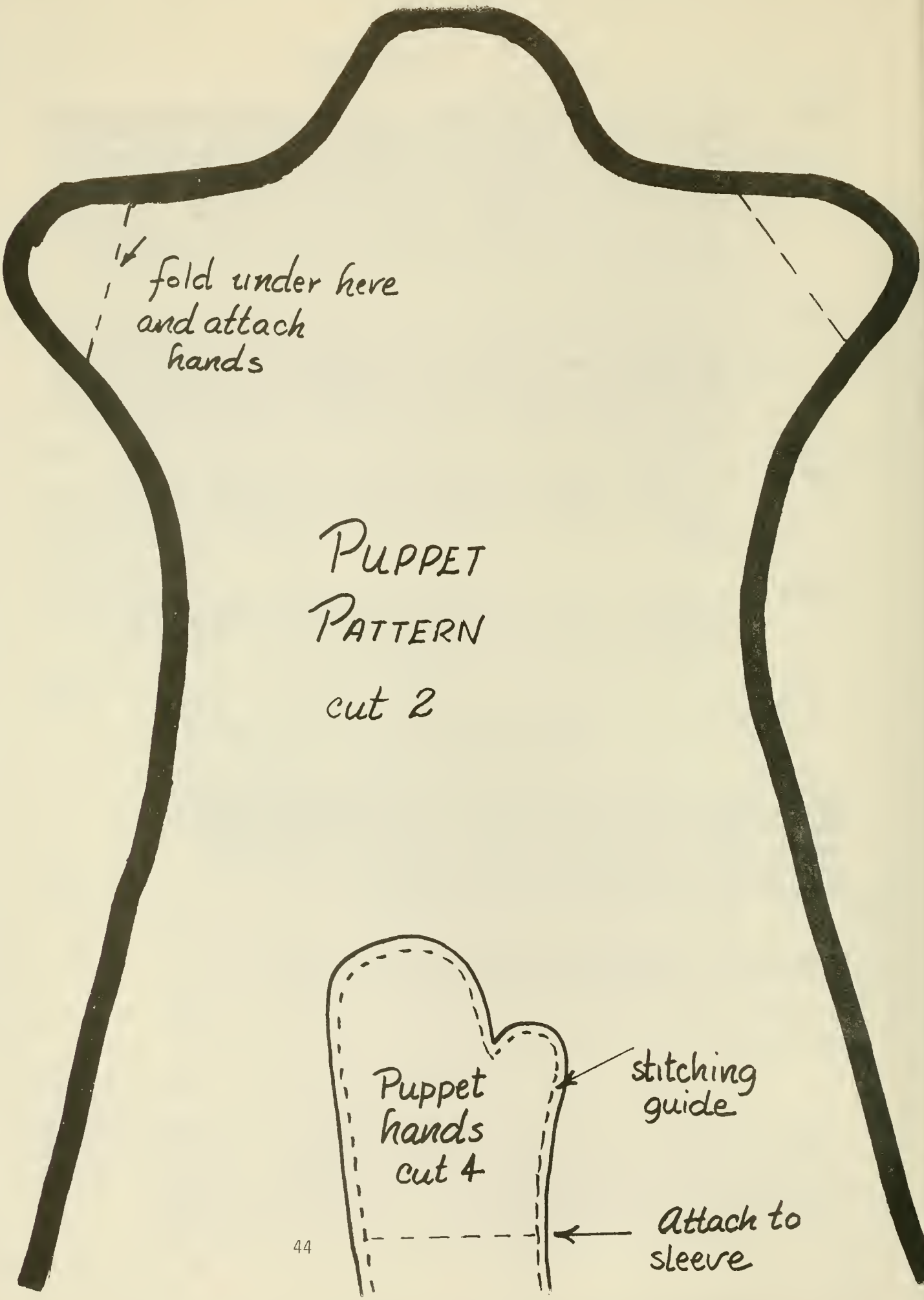
STEP 7 All puppets should have a lining. Attach the felt mitts to the lining. Make the outside garment and slip the lining under it, pushing the hands through the sleeves of the outer garment.

STEP 8 The detergent bottle neck and shoulder device is slipped up through the puppet garment to the neck area. Glue is then poured into the puppet neck hole and the tube is pushed into the neck and left to dry (overnight).

ANIMAL PUPPETS

Use the animal head patterns provided in Tom Tichenor's Puppets. Fake fur fabric is available in fabric stores. About one third yard is plenty to complete as many as two puppets. The animal heads can be stuffed with any number of things--used hosiery, polyfoam, etc. One bag of foam goes a long way.

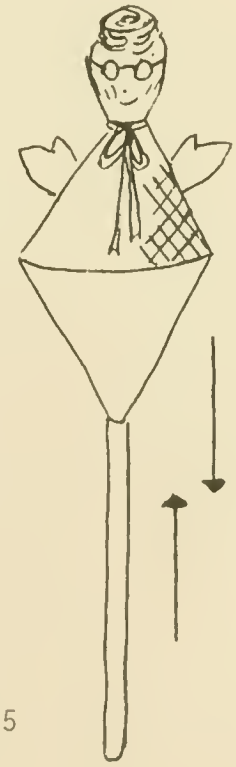
Tichenor, Tom. Tom Tichenor's Puppets. Abingdon, 1971.


fold under here
and attach
hands
PUPPET
PATTERN
cut 2
Puppet
hands
cut 4
stitching
guide
attach to
sleeve

APPLE HEAD POP-UP PUPPET

Find a big, hard apple and peel the skin leaving a little at top and bottom so it will dry in a round shape. Carve the features lightly. Since the apple will shrink to half its size the features should be far apart. Put apple head on a dowel stick 3/8" in diameter and 12" long so the air can circulate around it. Leave for 3 or 4 weeks. As it grows older you may pinch and pull it to change the face if you like. Make a 1/2 circle of poster board 11" in diameter. Overlap edges and inch and staple in place leaving an opening in the bottom for the stick to go through. Cut a strip of fabric 7" wide and 14" long. Staple the long edge around the funnel top overlapping the two short edges where the funnel is stapled together. Use needle and thread to gather the top edge. Put stick with apple head on top through neck gathers and out bottom of funnel hole. Glue the stick inside the head and neck gathers to hold it in place. Add your own decorations and two felt mittens to complete your puppet. The puppet pops up, looks in all directions, and disappears again into the funnel.

From A Pioneer Workshop by Judy Cole and Mary Minturn. Lowell Press, 1975.



DOOR TO ADVENTURE

by Jim and Suzie Shaeffer

Characters in order of appearance.

SR7-9, a computer
Mattie, a girl
Mike, a boy
Dr. Crazy, a mad scientist
Captain Hook
Crocodile
Monster

Props needed

Two communicators
Two Super Kid capes
One Peter Pan hat
One Wonder Woman tiara
Rocks monster can eat
One wizard's hat
One set of goat horns
One Brain Drainer
One "Super Kid" sign
One cutlass
Various pieces of Monster food

Settings

Scene One: Mattie's lab must include SR7-9 and the Adventure Door. It may include other scientific looking items.
Scene Two: Adventureland 1 must have a tree with a removable branch.
Scene Three: Adventureland 2 has rocks scattered about of a size that the Monster can swallow.
Scene Four: Mattie's lab is exactly the same as in Scene One.

PRODUCTION NOTES

This play is designed for two puppeteers. One manipulates SR7-9, Mattie and the Monster. The other puppeteer manipulates Mike, Dr. Crazy, Captain Hook and the Crocodile.

The Super Kid sign is handled by the puppeteer whose puppet is not being hidden.

Props are handled by whomever has a hand available. A third person could be used to handle props. Larger groups may divide responsibilities even further.

The script indicates certain important actions, but others are needed. Think about what is being said and done.

Remember to move the puppet that is talking. Hold the other puppets still.

Each puppet should have a natural position in which to rest its arms. You don't go around waving your arms in the air, neither should your puppets.

Be aware of the eyes of your puppet. Know where it is looking and have it looking where you wish.

The characters should react to what's happening around them. More than half of a puppet's communication comes through body language. Don't depend on the recorded tape by itself.

For example, during Scene Three the Monster should keep looking hungrily at Mike even when there is no indication in the script.

Flying. One puppet flies. This is how to get the illusion of flying. Spread the arms out stiffly, like airplane wings. Hold the puppet slightly higher and lean it forward. Move the puppet through the air with a gliding, swooping motion. Practice with your partner watching.

These production notes are no more than reminders for experienced puppeteers and hints for beginners. More help is available in your library's puppet book collection.

DOOR TO ADVENTURE

[Music. Curtain opens. Music ends.]

SCENE ONE

Mattie's Lab. The computer (SR7-9) and the Adventure Door are hung in front of a black backdrop.

SR7-9: Beep, beep. Beep-beep, beep.

Enter Mattie

MATTIE: Some kids have pocket calculators. I have SR7-9, a computer that I designed and built myself. [Mattie adjusts some of the controls on SR7-9 as the computer beeps.]

SR7-9: Beep, beep. Beep, beep. E equals MC^2. Beep, beep.

MATTIE: Good. Now you're all set to help me with my homework.

Enter Mike, hurrying.

MIKE: Mattie! Mattie! You've got to do something.

MATTIE: Why, Mike? What's wrong?

MIKE: The bad Dr. Crazy wants to put you in his Brain Drainer.

MATTIE: A Brain Drainer? That sounds bad. What is it?

MIKE: It's a machine that steals all your brainpower and ideas. Dr. Crazy wants to use your good ideas to be a bad guy.

MATTIE: That's terrible!

MIKE: Think fast. Dr. Crazy is right behind me.

MATTIE: We'd better sneak out the back way.

SR7-9: Beep. Warning. Beep-beep.

MATTIE: What's wrong, SR7-9?

SR7-9: Beep. Dr. Crazy has put traps all around the laboratory. You cannot escape. Beep-beep.

MIKE: We're done for!

MATTIE: We'll have to go through the Adventure Door.

MIKE: The Adventure Door? Is that dangerous?

MATTIE: Yes, yes, it's dangerous, but we'll be Super Kids.

MIKE: Do you mean we'll have super powers?

MATTIE: That's right. We'll have any power that Readiation and Imagination can produce.

MIKE: Readiation and Imagination? What do you mean?

MATTIE: If you get into trouble, you just think of a super power that will help you. That's imagination.

MIKE: What does Readiation mean?

MATTIE: My computer, SR7-9, runs on Readiation. She's powered by reading so she knows a lot. Tell Mike all about it, SR7-9.

SR7-9: Beep. Mike, just tell me the name of a hero who has the power you want. If I've read about it I can give you that power. Beep-beep.

MATTIE: [Mattie picks up a communicator] Talk to SR7-9 on this communicator, Mike. [Mattie hands the communicator to Mike]

MIKE: Do I have to think of a hero? Why can't I just think up a power?

SR7-9: Beep. Because a computer like me has no imagination. Beep-beep.

MATTIE: Imagination is what we supply. Readiation is what SR7-9 supplies. Put them together and you get Super Kids!
[Loud crash offstage. Mike and Mattie react]

MIKE: It's Dr. Crazy! Let's go!

Exit Mike, through the Adventure Door. [Sound of Adventure Door]

MATTIE: Wait! I haven't told you everything.

Exit Mattie, through Adventure Door. [Sound of Door]

Enter Dr. Crazy

DR. CRAZY: Ha, ha, ha. I've got you now, Mattie. Mattie? Come out, come out wherever you are. You want to play hide and seek, eh? I'll find you, and when I do I'll drain your brain!

Exit Dr. Crazy, searching.

[Music. Curtain closes. End Scene One]

[Music ends. Curtain opens.]

SCENE TWO

Adventureland 1. There is a tree with a removable branch.

[Sound of the Adventure Door]

Enter Mattie, wearing a Super Kid cape.

MATTIE: Mike? Mike? Are you here? [She stops and listens] I was afraid of that. The Adventure Door split us up. I'd better take a look around. [She walks partway across stage and suddenly stops.] Oh, no! I've walked into some, some quicksand. [She starts to sink slowly.] SR7-9, this is Mattie calling.

SR7-9: [Offstage] Beep. I read you loud and clear, Mattie. Beep-beep.

MATTIE: I-I'm--I'm sinking in quicksand, SR7-9.

SR7-9: Beep. That's too bad, Mattie. Beep-beep.

MATTIE: Help me. I need the power to--to fly, like Peter Pan.

SR7-9: [Offstage] Beep, I compute. Beep-beep.

[Super Kid sign comes up, hides Mattie. 'Trumpet' plays. Music ends, sign goes down to reveal Mattie, wearing a Peter Pan hat]

MATTIE: Now, I'll think beautiful thoughts and...up, and away. [She flies out of the quicksand] Wheee! I'm flying. [Flies around a little. Lands] Boy, that sure was a close call.

Enter Captain Hook, with a cutlass

CAPTAIN: A tresspasser. I'll teach you not to come where you're not welcome. [Captain Hook charges. Mattie runs. He chases her, neither one getting into the quicksand.]

MATTIE: I-I don't want to fight you.

CAPTAIN: Good. Stand still and let me chop you up.

MATTIE: No! [Chase continues. Mattie stops between the Captain and the quicksand] You'll be sorry. You're fighting Super Kid.

CAPTAIN: We'll see how super you are when my cutlass hits you.

[Captain charges Mattie. She waits until last second and flies out of his way. Captain Hook keeps going]

CAPTAIN: Oh, no! Quicksand!

MATTIE: It serves you right.

[Ticking noise offstage. They both listen.]

CAPTAIN: Do you hear that?

MATTIE: What is it?

CAPTAIN: It's the sound of the crocodile that swallowed the alarm clock. He's coming to eat me up.

MATTIE: Oh, I can't let a crocodile eat him, no matter how bad he is. SR7-9, this is Mattie.

SR7-9: [Offstage] Beep. I read you, Mattie. Beep-beep.

MATTIE: Make me super strong, like--like Hercules.

SR7-9: Super strong. Hercules or Samson or Wonder Woman or

MATTIE: Wonder Woman will do.

SR7-9: Beep. I compute. Beep-beep.

[Super Kid sign comes up, hides Mattie. 'Trumpet' plays. Music ends. Sign comes down to reveal Mattie, wearing a Wonder Woman tiara.]

MATTIE: [Goes to tree while talking] Now, now that I'm as strong as Wonder Woman, I'll just break off this branch. [She 'breaks' off the branch and holds one end out to Captain Hook] Now, Captain Hook, you grab hold of that end and I'll pull you out of the quicksand. Ready? One, two, three, pull! [Mattie pulls him out of the quicksand] There you go.

CAPTAIN: Now to finish you off. [He starts to attack Mattie.]

MATTIE: I don't think you have the time, Captain Hook.

Enter Crocodile

CAPTAIN: Egad, the crocodile!

Exit Captain Hook, running.

[Crocodile advances on Mattie, its mouth open]

MATTIE: No you don't, crocodile. I won't be your dinner either. [She puts the branch in the crocodile's mouth, propping it open.]

Exit Crocodile, branch in mouth.

MATTIE: Ah, that was quite an adventure, but the only way I'll ever find Mike is to go through the Adventure Door again!

Exit Mattie, the way she entered

[Sound of the Adventure Door. Music. Curtain closes. End of Scene Two]

[Music ends. Curtain opens]

SCENE THREE

Adventureland 2. There are various rocks on the stage.

[Sound of Adventure Door]

Enter Mike, wearing a Super Kid cape and a communicator.

MIKE: Wow! That was close, Mattie. Dr. Crazy almost caught us. Mattie, where are you? SR7-9, where is Mattie?

SR7-9: [Offstage] Beep. She's in another part of Adventureland, Mike. Beep-beep.

MIKE: Take me to her!

SR7-9: Beep. That does not compute. Beep-beep.

MIKE: What?

SR7-9: Beep. All I can do is bring you back to the lab. Otherwise, I have no control over what happens when you enter the Adventure Door. Beep-beep.

MIKE: Oh, I guess I'd better just wait right here until Dr. Crazy gives up and goes home.

MONSTER: [Offstage] Hungry!

MIKE: What's that?

Enter Monster.

MONSTER: Hungry. [Roars] Me Hungry! [Monster starts eating the rocks and any other available scenery] [Eating sounds] Hmmm. Good. [More eating].

MIKE: Uh, hi. What are you?

MONSTER: I'm hungry. You taste good?

MIKE: I don't think so.

MONSTER: Doesn't matter. Pretty soon, you be all that's left to eat. [More noisy eating.]

MIKE: SR7-9, I think I need a super power.

SR7-9: Beep. Which one, Mike, and who has it? Beep-beep.

MIKE: I need the power to make food.

SR7-9: Beep. You mean like a farmer? Beep-beep.

MIKE: No, faster. Like a wizard--like Gandalf in The Hobbit.

SR7-9: Beep. A wizard. Gandalf or Merlin in the King Arthur stories or a witch or

MIKE: [Worried about the Monster] I'll settle for Merlin. Hurry!

SR&-9: Beep. I compute. Beep-beep.

[Super Kid sign comes up, hides Mike. 'Trumpet' plays. Music ends, sign goes down to reveal Mike wearing a wizard's hat.]

MIKE: [With much waving of his arms]
Some magic is bad, my magic is good.
I call on my magic to make monster food.
[Various foods appear from below the stage. Mike picks them up and stuffs them down Monster's throat.]

MONSTER: [Swallows all the food, noisily] Enough, enough, I'm full.

MIKE: I'm glad of that.

MONSTER: Me so full me have tummy ache. Oh, oh, ohhh. My tummy, my tummy hurts!

MIKE: Well, since I'm a wizard, I can fix that.
[With much waving of arms]
Apple, orange and pear, cookie pie and cake,
Take away from this monster its bad tummy ache.

[Silent pause]

MONSTER: My tummy still aches. You hurt me and tried to trick monster. Now, I bite off your head!

MIKE: Wait. SR7-9, why didn't my spell work?

SR7-9: Beep. You asked to be a wizard who can make food. I can only give you one power at a time. Beep-beep.

MIKE: Oh, oh. Give me the power to...to...butt like a goat, like the big goat in Three Billy Goats Gruff.

SR7-9: Beep. I compute. Beep-beep.

[Super Kid sign comes up, hides Mike. 'Trumpet' plays. Music ends. Sign comes down to reveal Mike wearing goat's horns]

MONSTER: I waited. Now, I bite off your head.

MIKE: Oh, no you don't. [Mike puts his head down and charges. He hits Monster with horns.]

Exit Monster, being knocked off the stage.

MONSTER; [As it leaves] Arrggghh!

MIKE: That was great! Now, I'll go back to the lab and do the same thing to Dr. Crazy. SR7-9, I want to come back to the lab.

SR7-9: Beep. I compute. Go through the Adventure Door. Beep-beep.

Exit Mike

[Sound of the Adventure Door]

[Music. Curtain closes. End Scene Three.]

[Music ends. Curtain opens]

SCENE FOUR

Mattie's Lab. It is the same as the opening of Scene One.

Enter Dr. Crazy

DR. CRAZY: The only place they could have gone is through that strange door. [He points at the Adventure Door] I'll follow them! [He tries to go through door but bumps into it.] That's strange. It looks open. [He bumps into the Door again] Maybe, I need a running start. [He backs away, then runs at the Door. He bumps harder and holds his nose] Why can't I go through that door?

SR7-9: Beep. Because bad things can't go through the Adventure Door, Dr. Crazy. Beep-beep.

DR. CRAZY: Who said that?

SR7-9: Beep. I did. I am SR7-9. Beep-beep.

DR. CRAZY: Why can't bad things like me go through that door?

SR7-9: Beep. If they could, all the bad things from Adventureland would get loose here in Mattie's lab. Beep-beep.

[Sound of the Adventure Door]

Enter Mike, through the Adventure Door. He wears his communicator, but no longer has a Super Kid cape and does not wear a hat.

MIKE: Now, I've got you, Dr. Crazy. I'll use my Goat powers to knock you silly.

DR. CRAZY: You are the silly one, little boy.

[Mike puts his head down and charges. Crazy sidesteps. Mike trips as he comes even with Crazy.]

MIKE: Ouch! You tripped me. I hit my head and it hurts. [Mike rubs head] Ohhh.

DR. CRAZY: [Grabs Mike] Now I've got you. [Crazy starts to drag Mike off.]

MIKE: SR7-9, what happened? Why didn't my Goat power work?

SR7-9: Beep. None of the powers work here. You can only be a Super Kid when you're in Adventureland. Beep-beep.

MIKE: Nobody told me that.

DR. CRAZY: Now, I'll lock you up. Then, I'll get Mattie and drain her brain.

Exit Dr. Crazy, dragging Mike.

Enter Dr. Crazy, emptyhanded.

DR. CRAZY: SR7-9.

SR7-9: Beep. Yes, Dr. Crazy. Beep-beep.

DR. CRAZY: Call Mattie for me. Tell her that if she ever wants to see her friend, Mike, again, she has to come back and let me drain her brainpower.

MATTIE: [Offstage] I heard everything you said, Dr. Crazy. I'm coming back.

[Sound of the Adventure Door]

Enter Mattie, through the Adventure Door. She does not wear a Super Kid cape nor any hat.

DR. CRAZY: Good. Ha, ha, ha. You wait right there. I'll get my Brain Drainer. No tricks. Remember, I've got Mike.

Exit Dr. Crazy.

MATTIE: SR7-9.

SR7-9: Beep. Yes, Mattie. Beep-beep.

MATTIE: Quick. Change the Adventure Door so that bad things like Dr. Crazy can go through it.

SR7-9: Beep. I compute. Beep-beep.

Enter Dr. Crazy, carrying Brain Drainer.

DR. CRAZY: Come here, Mattie.

MATTIE: No.

DR. CRAZY: Come here, little girl.

MATTIE: No.

DR. CRAZY: Come here, this instant!

MATTIE: No. If you want to drain my brainpower, you'll have to catch me first.

DR. CRAZY: Then, I'll catch you, and when I do you'll be sorry. [Crazy chases Mattie around the stage.]

[Mattie stops right in front of the Adventure Door]

DR. CRAZY: Now I've got you. [He lunges. Mattie ducks. Crazy goes through Adventure Door]

[Sound of the Adventure Door]

DR. CRAZY: Ahh!

MATTIE: Quick, SR7-9, change the Door back to the way it was before.

SR7-9: Beep. I compute. Beep-beep.

MATTIE: Great. Now the Adventure Door won't let anything bad go through it, right?

SR7-9: Beep. Dr. Crazy is trapped in Adventureland with all the other bad things. Beep-beep.

MATTIE: While I go see how Mike is, you call the police. They can arrest Dr. Crazy when I let him out of Adventureland.

SR7-9: Beep. I compute. Beep-beep.

<u>Exit Mattie.</u>

[Music. Curtain closes.]

THE END

DOOR TO ADVENTURE

Directions for Puppets, Props and Scenery

Materials Needed

Read through all directions for making puppets, props and scenery before buying anything.

Fabric

1 yd. beige flannel or non-stretch knit (for 4 human puppets)

Felt in 9" X 12" 'squares':
- 2 squares royal blue, navy blue or deep purple
- 3 squares black
- 4 squares white
- 2 squares red
- 4 squares color optional
- 3 squares green

1 sq. ft. of red fake fur

3/4 yd. textured fabric (fur, velour, terrycloth) for Monster

Scraps of felt--yellow pink and others

Notions

1 skein black yarn

2 ft. white lace

1 yd. braid (black, gold or red)

2 feathers, both red or one red and one white

2 colored pipe cleaners

2 ft. of 1/2" polyfoam ("foam rubber"), carried by some fabric shops, or buy twin size 1/2" mattress topper.

1 ft. velcro fastener, black.

Other Materials

White glue

Cotton or Darcron stuffing--one small bag

Posterboard, 3 pieces 24" X 36" in white

Other Materials [cont.]

Cloth tape--book or duct tape

Contact cement or hot glue

1 8" X 16" sheet red paper

1 8" X 16" sheet black paper

Scrounge List

Empty food containers

Artificial fruits and vegetables

1 green men's sock

Black paint

Big buttons

Staples

6" dowel or stick (1/4" thick)

1 safety pin

Bottle caps--assorted sizes

1 cardboard tube

Aluminum foil

1 small buckle or cafecurtain ring

10 wire coathangers

Ribbon

Box cardboard (get a big appliance box)

Old yardstick

1 or 2 tape recorder take-up reels

Foil wrapping paper, especially gold

NOTE: Patterns for the puppets and costumes are located at the back of the packet, after the detailed instructions.

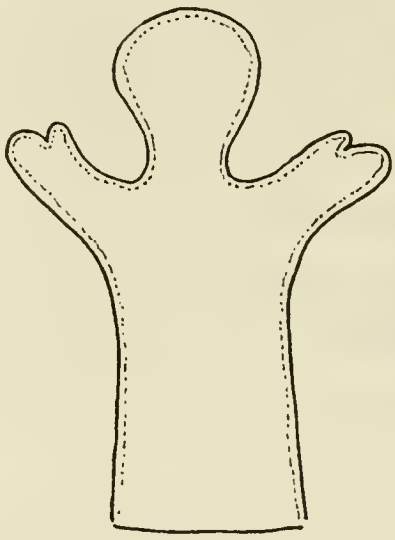
HUMAN PUPPETS

Mattie, Mike, Dr. Crazy and Captain Hook

Use the large cloth puppet pattern provided.

1. For each puppet cut one Human Puppet Front and one Human Puppet Back out of beige cloth or other skin tone, as desired. Flannel or a non-stretch knit works nicely. Do not cut the clips until after the seams are sewn.

2. Pin the front and back of the puppet together, right sides together. [Captain Hook, only: Trim off the end of one hand only along dotted line on pattern. You will sew inside of this new edge. This is Hook's right hand.] Sew from the top of the head down one side to the bottom. Repeat for the other side.



3. Clip all curves and between thumb and fingers as marked. Turn puppet right side out. Stuff head, fingers and thumb. [Do not stuff Hook's right hand.]

OR

Cut the body pieces along dotted line, leaving off the head. Make a head from a styrofoam ball covered with a sock or stocking, or from paper mache, or from the toe of a sock stuffed with dacron stuffing.

OR

Use a puppet pattern that you are already used to using.

NOTE: When using a head different from the pattern provided adjust the hats to fit.

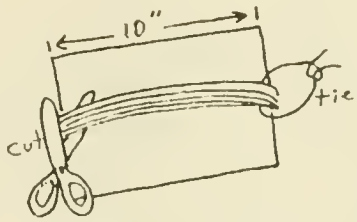
NOTE: The instructions for Captain Hook include many basic instructions which are not repeated for the other puppets. Simply refer back to Captain Hook where appropriate.

CAPTAIN HOOK

Use the puppet body with the shorter right hand.

1. Wig.

Cut a piece of heavy cardboard 10" wide. Wind black yarn around it 40 times. Tie a short piece of yarn tightly through all loops at one end. Cut through the loops at the other end.



Arrange yarn on Hook's head with the tie as the center part. Use black thread to securely sew it down at this point.

Spread the strands of yarn around to cover the back of the head and the sides. Using black thread, <u>loosely</u> sew yarn to head all the way around, about halfway down the head. Overlap the stitches so that all the yarn is caught.

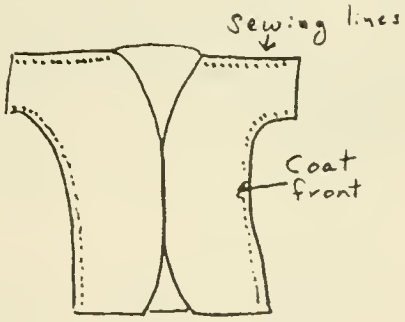
Trim Hook's hair at about shoulder length.

2. Face

Use Hook's face pattern. Brows, mustache and pupils are black felt. Eyes are white felt. Mouth is red felt. Glue or sew features to face.

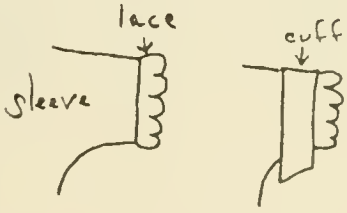
3. Coat

Use royal or navy blue or a deep purple felt. Cut one piece following back coat pattern and two following front pattern, using "Hook cutting line".



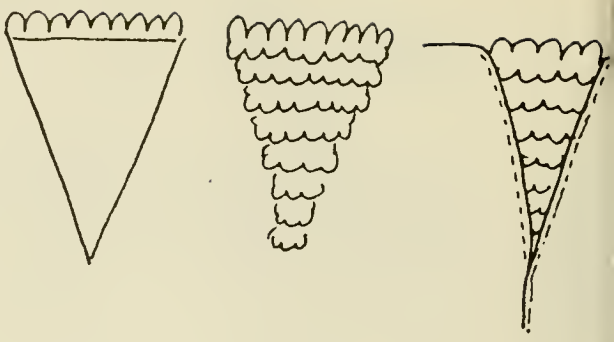
Pin front pieces to back piece so that 'A' touches 'A', 'B' touches 'B', 'C' touches 'C', and 'D' touches 'D' on both sides. Sew along lines 'A' to 'B' and lines 'C' to 'D'. Clip curves and turn right side out. Try the coat on the puppet to make sure it is big enough, especially at armpits.

Sew lace to end of coat sleeves, so that lace covers puppet's wrists. Cut cuffs out of matching or black felt and stitch to end of sleeves, just above lace.



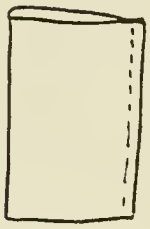
3. Coat [cont.]

Using triangular pattern provided, cut dickey out of white felt, cover with white lace and hand stitch to the inside of the coat's top opening. Coat can be trimmed with black, gold or red braid. Overlap the front opening of the coat slightly and hand stitch, so that it won't fly open.



4. Pants.

Use the same color felt as for coat. Using a rectangle about 14" wide and half as tall as the puppet, fold it and seam down the open side to make a tube 1/2" wider than the puppet. Turn right side out. The seam will be the center of the back the pants.



Slip the pants under the coat. Carefully baste the coat and pants together with matching thread. (Be careful not to stitch through 3 or 4 layers at once. There has to be room for your hand.)

Cut two triangles of black felt and sew one on the front and one one the back of the pants to give the illusion of pant legs.

Put the outfit on Captain Hook by slipping it up over the body from the bottom. Pull the puppet's arms out through the armholes.

The finished Captain Hook

5. Pirate Hat

Using the three patterns, cut out the crown (front and back) and brim of the Pirate Hat out of black felt.

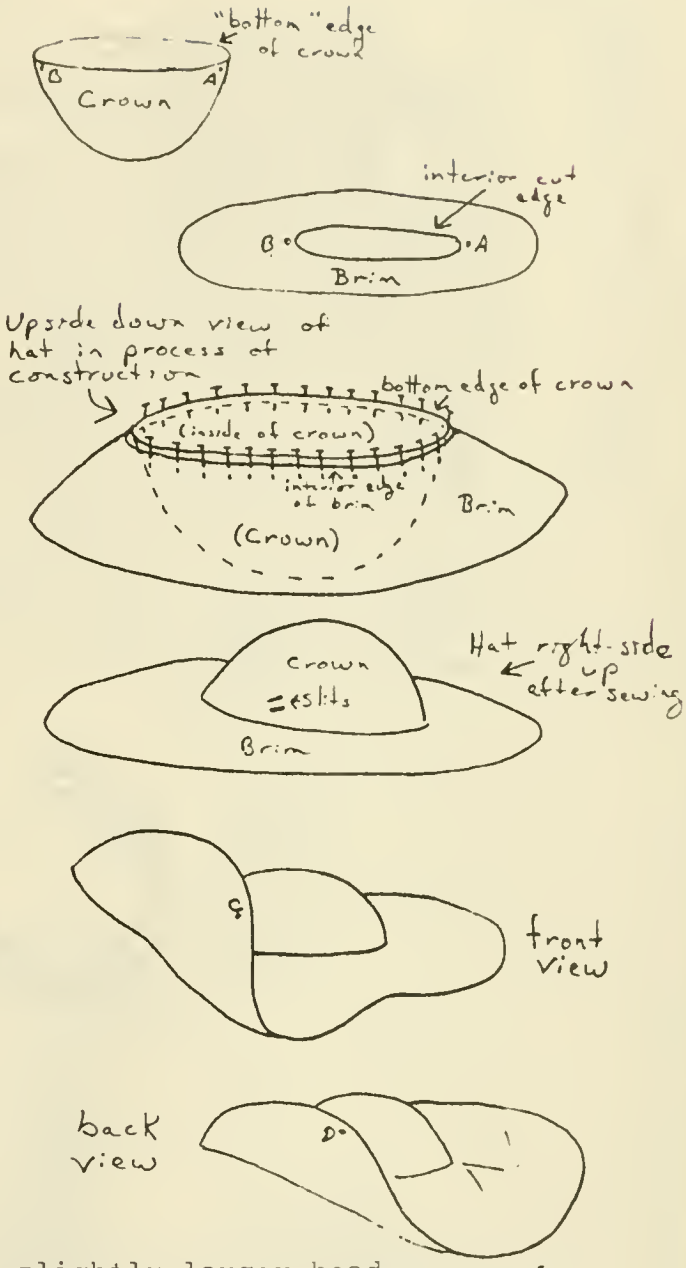
Sew the front and back crown pieces, right sides together, along sewing line #1 from 'A' to 'B'. Turn crown inside out.

Open out the bottom edge of the crown and pin to brim as illustrated. The brim is around the crown, with its interior cut edge even with the bottom edge of the crown. Point 'A' on the brim is touching point 'A' on the crown and likewise points 'B'. Make certain that your pinned hat matches that in the illustration before you start sewing.

Sew the oval opening along sewing line #2. Trim along seam and turn down the brim. Cut slits for feather in the front of the crown.

Turn up front of brim so that point 'C' on brim meets point 'C' on crown front. Attach at point 'C' with small tacking stitch. Turn up back of brim so that point 'D' meets point 'D' on crown back. Attach at point 'D' with tacking stitch.

Insert white or red feather in crown front, with quill tip pointing down. Secure with tacking stitch.



[TO ADJUST PATTERN for puppet with slightly larger head, widen the bottom of the patterns for the crown and correspondingly widen the hole in the pattern for the brim.]

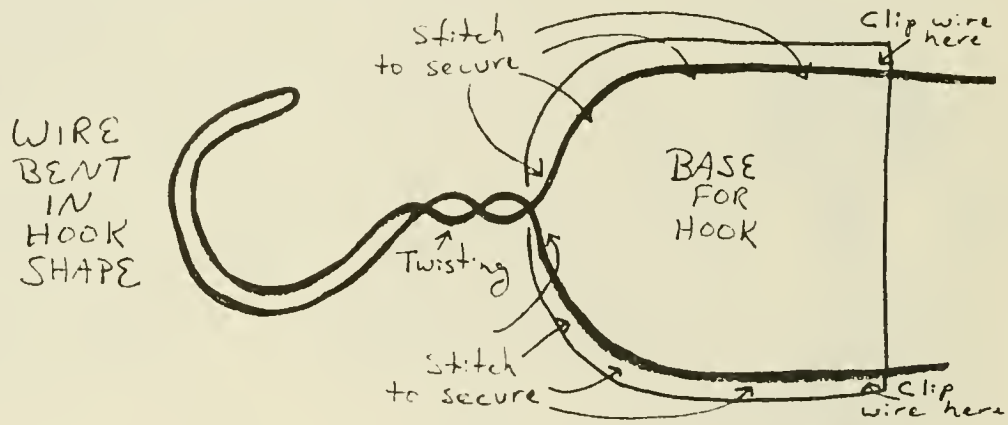
Put the hat on Hook's head, with the feathered part above his right eye. Once the hat is adjusted to your liking, tack it to his head with black thread.

6. Hook

Using black felt, cut out the front and back of the Base For Hook. Sew the two pieces together, along line A-B and line C-D, leaving a small gap between 'A' and 'C'. Turn Base inside out.

Take 13" of narrow gauge wire and bend it in half. (Coat hanger wire is too thick, but the wire must be thick enough to stay in the shape you give it.) Bend the wire into a hook shape, as shown, using the blunt end as the hook's tip. After the curve of the hook, twist the two ends around each other a couple of times. Insert the two ends into the small gap in the Base For Hook. Spread the two ends of the wire apart and shape to the inside of the base, so that one wire lies along the A-B line and one along the C-D line. Cut off any wire that extends beyond the bottom of the base. Secure the wire by hand sewing from the outside with black thread. Try to keep the opening in the base as big as possible.

After Captain Hook's coat and pants are made and he is dressed, slip the base over his right hand. The hook should open upwards. Hand stitch the Base to the wrist, being careful not to stitch through both layers of the hand. The puppeteer's fingers need to fit inside.

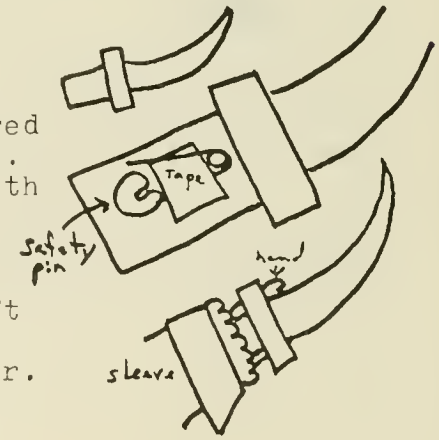


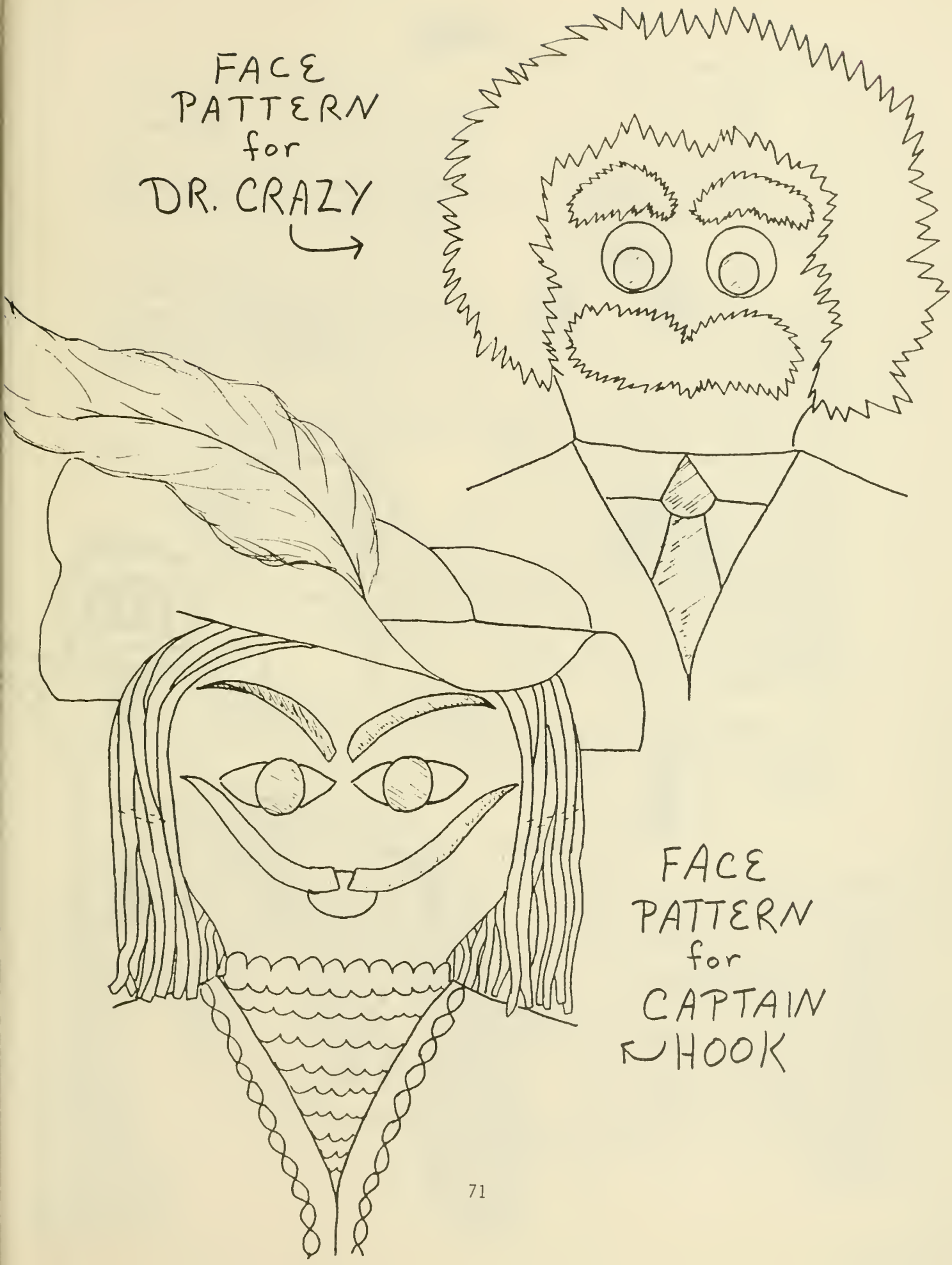
7. Cutlass

Using pattern provided, cut cutlass out of poster board. Decorate it as desired with paints or magic markers on both sides.

Attach a safety pin to the handle with a strong, very adhesive tape, so that cutlass can be pinned to Captain Hook's left hand. The cutlass will stay put better if part of the handle is placed under the left cuff.

Be sure to pin through just one layer.




FACE PATTERN for DR. CRAZY
FACE PATTERN for CAPTAIN HOOK

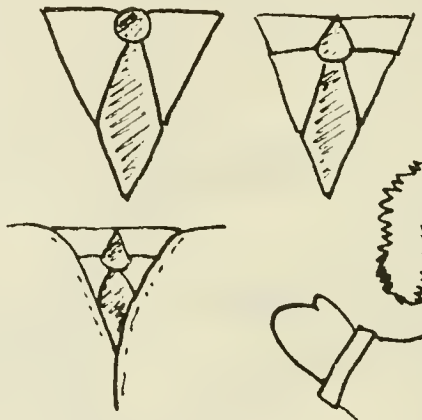
DR. CRAZY

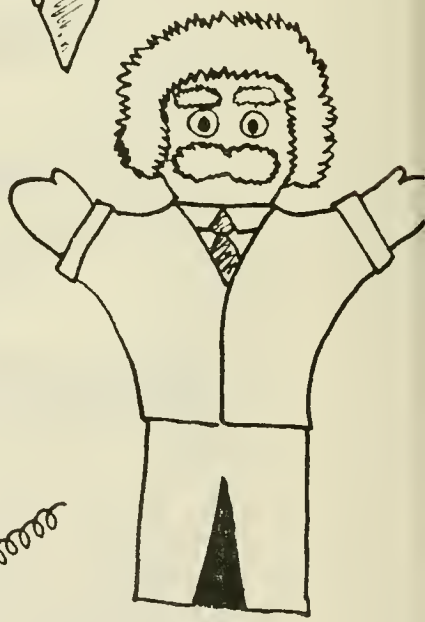
Use the human puppet body.

1. Wig.
   Use red fake fur to cover head as shown in pattern.

2. Face.
   Use Dr. Crazy's face pattern. Brows and moustache are scraps of red fake fur. Eyes are white felt. Pupils are black felt.

3. Coat.
   Use white felt. Cut one piece following back coat pattern and two following front pattern, using "Dr. Crazy cutting line". Pin front pieces to back pieces so that 'A' touches 'A' and likewise with 'B', 'C' and 'D'. Sew along lines 'A'-'B' and 'C'-'D'. Clip curves and turn right side out. Try the coat on the puppet for fit.
   Cut cuffs out of white felt and stitch to end of sleeves. If bottom of cuff is too long, trim.
   Using triangular pattern provided, cut dickey out of white felt. Cut dikey tie pattern out of black felt and attach to dickey as shown. Cut two dickey collar pieces out of white felt and attach as shown. Hand stitch dickey and attachments to inside of coat's top opening. Overlap the front opening of the coat slightly and hand stitch.

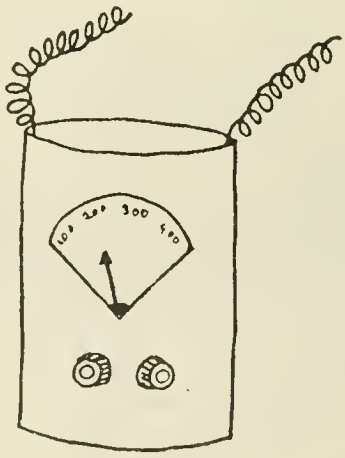




4. Make pants as detailed in instructions for Captain Hook puppet, attach to coat and dress puppet.

BRAIN DRAINER

Wrap a cardboard tube (about 3" high) in aluminum foil. Wind a colored pipe cleaner around a pencil to curl it. Tape the pipe cleaner to the inside of one end of the tube. Tape a second curled pipe cleaner to the opposite side of the same end of the tube. The front of the Brain Drainer can be decorated with a glued-on paper gauge and two small bottle caps for dials. Or use anything else to make it look like a strange machine.

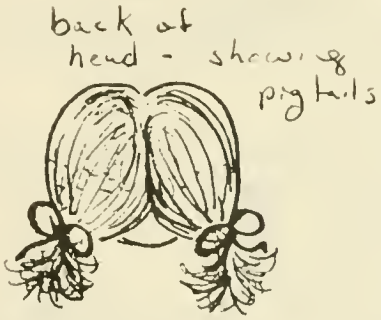


MATTIE

Use the Human Puppet Body.

1. Wig.

Construct the wig out of black yarn as in the directions for Captain Hook. Secure the yarn to the head, then divide it into two pig-tails as shown in the face pattern for Mattie. Tie securely with ribbons or contrasting pieces of yarn. Leave a few strands free in front to cut for bangs. Trim the ends of the pig-tails.

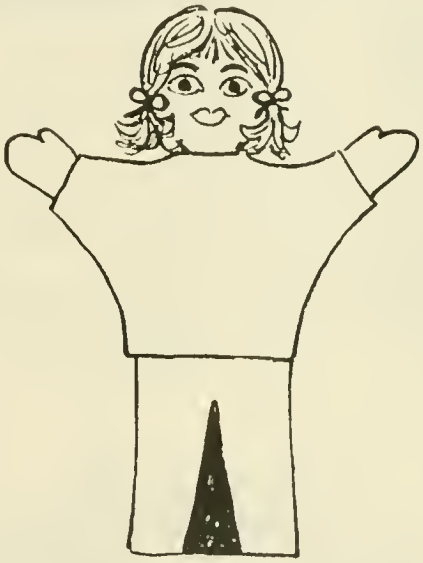


2. Face.

Use Mattie's face pattern. Brows of black felt. Pupils of blue, brown or green felt. Lips of pink felt. Eyes of white felt.

3. Lab smock

Using white felt, cut two pieces out of the Coat Back pattern, using "Dr. Crazy's cutting lines". Sew these together along lines 'A'-'B' and 'C'-'D'. Clip curves and turn right side out.



4. Pants.

Make pants (any color of felt or other fabric) as detailed in instructions for Captain Hook. Attach to smock and dress puppet.

FACE PATTERN for MATTIE

MIKE.

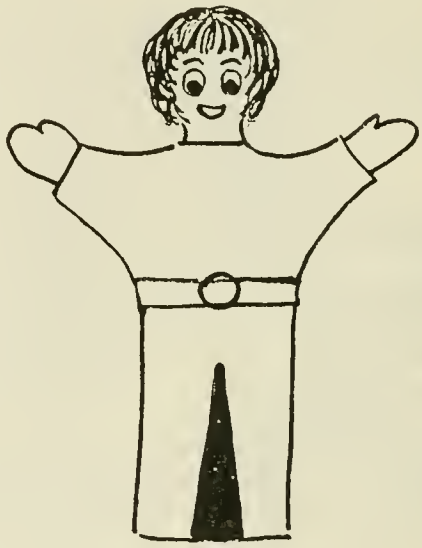
Use the Human Body Puppet.

1. Wig.
Construct the wig out of black yarn as in the directions for Captain Hook. Secure the yarn to the head, then trim in bowl shape as shown in the face pattern for Mike.

2. Face.
Use Mike's face pattern. Brows of black felt. Pupils of blue, brown or green felt. Eyes of white felt. Mouth of red felt.

3. Shirt.
Using any color of felt, cut two pieces following the Coat Back pattern, using "Dr. Crazy's cutting lines". Sew these together along lines 'A'-'B' and 'C'-'D'. Clip curves and turn right side out.

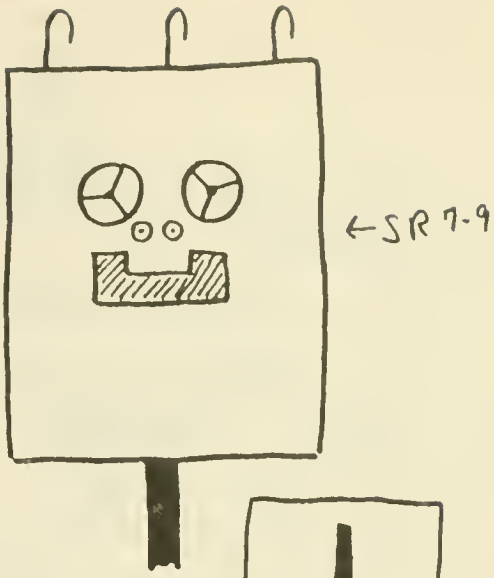
4. Pants.
Make pants (use a co-ordinating color of felt or other fabric) as detailed in instructions for Captain Hook. Attach to outside of shirt. From black felt cut a strip 3/4" wide and sew it on around waist to cover shirt-pants line, making a belt. The buckle can be a black felt cutout, a brass cafe curtain ring or a small real buckle.



FACE PATTERN for MIKE

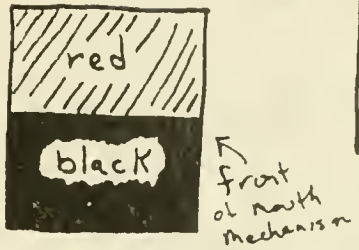
SR7-9

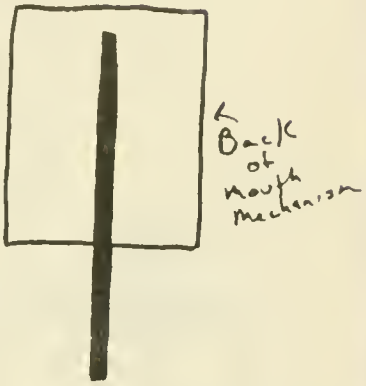
The computer, SR7-9, should dominate the lab scenes. Basically, a 24" by 36" piece of cardboard, SR7-9 has humanistic features, including a talking mouth. Use your imagination and junk box to elaborate on this basic design--more dials, levers, viewscreens, etc.



1. Mouth mechanism.

Paint yardstick (or similar stick) black. Staple it onto a piece of white posterboard 16" X 16", positioned as shown in diagram. Glue a 8" X 16" piece of black paper and a 8" X 16" piece of red paper to the posterboard as shown. Secure the yardstick further with cloth tape.





2. Computer front.

Following dimensions given in diagram, measure off placement of SR7-9's mouth, nose and eyes on a piece of white posterboard 24" X 36". Cut the mouth shape out with an exacto knife, mat knife or razor blade.

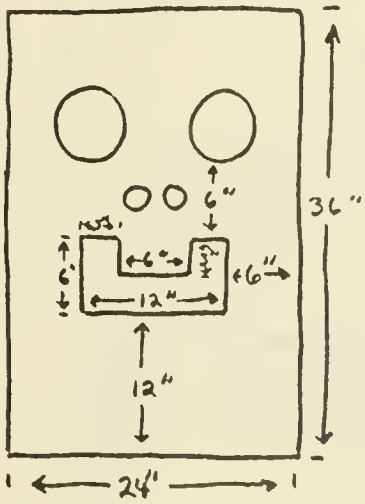


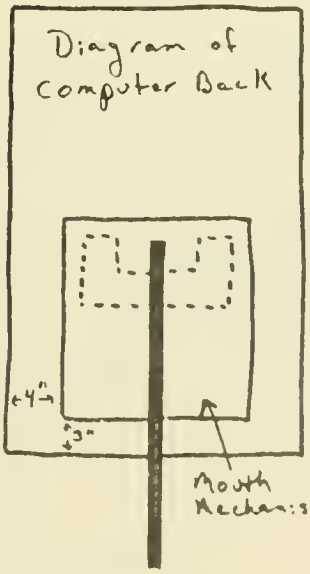
Diagram of Computer Front

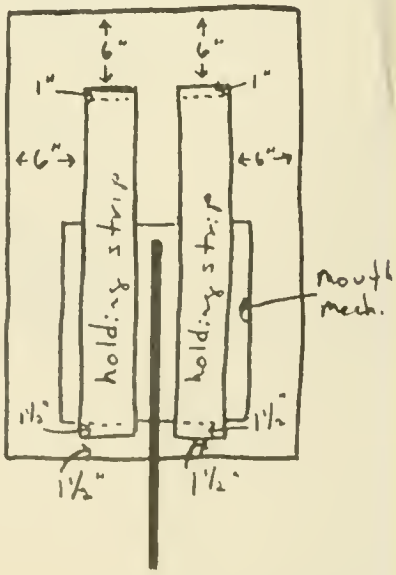
3. Computer back.

Cut a piece of box cardboard slightly smaller than the computer front. Lay the computer front on top of this cardboard backing and trace the mouth shape onto the box cardboard. Enlarge the mouth shape by 1/2" on the box cardboard and cut out.

4. Holding strips.

Following the diagram, position the mouth mechanism on the computer back. Cut out two strips of posterboard, 27" long and 4" wide each. Position each on computer back over mouth mechanism and staple as shown. Attach more securely with cloth tape. NOTE: The diagram allows for some slack in the holding strips. The slack is necessary for proper use of mouth mechanism.





5. Glue the computer front and computer back together, blank side to blank side, being careful to align the mouth openings.

6. Add other features to computer front.

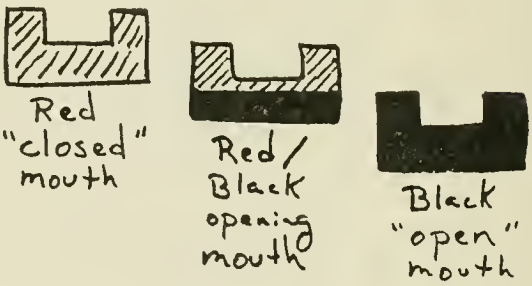
Eyes can be real 6" to 7" film or tape recorder take-up reels or cardboard circles traced from a reel, colored and glued to computer front.

Nose can be two large bottle caps, with paper circles glued on top to represent dials.

Make other features as desired.

7. Hanging the computer.
SR7-9 should be positioned as close as possible to the stage front without blocking puppet traffic or the view of the Adventure Door. It is hung from a backdrop pole using three hooks made from coat hangers. Make these hooks extra long to avoid the danger of the computer being pushed off the pole by the action of the mouth mechanism. Attach the hooks to the computer back--positioning dependent on your own stage. Make sure everyone can see SR7-9's mouth.

8. Operating the mouth.
To make SR7-9 talk, gently push upward on the control stick. The "closed" mouth will be replaced by a black "open" mouth. Pull or let the control stick drop down to "close" the mouth. If the mechanism is too stiff, put more slack in the holding strips.



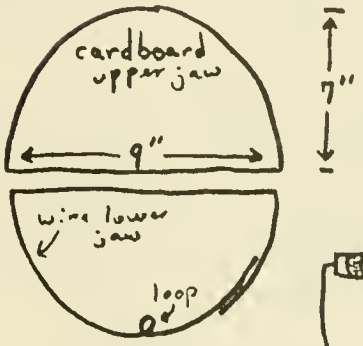
NOTE: It is not necessary for the mouth to open and close on each syllable--or even each word.

MONSTER

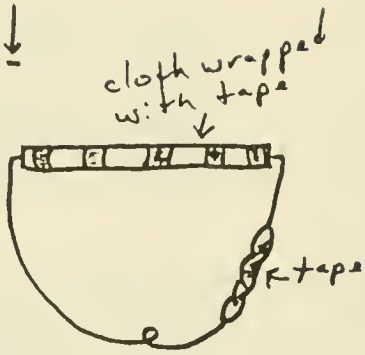
This eating monster has a bottomless lower jaw and requires two hands to operate him.

The basic mechanism involves a solid upper jaw hinged to a wire half circle (the lower jaw). The upper jaw is moved by the fingers of one hand, while the lower jaw is moved with a long wire held in the other hand.

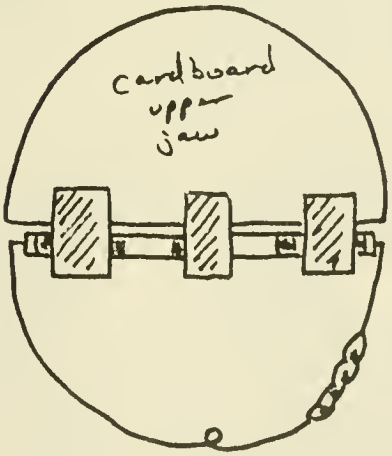
1. Upper jaw is a "semi-circle" made of cardboard, approximately 9" X 7". The same size and shape, the lower jaw is formed out of coathanger wire. Overlap the ends on one side. Form a small loop at the center of the curve.



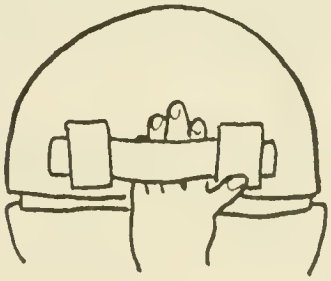
2. Cover the straight edge of the wire with a strip of cloth. Wrap this cloth with cloth tape. <u>Do not</u> apply tape directly to the wire. Cloth must move freely. Wrap the overlapped wire ends with tape so that they won't snag anything.



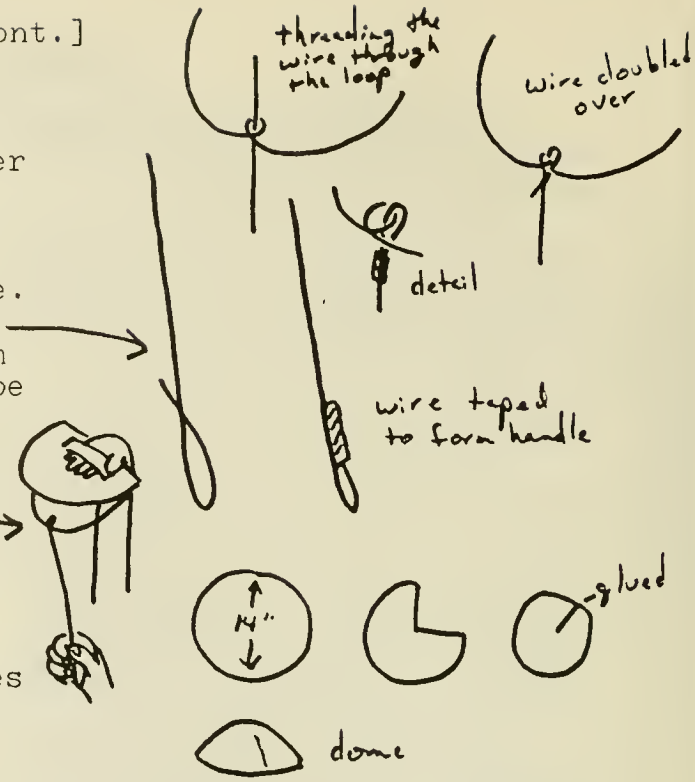
3. Attach the cloth-covered wire to the straight edge of the upper jaw-being careful to <u>not</u> tape the wire, just the cloth covering. Wrap the tape from one side of the cardboard, over the cloth-wrapped wire, to the other side of the cardboard. Tape securely. The lower jaw should now be hinged to the upper jaw and be able to rotate freely around this hinge.



4. Make a pocket for your hand on the upper jaw by taking a piece of cloth 2" to 3" wide and 6" long and taping down both ends of it, forming an opening for your fingers. The pocket should fit snugly.

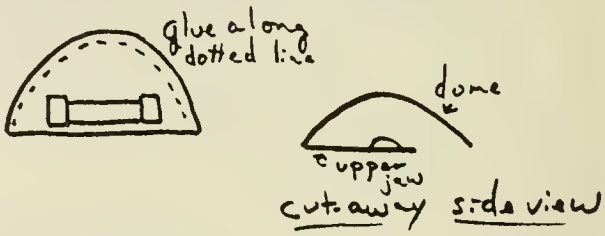


5. Take a straight piece of coathanger wire and thread one end through the loop in the lower jaw's wire. Double over that threaded wire and tape it securely to itself. Make this second loop as small as possible. Double over the other end of the straight wire about 12" from the lower jaw and cover with tape to form a handle (and get that sharp end covered). This wire (called a "rod") now operates the jaw mechanism.



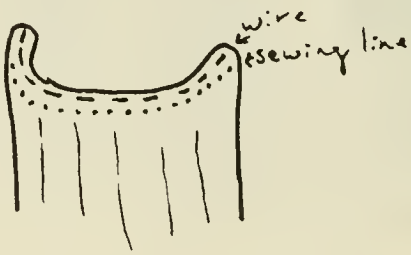
6. Cut a circle 14" in diameter out of 1/2" foam rubber. Cut away one quarter of this circle and join the two cut edges together with contact cement or hot glue. This will form the foam into a dome shape.

7. Glue (contact cement or hot glue) the dome to the upper side of the upper jaw. Part of the circle of the dome will extend beyond the back (hinged) edge of the upper jaw.



8. Body covering.

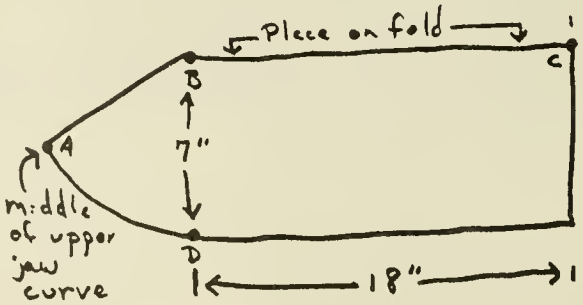
Monster could be covered with fake fur, velour, terry cloth or almost anything that has texture.



Front. Cut a piece of fabric 1" wider than the curve of the lower jaw and approximately 18" long. Fold the fabric over the curved wire of the lower jaw and hand stitch in place. Try to restrict the action of the rod as little as possible.

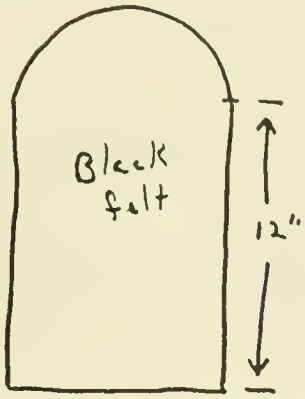
Top. Cut out a paper pattern in the shape illustrated. The 'A'-'D' curve is 1/2 of the upper jaw curve,

Fold the fabric, place line 'B'-'C' of the pattern on the fabric fold and cut out. With right faces together sew line 'A'-'B'.



8. Body covering [cont.].
Fold the curved section of the fabric over the curve of the upper jaw, gluing or taping it to the inside of the mouth. (be careful not to glue or tape any of the wire.) Working from the inside, sew the sides of the top covering to those of the front. Do not restrict the jaw movement.

9. Cut out a piece of black felt using the upper jaw as a pattern, extending the sides. Glue cloth to inside surface of the upper jaw, being careful not to glue it to the lower jaw's wire. The loose portion of the cloth will hang free to hide your arm during the performance, so the audience can't see you through the puppet's mouth.



10. Eyes.
Lots of choices here. Just use large ones. They can be ping-pong balls with painted or glued-on pupils. They can be made like the crocodile's eyes, only bigger. Or use wooden beads or oversized buttons. Felt semicircles can be used as eyelids.

11. Teeth can be added to upper jaw only. Use either pointed teeth like the crocodile's or rectangular ones.

12. To operate monster's mouth, put fingers of one hand in upper jaw pocket and hold control rod with other hand. Use both hands to open and close mouth. Monster can grab and swallow some objects and have others put in his mouth. Avoid noisy or hard 'foods'. They'll hit you or the floor and make a loud noise.

As with SR7-9, monster's mouth should not move with every syllable or word.

CROCODILE

1. Use a green men's sock.

2. Slit the toe about half-way to the heel.

3. Cut two pieces of cardboard (using pattern provided) and hinge them together with tape.

4. Insert the hinged cardboard into the slit in the sock.

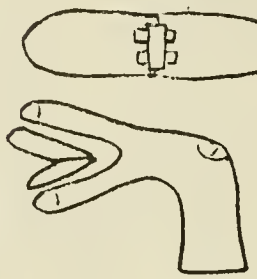
5. Pull the edges of the sock around the hinged piece and tape down (or glue down with a hot glue gun).

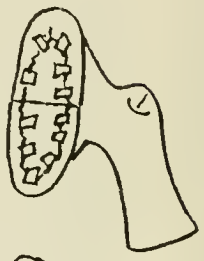
6. Cut a rectangle of pink felt 3" by 11". Glue the felt to the inside of the mouth and trim it.

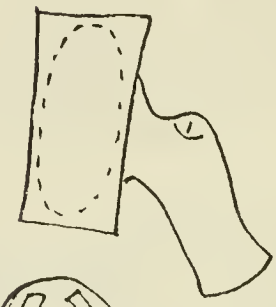
7. Cut out throat pattern using black felt and cut out tongue pattern using red felt. Glue them into the mouth as shown.

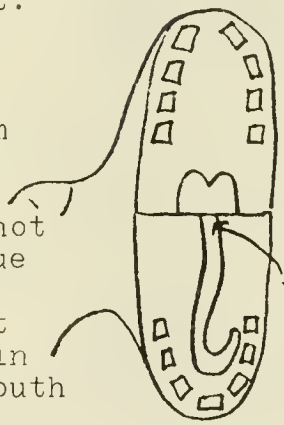
8. Teeth. Using 1/2" foam rubber, cut out 14 triangles approximately 3/4" high and 3/4" wide at the base. Use hot glue or contact cement to glue eight teeth to the inside of the top of the mouth. To get a good "bite", after gluing in the upper teeth, close the mouth until the upper teeth almost touch the lower jaw. Insert the lower teeth between the gaps formed by the upper teeth. There will be eight teeth on the upper jaw and seven on the lower.

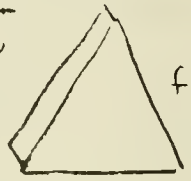
9. Put a handful of cotton or dacron stuffing inside the upper jaw and half a handful inside the lower jaw.

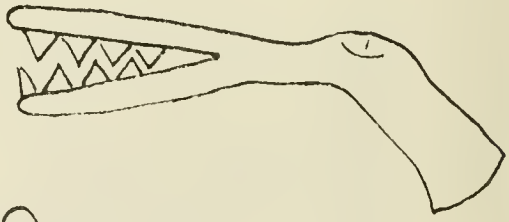


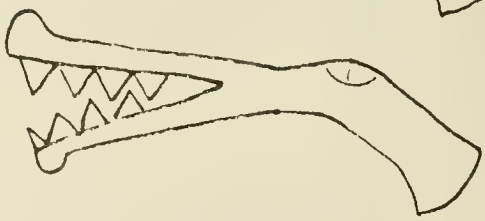




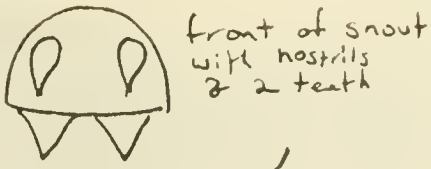




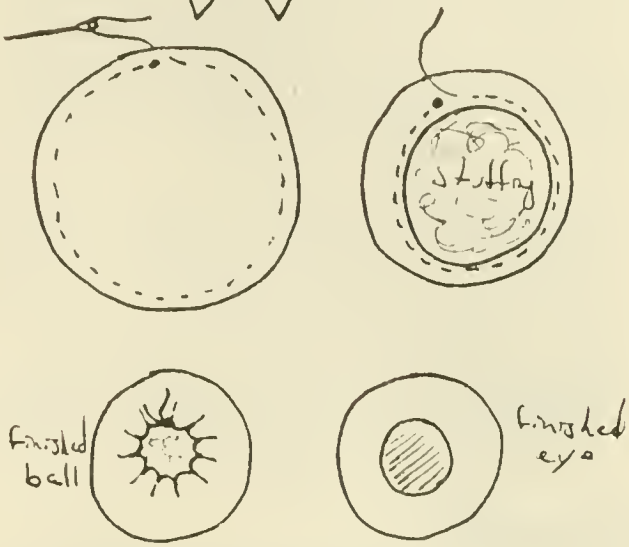


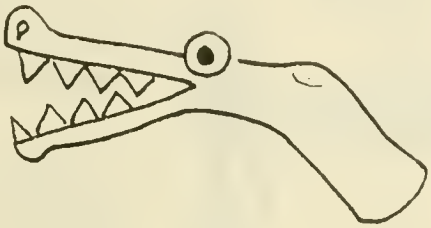


10. Nose. Cut two nostrils of yellow felt and glue or sew to nose.



11. Eyes. Cut two circles 2" in diameter from yellow felt and two pupils 1/4" to 1/2" in diameter from black felt. Sew a running stitch around the edge of each of the larger circles. Gather the stitch to form a ball shape and stuff with cotton or dacron filling. Sew closed. Sew a pupil to top center of each ball, slightly flattening the ball. Sew eyes side by side to top of head right at the jaw line.



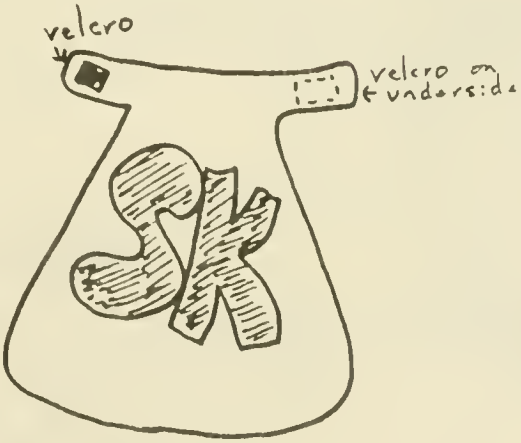


SUPER KID SIGN

Cut the Super Kid sign out of poster board and back it with box cardboard for strength. The sign needs to be approximately 15" high and 10" wide. Yellow posterboard would be good--with red lettering and designs. Make this as graphic and eye-catching as possible.

SUPER KID CAPES

Using pattern, cut two capes from yellow material (could be felt). If it is not felt, hem all the edges. Attach matching small circles or squares of velcro where marked on pattern, one on right side and one on wrong side of fabric.



If available and preferred, iron on the center section of a Super Reader '79 transfer on each cape. Otherwise, cut the "SK" monogram out of red felt and sew on.

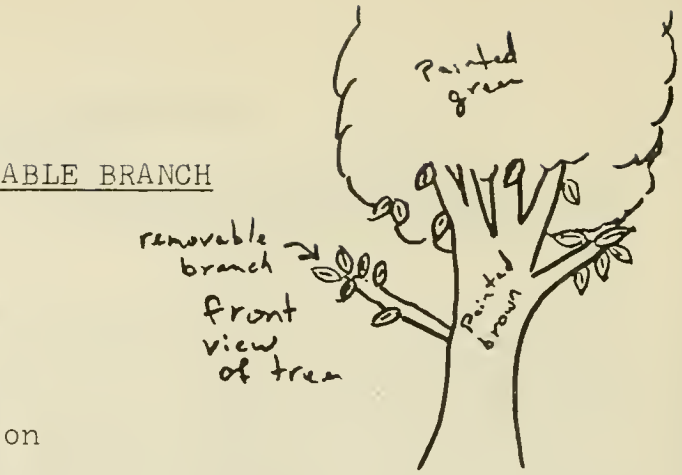
TREE WITH REMOVABLE BRANCH

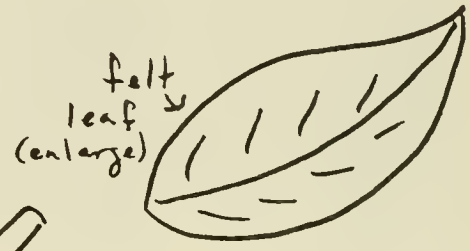
Out of heavy box cardboard construct a tree as wide as one of the puppets and so tall that it can hang from your deepest backdrop pole and its top will cover a portion of the pole. Design it with a branch on the audience's left, low enough down that a puppet standing next to the tree could grab the branch. Design the tree that way but leave out that branch when you cut the tree out and paint its trunk, branches and leaves. Add some simple leaves to the tree with leaf-shaped pieces of felt.

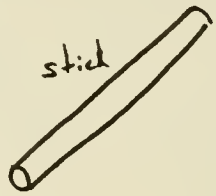
Take a 1/4" dowel or a narrow piece of wood (could be a very sturdy real branch), 5" to 6" long. Paint it (if necessary) to match the other branches and put felt leaves on one end and some leaves along its length.

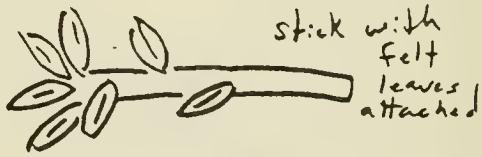
On the back of the tree trunk, just inside the spot where your design called for that extra branch, construct a pocket big enough to hold the stick. Make the pocket by attaching a rectangle of cloth to the trunk with a heavy, very adhesive tape. Cover the pocket with the tape.

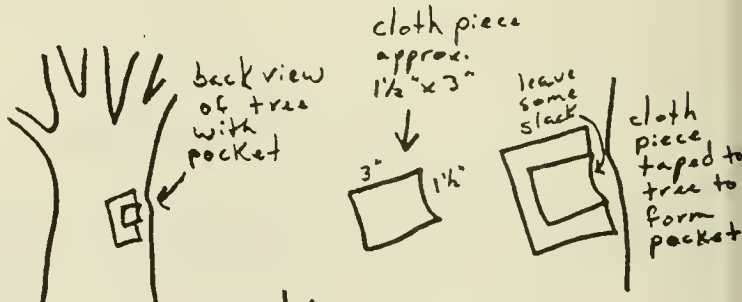
Insert the stick in the pocket. Hang the tree by two coat hanger hooks attached to the inside of its top, and you're ready for Scene Two of Door to Adventure.

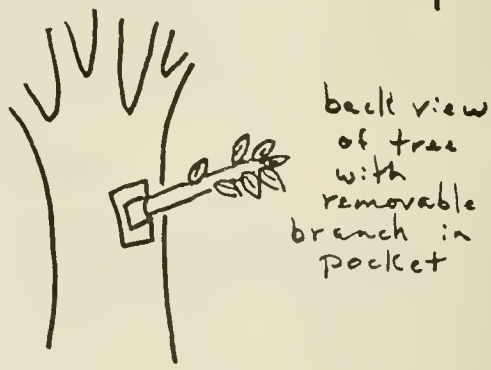












MONSTER FOOD

At first Monster eats rocks and other scenery. Rocks are chunks of styrofoam (small enough to get down his gullet but big enough to look interesting). You can paint the chunks with house or artist's acrylic paints.

Magic food--the Wizard can feed him (empty and resealed) a pint of milk, a box of jello, etc. and/or artificial fruits and vegetables.

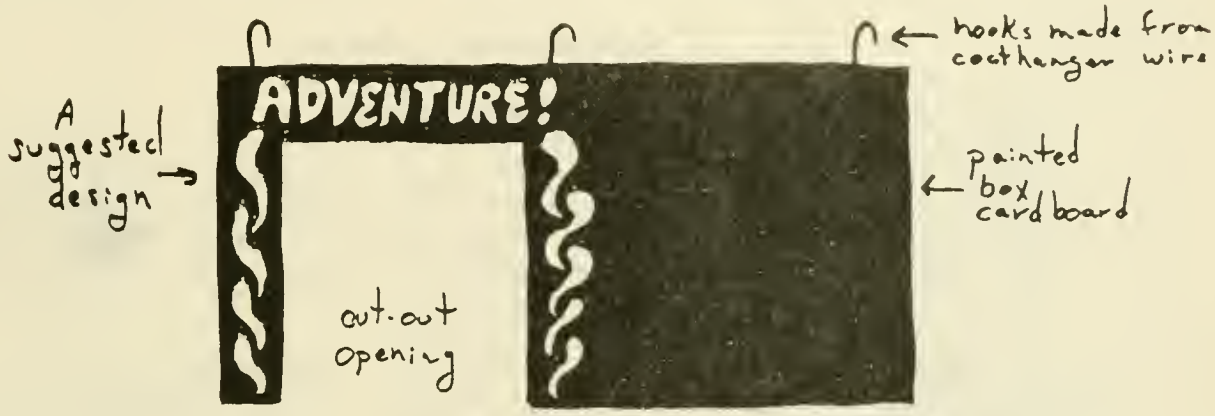
THE ADVENTURE DOOR

Use a large rectangle of cardboard. Cut out the open Door. Paint the cardboard black. Attach three wires to the back of the Door, extending upward. Bend the ends of the wires into hooks. Use the hooks to hang the Door from a pole or wire located forward of your backdrop.

To go out the Adventure Door a puppet goes through the opening, behind the solid cardboard and down. Entering through the Door is a reversal of the steps of leaving.

Decorations, some ideas:
Outline the opening with Christmas tinsel. Outline it using foil. Paint decorative designs in white glue and sprinkle on glitter. Use your imagination.

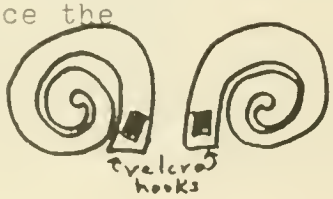
Exact dimensions will vary according to your stage. The entire setup should take up no more than 1/2 of the stage width and could easily occupy less on most stages. The opening must be higher than your puppets. Remember, the farther back you are, the higher up your puppets should be held.



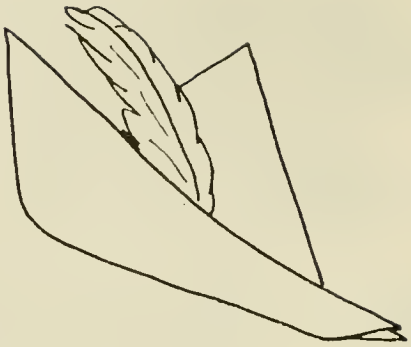
GOAT HORNS

1. Using the pattern provided and a marking pen, trace out two sets of goats horns on a piece of 1/2" foam rubber. Cut out with a pair of good scizzors.

2. Attach a square of velcro (the hook side) to the base of each horn. Remember that you'll need one horn for the right side of Mike's head and one for the left side. Place the velcro accordingly.

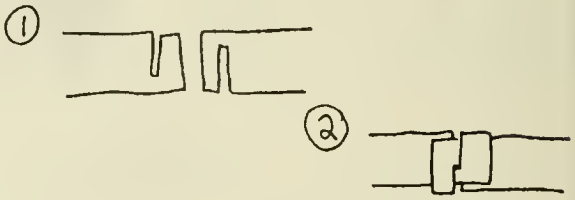


PETER PAN HAT



Using pattern, cut two triangles from green felt. Sew along the dotted line with green thread. (Do not turn the hat inside out.)
Fold brim of hat up along the broken line.
Cut two slits in one side of the hat as marked in the pattern and insert a red feather.
Hat brim and feather may need to be tacked down with some hand stitching to make them stay in place.
[TO ADJUST PATTERN for puppet with a larger head, make the sides of the triangular pattern longer and lower the fold line and sewing lines accordingly.

WONDER WOMAN TIARA



Using pattern, cut tiara shape out of cardboard (thin enough to be flexible). Paint one side gold or cover with gold foil (left-over Christmas paper?).
Cut star out of red paper (shiny would be best--more wrapping paper?) or red felt. Glue star in center of tiara, as illustrated.
Fit tiara to Mattie's head, overlapping ends of tiara. Glue ends together. It will stay together better if the ends are slit first and interlocked before gluing.

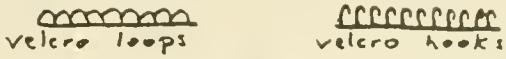
WIZARD'S HAT

Make a cone out of light (flexible) cardboard, about 6" high and the bottom about the size of Mike's head.
Cover with black felt.
Attach arcane symbols (e. g. stars, cresent moons) cut out of yellow felt to the hat.
Make the symbols fairly large.
If preferred, they could be cut out of gold foil.

HATS AND HORNS

What holds them on?

Velcro fasteners. Velcro comes in two parts, hooks and loops. The hooks stick to anything fuzzy within reach (e. g. the carpet, puppet's hair, puppeteer's clothing). The loops are well-behaved. Use loops anytime you need a velcro fastener on a puppet. Use the hooks for the things to be attached to the puppet.



Attach velcro by sewing or, where that is impossible, glue it on with contact cement (hot glue warps the velcro).

Try the different headpieces that they wear on Mike and Mattie. Mark on the hat and on the side of the puppet's head the best spot for a fastener. If the spot on the head is different for different hats, take second best for one. Attach a small piece of velcro loop to the chosen spot. Attach a piece of velcro hook to the inside of the hat at the chosn spot.

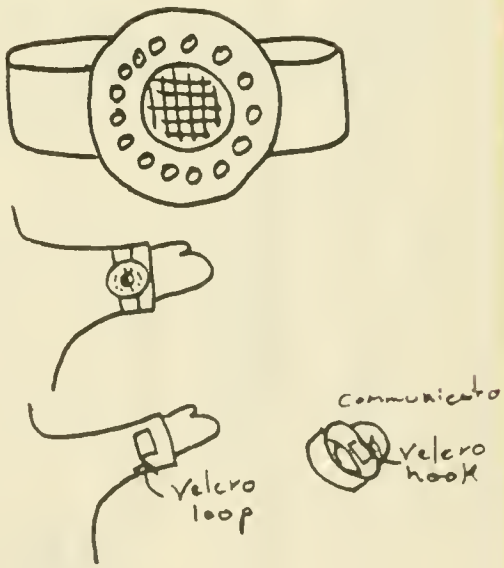
COMMUNICATORS

Make two. Use 1/2" strips of red felt for the wrist bands for both communicators and imagination for the communicator itself. The communicators should large enough to be seen by the audience but not so big that they get in the puppets' way.

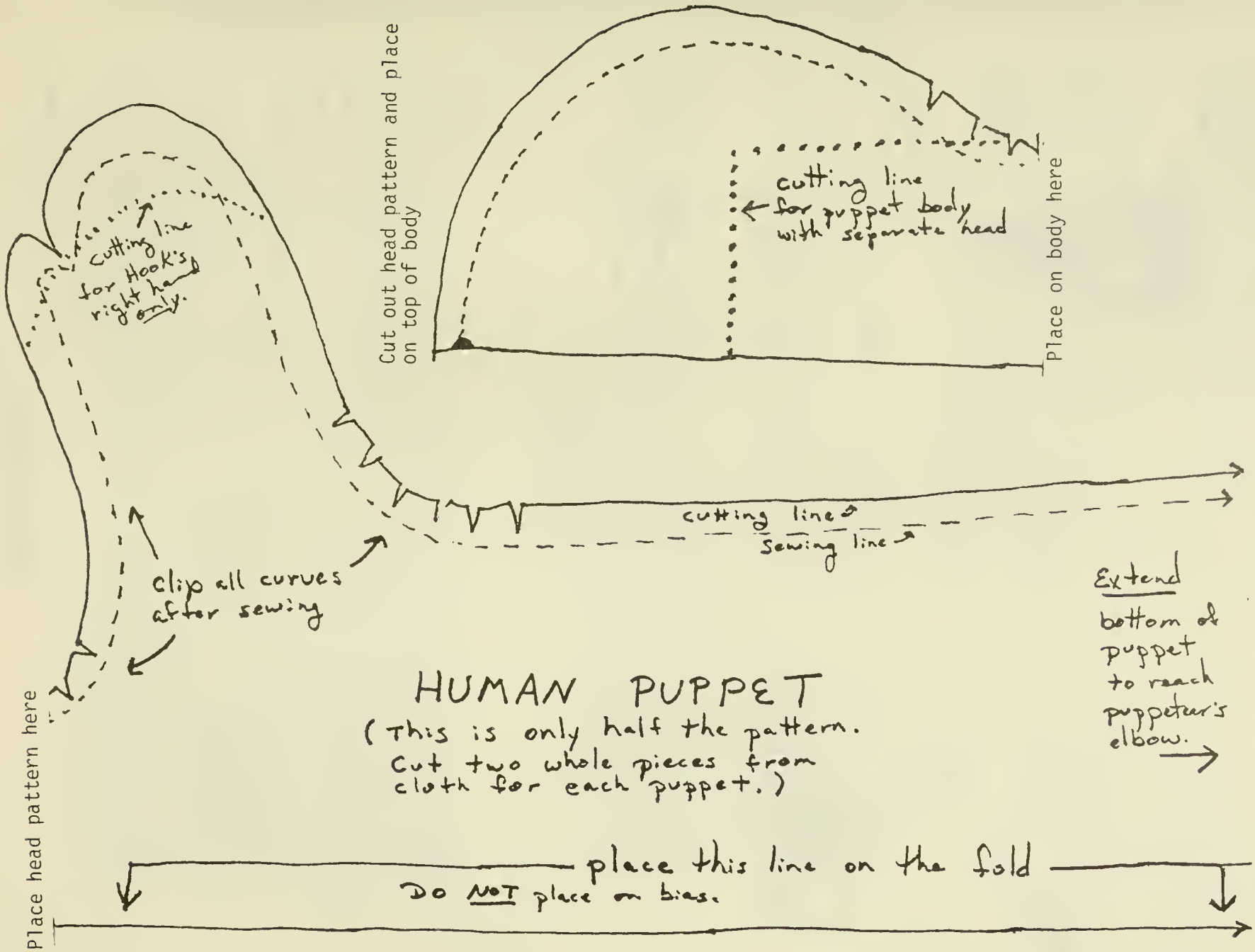
About the size of a quarter should be right, and it can be round or square. Look for a found object--a bottle cap, an unusual button, etc.

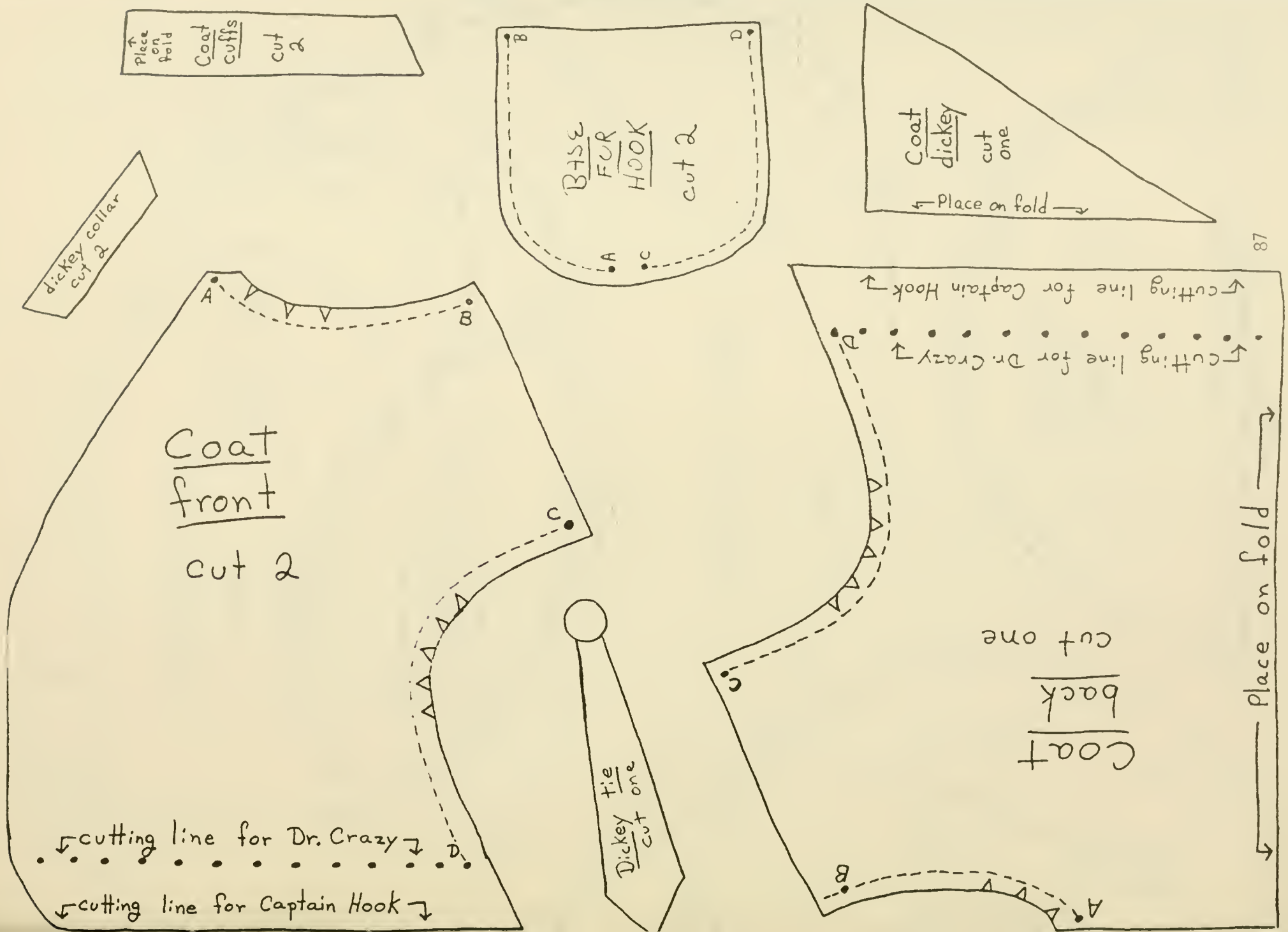
Mattie's communicator should be sewn onto the lower left sleeve of her smock.

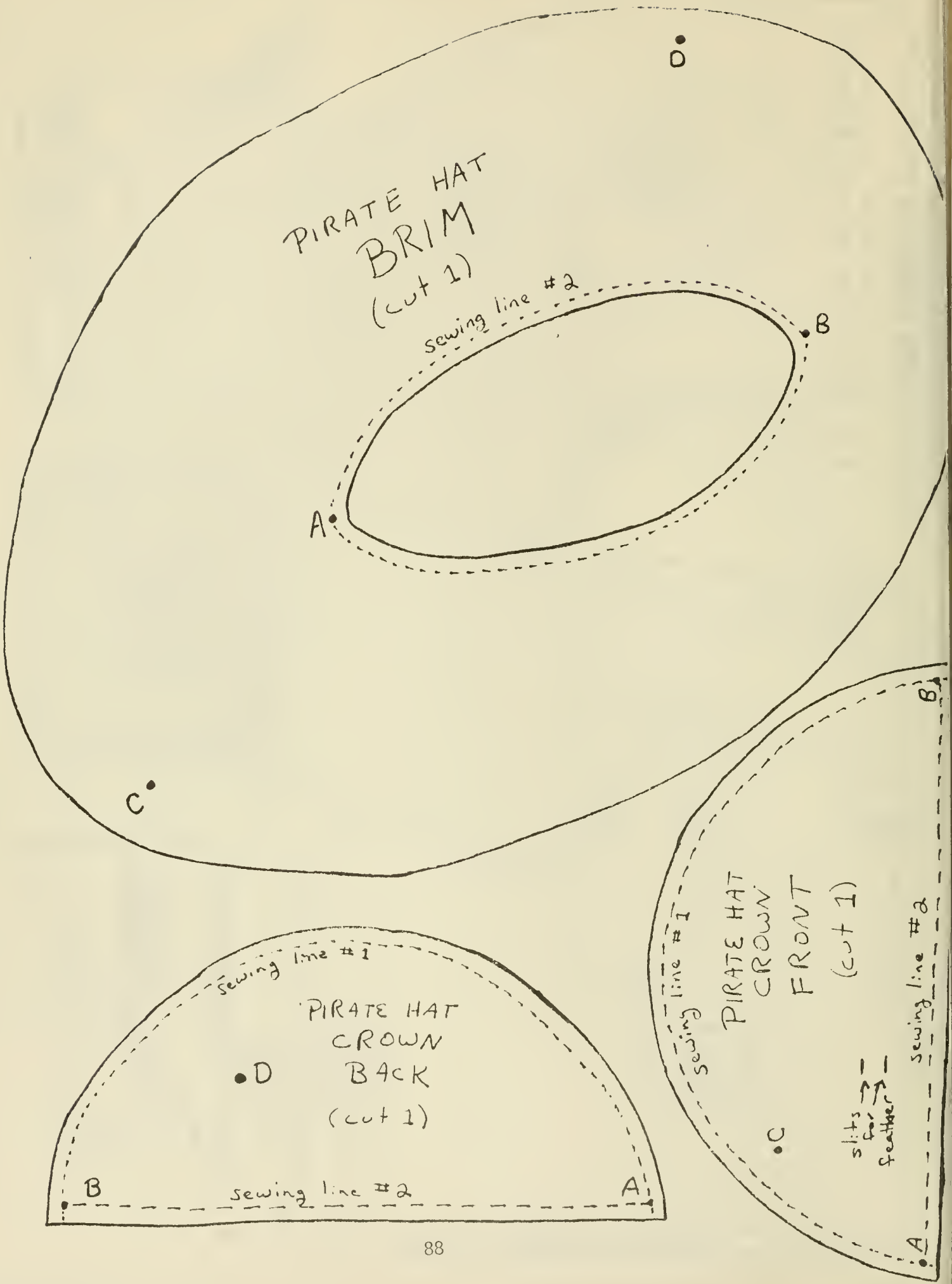
Mike's wrist band should be sewn into a circle the same size as Mattie's. Attach a piece of velcro (hook side) to the wrist band just under the communicator. Another piece of velcro (loop side) is attached to the front of the lower left sleeve of Mike's shirt.

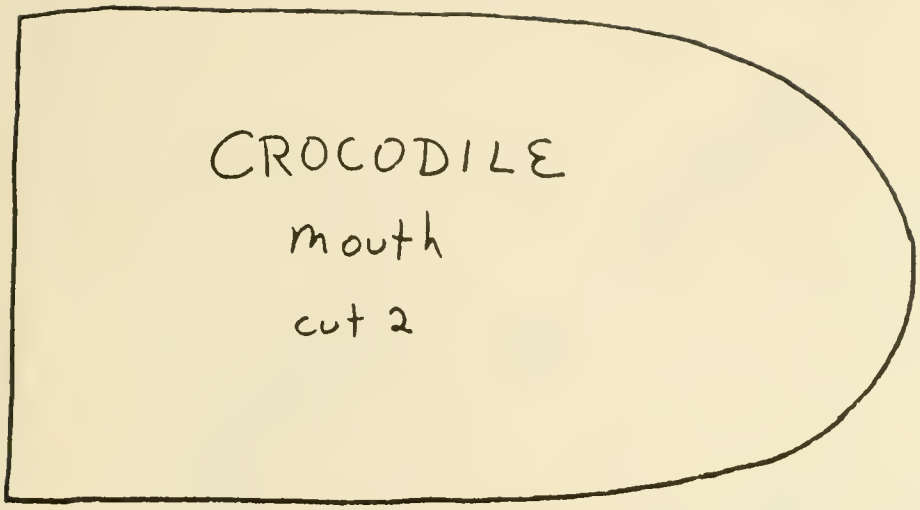


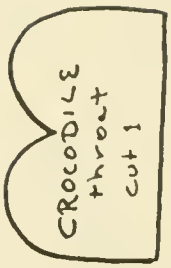
When Mike first gets the communicator he just holds it. Before his next scene, it is slipped over his left arm and secured with the velcro fastenings. He then wears it for the rest of the show.


Cut out head pattern and place on top of body
cutting line for puppet body with separate head
Place on body here
cutting line for Hook's right hand only.
cutting line
sewing line
clip all curves after sewing
Extend bottom of puppet to reach puppeteer's elbow.
HUMAN PUPPET
(This is only half the pattern. Cut two whole pieces from cloth for each puppet.)
place this line on the fold
Do NOT place on bias.
Place head pattern here

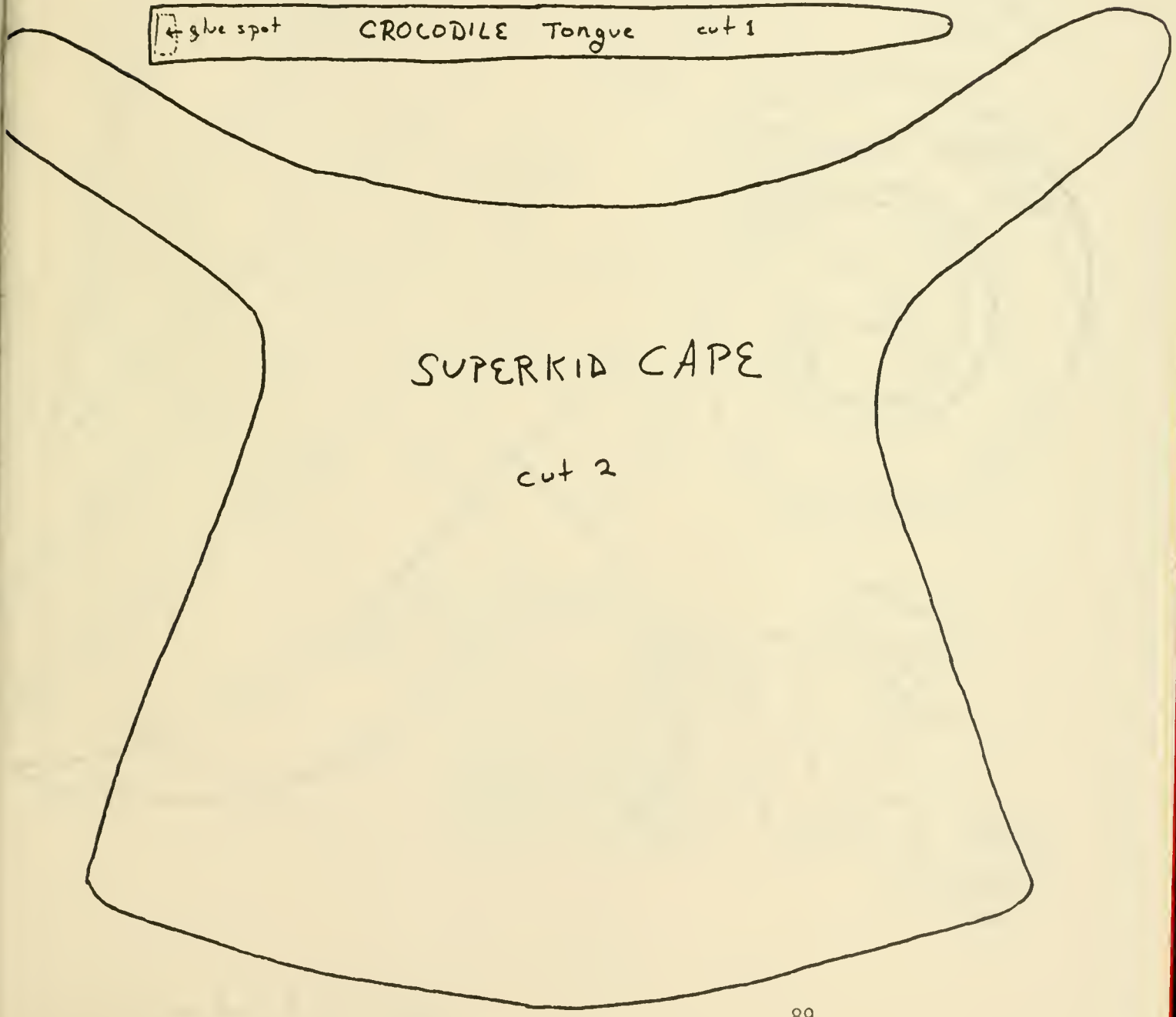

Place on fold
Coat cuffs
cut 2
Base for Hook
cut 2
Coat dickey
cut one
Place on fold
dickey collar
cut 2
Coat front
cut 2
cutting line for Dr. Crazy
cutting line for Captain Hook
Dickey tie
cut one
Coat back
cut one
cutting line for Dr. Crazy
cutting line for Captain Hook
Place on fold

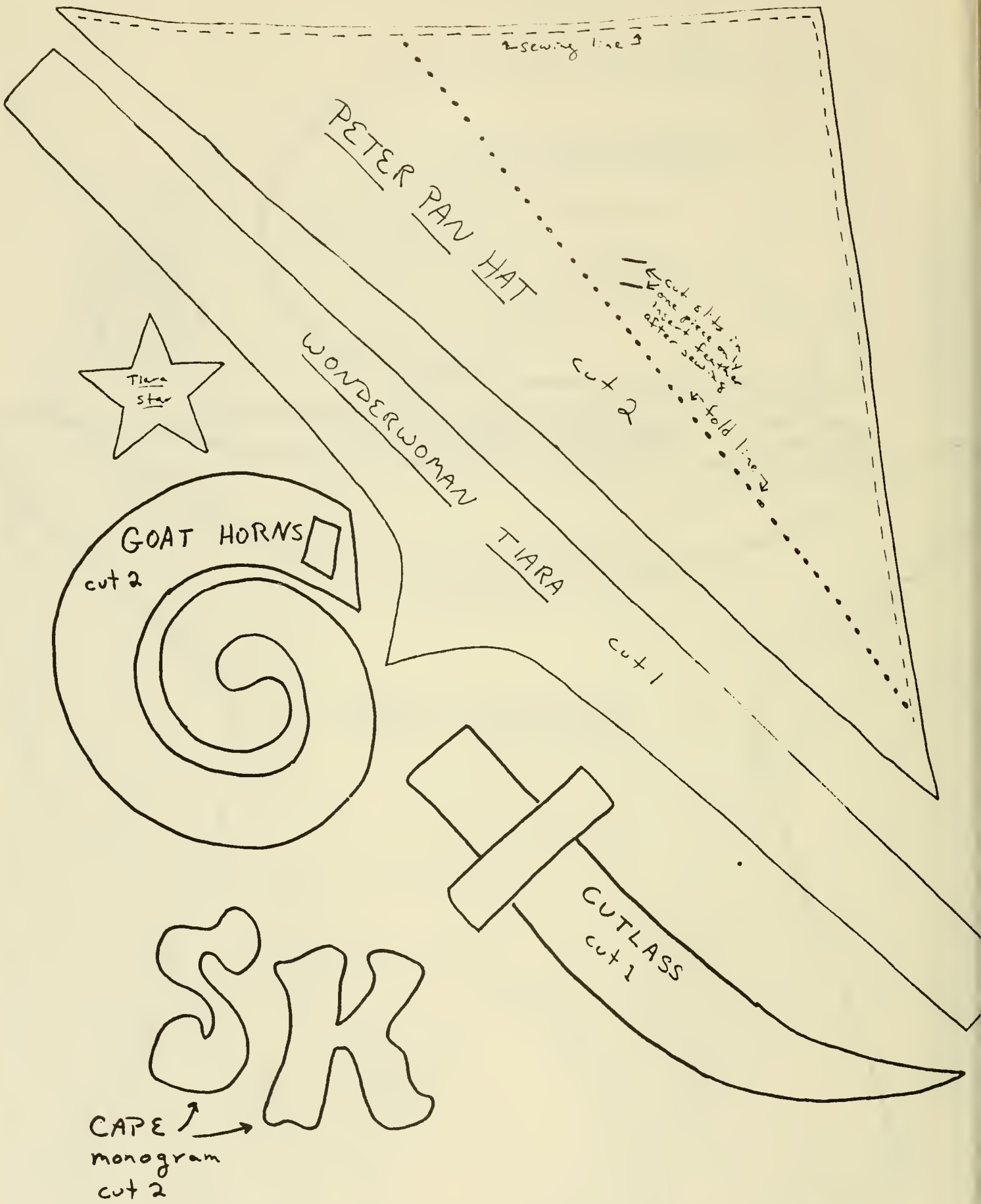

PIRATE HAT
BRIM
(cut 1)
sewing line #2
A
B
C
D
PIRATE HAT
CROWN
FRONT
(cut 1)
sewing line #1
sewing line #2
slits for feather
A
B
C
PIRATE HAT
CROWN
BACK
(cut 1)
sewing line #1
sewing line #2
A
B
D


CROCODILE
mouth
cut 2


CROCODILE
throat
cut 1

glue spot
CROCODILE Tongue
cut 1


SUPERKID CAPE
cut 2



(End of directions)

RECENT MATERIALS THAT YOU MAY WANT TO KNOW ABOUT

Creative Dramatics - Preschool - Third Grade

A set of six stories - "designed to encourage imaginative creative play."

paperback - $1.98
library reinforced - $4.95
Multimedia kit - $49.95 (six library reinforced books, three cassetts, Teacher's Manual)

A Beach in My Bedroom. Disappointed because she cannot go to the beach, Lori imagines a beach in her bedroom.

Birds, Baboons, and Barefoot Bears. Using imagination, space and body movements, young people imitate familar animals.

Four Magic Boxes. Four empty boxes provide the framework for improvised dramatic play that brings strangers together as friends.

If a Dinosaur Came to Dinner. After an exciting visit to a natural history museum, a child imagines having a pet dinosaur.

Skip Aboard a Space Ship. Two boys pretend they are taking a trip to the moon.

Tick, Tock, The Popcorn Clock. Young people discover the cycle of plant growth through this rhythmic story dance.

From: Child's World's Elgin, IL 60120

The following bibliography may be useful for any program where either you or the children need a costume. Starred items available through interlibrary loan.

BIBLIOGRAPHY

Bruun-Rasmussen, Jens Ole, Make-up, Costumes, and Masks for the Stage. Sterling, 1976.

Chernoff, Goldie Taub, Easy Costumes You Don't Have to Sew. Four Winds, 1975.

J391 Gar *Cummings, Richard, 101 Masks. McKay, 1968.

Gilbreath, Alice, Making Costumes for Parties. Morrow, 1974.

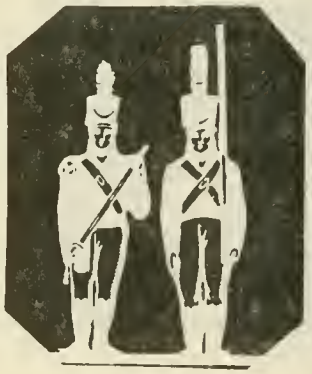
Glovach, Linda, Little Witch's Black Magic Book of Disguises. Prentice-Hall, 1973.

Greenhowe, Jean, Stage Costumes for Girls. Plays, Inc., 1976.

J646.47 Par *Parish, Peggy, Costumes to Make. MacMillan, 1970.

Purdy, Susan, Costumes for You to Make. Lippincott, 1971.

Yerian, Cameron John, Funtime Make-up and Costumes. Children's Press, 1975.



BERNARD EVSLIN

Although retelling the Greek Myths mostly for young adults, (grade 7, and up) Evslin has one book for the middle grades (4-6) Dolphin Rider and other Greek Myths, 1976. Scholastic Book Service. Paper $.85.

His work is now outselling the work of any other mythologist in the country (upward of 3,000,000 books are now in print and translated into many languages).

His latest, classified YA, is: Heraclea; A Legend of Warring Women. Bernard Evsling, Four Winds Press, 1978. $9.95. Evslin goes to a more ancient source than the classic Greek myths--to a time when women ruled, when people worshiped the great goddess, the All-Mother. Here, he restores the Hercules myth cycle to its original form--a series of adventures pivoting on the exploits of a gigantic young woman named Heraclea.

To Complement Your Comic Book Collection.

"Comics are a great way to begin to convince children that the library does have something to offer them... if your library is not drawing children in, if the majority of children in your area are reluctant or non-readers, or if you want to update your library's image...Why not start where the children are?" - from "Holy Bookshelves!: Comics in the Children's Room," by Laurel F. Goodgion. School Library Journal, January, 1977.

Eleven titles from: Simon and Schuster
Educational and Library Services
1230 Avenue of the Americas
New York, NY 10020

The Best of Spidey Super Stories, by Stan Lee. Easy to read stories starring the Amazing Spider-Man. Cloth $9.95; Paper $3.95.

Bring on the Bad Guys; Origins of Marvel Villains, by Stan Lee. Supervillains strike back - third volume in the series of Mighty Marven origins. Cloth $10.95; Paper $6.95

How to Draw Comics the Marvel Way, by Stan Lee and John Buscema. An encyclopedia of information for creating your own superhero comic strips. The techniques of comic art illustrated with helpful assistance and advice. Cloth $8.95;

The Incredible Hulk, by Stan Lee. The most amazing adventures of the green-skinned man-monster are presented in full-color. Cloth $12.95; Paper $7.95.

Greatest Battles of Marvel Superheroes, by Stan Lee. A roundup of vintage victories from the pages of Marvel's mightiest superheroes' adventures. Cloth $12.95; Paper $6.95.

The Mighty Marvel Strength and Fitness Book, by Stan Lee. Amazing and amusing basic exercises demonstrated by the Mighty Marvel superheroes. Paper $3.95

The Mighty Marvel Superheroes Cookbook, by Gene Malis and Jody Malis. Easy-to-follow, fool-proof, and fun recipes presented by the Marvel Comics superheroes. Paper $3.95.

Origins of Marvel Comics, by Stan Lee. Story of the beginnings of the Marvel Comics superheroes. Cloth $12.95; Paper $6.95.

The Silver Surfer,by Stan Lee and Jack Kirby. From outer space the Silver Surfer comes to battle Galactus, who has sworn to annihilate all life on the earth. Cloth $10.95; Paper $4.95.

Son of Origins of Marvel Comics, by Stan Lee. More of the beginnings of the Marvel characters. Cloth $11.95; Paper $6.95.

The Superhero Women, by Stan Lee. The women's side of the Marvel Comics super sagas. Cloth $10.95; Paper $6.95.

And look who lives in Florida!

Children's Art Workshop Slated

The Lake Wales Junior Museum is very proud to feature the art of cartooning this Saturday, Oct. 14. at the Children's Fine Arts Workshop.

Lake Wales resident, C. C. Beck, creator and long-time artist of the comic strip Captain Marvel, will instruct the children in basic drawing and cartooning.

Captain Marvel debuted on the comicbook pages in 1940. Beck carried the bulk of theartwork for the series.

Today, Beck resides on Center Street in Lake Wales. He now creates and paints, enlarged, full color reproductions of famous comic book covers. He also makes "real to life" historical and fictional weapons out of balsa wood and cardboard.

Beck will speak to the children on the real art involved in cartooning. He will instruct youngsters in basic drawing and cartooning. Beck also will bring his wood and cardboard weapon designs for the children to view.

The Children's Fine Arts Workshops are open to all area children from ages six to 12. The workshop will begin at 11:15 a.m. and will follow the 10 a.m. story hour at the Lake Wales Public Library. There is a 50 cents activity fee per child at the workshop.

The Lake Wales Junior Museum is located on Cypress Garden Lane, beside the Lake Wales Public Library.

FILMS

The following films, available through our state-wide film loan service, have been suggested by Barbara Ortiz as suitable for the Super Summer '79 theme.

Check your catalog for ordering instructions.

AMAZING COSMIC AWARENESS OF DUFFY MOON
Time-Life Multimedia Films; 1977; 32 minutes; color. Preschool - Elementary

Eleven year old Duffy Moon is a thinker who reads books and has unusual hobbies, but he is also much smaller than other boys his age. Called "shrimp" and singled out time and again, Duffy reads "Cosmic Awareness," a book that convinces him of his magic power to become a human dynamo. Based on Jean Robinson's book "The Strange and Wonderful Cosmic Awareness of Duffy Moon." Winner of Red Ribbon American Film Festival.

ANDY AND THE LION
Weston Woods Films; 1955; 10 minutes; color. Preschool

A retelling of Androcles and the lion based on the book by James Daugherty. A 7-year old boy who has acquired the gratitude of the lion after he has removed a thorn from its paw, is made a town hero when he captures the same lion who escaped from a circus.

BEN AND ME
Walt Disney Educational Media; 1958; 21 minutes; color. Elementary-Junior High

Based on Robert Lawson's story, this film presents the story of Amos, a poor Philadelphia church mouse. He becomes friends with Benjamin Franklin and helps Franklin with his inventions and experiments. Academy Award Nominee for Best Short Subject.

THE BIRD, THE FOX AND THE FULL MOON
Texture Films; 1976, 11 minutes; color. Preschool - Elementary

South American fable that tells the story of a lazy fox who asks a hard-working bird to farm his land. Every spring when it is time for planting the fox proposes a scheme. But every autumn he finds that the little bird has outwitted him.

THE CASE OF THE COSMIC COMIC
Weston Woods Films; 1976; 28 minutes; color. Preschool - Elementary

A dramatization from Robert McCloskey's HOMER PRICE. Homer, Freddy and little Louis meed Freddy's idol Super-Duper in person at the Centerbury Movie Theater. However, shortly after the exciting hours at the theater, they see their hero thrown in a ditch down the hill by an automobile accident.

CASE OF THE ELEVATOR DUCK
Learning Corporation of America; 1974; 17 minutes; color. Preschool - Elementary

Adventures of an imaginative black boy who lives in an urban housing project when he decided to play detective. His first "case" is finding the owner of the duck he finds in the elevator. Since pets are not allowed, it involves him in a series of problems with his mother and the authorities. How he finds the owner and solves his case makes a funny and heart-warming story.

DRAGON STEW
BFA Educational Media Films; 1972; 13 minutes; color. Preschool - Elementary

Amusing animation about a lad who promises the king that he can make dragon stew, confident that a dragon cannot be found. When a dragon is captured, the king and the boy cooperate to find a satisfactory solution to their dielmma. From the book by Tom McGowen.

EVAN'S CORNER
BFA Educational Media Films; 1969; 23 minutes; color. Preschool - Elementary

Living in a crowded flat with seven other members of his family, Evan longs for a place to himself. 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. Based on the book by Elizabeth Starr Hill.

THE FUR COAT CLUB
Learning Corporation of America; 1973; 18 minutes; color. Elementary Junior High

Two 9-year old girls invent a secret game (which involves scoring points when they touch, without being observed, a person who is wearing a fur coat). They find themselves plunged into a spine-tingling adventure. Venturing into a fur store, they get locked in, spend a scary night in a vault, witness a robbery, and end up being instrumental in catching the thieves. A story without words.

HARDWARE WARS
Pyramid Films: 1978; 13 minutes; color. General Audience

Hilarious parody of "Star Wars" in which special effects are made with household appliances. Piloted by the intrepit adventurer Ham Salad, a sophisticated steam iron hurtles through space toward the cavernous jaws of an orbiting waffle iron.

THE HORRIBLE HONCHOS
Time-Life Multimedia Films; 1977; 31 minutes; color. Elementary - Junior High

Hollis, a new boy in the neighborhood, becomes the butt of a small gang of kids calling themselves "The Horrible Honchos," whose pact is to stick together and obey their leader, with the threat of expulsion from the group if they don't. They regard Hollis as an outsider, declaring war on him. But, individually, they start to get to know him and like him. Finally, after one of their pranks comes close to a disaster, they realize what harm they have been doing and disband the Horrible Honchos.

JOE MAGARAC
BFA Educational Media Films; 1972; 11 minutes; color. Elementary - Junior High

Joe Magarac is the biggest, most rugged steelman of them all. He stirs molten steel with his finger and scoops big handfuls into molds. His fellow workers called "Magarac" which translated means literally, but not derisively, "jackass." It is because a mule is a hard-working animal and Joe Magarac is a hard-working man.

JOHNNY APPLESEED: LEGEND OF FRONTIER LIFE
BFA Educational Media Films; 1954; 15 minutes; color. General Audience

A story of Johnny Appleseed (John Chapman) whose lifetime travels through the frontier areas of Ohio and Indiana, his self-appointed task of planting appleseeds and preaching the word of God is presented. His kindness toward animals and fellowship with the Indians has left a legacy of good will and made him a permanent part of American Folklore.

LEGEND OF JOHN HENRY
Pyramid Films; 1974; 11 minutes; color. Preschool - Elementary - Junior High

Roberta Flack sings the Ballad of John Henry, while vivid and strong graphics are used in animation to tell the story of the greatest steel-driving man on a railroad crew during this nation's expansion in the West. He is a unique black American folk hero symbolizing the strength, courage, perseverance, and individuality in the face of greater mechanism.

LUKE WAS THERE
Learning Corporation of America; 1976; 32 minutes; color. Elementary - Junior High - Senior High - Adult

Drama focused on the growing relationship between 12-year old Julius and his counselor, Luke, at a children's shelter. Luke helps Julius to understand that some adults do care. Based on the book by Eleanor Clymer.

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

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

THE MAGIC WORLD OF WHISELPHASSON
Films, Inc.; 1975; 12 minutes; color. Preschool - Elementary

A very imaginative boy, Leander falls into the clutches of a literal-minded and wicked king. At first he loses his imagination but courage brings about a recovery. He then awakens the king's dormant imagination and shows him how to use it for the good of his subjects. Award: Chris Bronze Plaque, Columbus Film Festival.

MIKE MULLIGAN AND HIS STEAM SHOVEL
Weston Woods Films; 1968; 12 mihutes; color. Preschool - Elementary

The story is presented using the pictures in Virginia Lee Burton's book as the visuals and the written story as the narration. Mike and his steam shovel find a place in society after electric and diesel shovels replace the steam ones. Picture Book Parade Series.

THE MOLE AND THE ROCKET
Phoenix Films; 1973; 10 minutes; color. Preschool - Elementary

The mole finds himself carried off to a desert island by a rocket. The rocket lies in ruins. A crab and other sea creatures aid the mole in reassembling the rocket.

PAUL BUNYAN
BFA Educational Media Films; 11 minutes; color. Preschool - Elementary Junior High

This is an interpretation of the life of Paul Bunyan. Growing to gigantic proportions, Paul and his partner, Babe, the blue ox, became the greatest logging team in folk history as they cut a wide swath through the woods from Maine to the West.

REALLY ROSIE
Weston Woods Films; 1976; 26 minutes; color. General Audience

Animated film based on the book 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.

SAGA OF WINDWAGON SMITH
Walt Disney Educational Media; 1971; 13 minutes; color. Elementary - Junior High

Captain Windwagon Smith decided to establish a fleet of freight-hauling windwagons in Westport, Kansas in the 1800's. The community joined together to construct a super-windwagon, but abandoned ship when troubles developed on the shakedown cruise. Windwagon and the Mayor's daughter remained aboard and sailed off on a Kansas Twister.

SKATING RINK
Learning Corporation of America; 1975; 27 minutes; color. Elementary - Junior High - Senior High - Adult

Tragedy as a young child has made Tuck Farady withdrawn; he stammers and expresses himself hesitatingly. His brothers and sisters find him an oddball. His father shows his exasperation over his son with outbursts of anger. One day Tuck passes a skating rink under construction and the owner befriends him and offers him free skating lessons. Tuck emerges from this positive experience with an engaging personality and strong character. This change wins new respect from his father. Based on the book by Mildred Lee

STREET OF FLOWER BOXES
Films, Inc.; 1973; 48 minutes (2 reels); color. Preschool - Elementary

A slum neighborhood is transformed by a boy named Carlos into a better place to live. First, Carlos took care of one new family's flower boxes. Soon many people wanted flowers, and Carlos went into the flower box business. He set up a block party to earn money which not only paid off his debts but brought together the neighborhood people in a new spirit of community. Based on the story by Peggy Mann. Award: Red Ribbon, American Film Festival.

THANK YOU MA'AM
Phoenix Films; 1976; 12 minutes; color. Elementary - Junior High - Senior High - Adult

On her way home one morning after getting off the night shift, a nurse is accosted by a young boy who tries to snatch her pruse. She overpowers him and forces him to go home with her where she kills him with kindness. By Langston Hughes.

TIKKI TIKKI TEMBO
Weston Woods Films; 1974; 9 minutes; color. Preschool - Elementary

In this charming old Chinese fairy tale, we learn why Chinese parents today give their children little short names instead of great long ones. The moral of this fable is presented with delicate satire of social customs and pretensions the world over.

WHY THE SUN AND THE MOON LIVE IN THE SKY
ACI Films; 1970; 11 minutes; color. Preschool - Elementary - Junior High

Nigerian fable relates that 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.

WINTER OF THE WITCH
Learning Corporation of America; 1970; 25 minutes; color. Junior High - Senior High - Adult

This amusing, heart-warming story, starring Hermione Gingold as "The Witch" and narrated by Burgess Meredith, relates what happens when Nicky and his mother get acquainted with a not-so-wicked witch and learn about her recipe for "Happiness Pancakes." From "Old Black Witch" by Parents Magazine.

WOLF PACK
National Film Board of Canada; 1977; 20 minutes; color. Junior High - Senior High - Adult

In this nature study, cameras follow a pack of wolves through a yearly cycle to explore their lifestyle and habits. The pack is observed from shortly after the birth of a group of wolves until they mature into healthy pups.

EVALUATION FOR 1979 SUMMER LIBRARY PROGRAM

NAME OF LIBRARY _____

ADDRESS OF LIBRARY _____

I. Name and title of person in charge of Super Summer '79 _____

_____

II. Statistics:

A. Total attendance at all library programs for children during summer of 1979 _____ (June 15 - August 15).

B. If no programming was done, did you have registration? Yes _____ No _____. Number registered _____.

III. Publicity:

A. Did you visit schools or contact them before the Summer Program began? Yes _____ No _____

B. Did you use the enclosed publicity materials in the manual? Yes _____ No _____

C. Did you contact a TV station for publicity? Yes _____ No _____

D. Did you contact a Radio station for publicity? Yes _____ No _____

IV. Personnel:

A. Did you have volunteer help? Yes _____ No _____

Students? Yes _____ No _____

Adults? Yes _____ No _____

B. Did you have extra paid help? Yes _____ No _____

V. Programs:

A. List any different or especially successful programs you would like to share with others.

1. NAME OF PROGRAM: _____

2. DESCRIPTION OF PROGRAM: _____

_____

_____

_____

3. STEP-BY-STEP PROGRAM INSTRUCTIONS: _____

_____

_____

_____

_____

4. COSTS: _____

5. REVIEW OF PROGRAMS SUCCESS: _____

_____

_____

_____

6. NAME: _____

7. LIBRARY ADDRESS AND TELEPHONE NUMBER: _____

_____

_____

_____

_____

Duplicate this format for each program - add additional sheets.

V. (Continued)

B. Did you have any programs to emphasize the International Year of the Child?

What _____

_____

_____

_____

C. Did you conduct programs outside of the library (not school visits)?
Yes _____ No_____ .

D. What do you think is the most successful type of program to motivate READING?

_____

_____

_____

_____

E. What do you think is/are the most successful type(s) of programming to encourage the use of any or all of the media and resources of the library.

_____

_____

_____

_____

Evaluation

VI.

A. Do you feel the Summer Library Program succeeded in motivating children to think positively of the library and its resources? Yes _____ No _____

B. How do you evaluate your library's 1979 Summer Program? _____

_____

_____

_____

VII. Materials:

A. Did you like the T shirt transfers? Yes _____ No _____

B. Did you like the Reading folders? Yes _____ No _____

C. Have you any suggestions for improving the materials? _____

_____

VIII. Manual:

A. Do you think a manual in addition to workshops handouts is helpful? Yes _____ No _____

B. How would you improve the manual? _____

_____

_____

IX. Workshops:

A. Do you find Regional Spring Workshops helpful? Yes _____ No _____

B. Shall we continue ? Yes _____ No _____

C. Comments: _____

_____

_____

D. Would you like to serve on the State-wide Advisory Council and possibly participate in workshop presentations? Yes _____ No _____

X. And in Conclusion:

A. Were you satisfied in general with using this program, getting materails from a central source, etc? Yes _____ No _____
In part _____

B. Would you like the State Library to plan for a similar program in 1980? Yes _____ No _____

C. Any changes you would like to see made? _____

_____

_____

_____

FLORIDA'S FAVORITE BOOKS FOR SUPER SUMMER '79

List below the ten titles in both age groups which won the most votes in your Library.

Ages 5 - 8 Years	Ages 9 - 12 Years
1. Author _____	1. Author _____
Title _____	Title _____
2. Author _____	2. Author _____
Title _____	Title _____
3. Author _____	3. Author _____
Title _____	Title _____
4. Author _____	4. Author _____
Title _____	Title _____
5. Author _____	5. Author _____
Title _____	Title _____
6. Author _____	6. Author _____
Title _____	Title _____
7. Author _____	7. Author _____
Title _____	Title _____
8. Author _____	8. Author _____
Title _____	Title _____
9. Author _____	9. Author _____
Title _____	Title _____
10. Author _____	10. Author _____
Title _____	Title _____

PICTURE PAGES (Opinion Poll)

As you know, there has been controversy over the use of Captain Kangaroo's Picture Pages in the Library.

We would like your opinion

1. Have you seen the Picture Pages material? Yes _____ No _____

2. Do you object to the disposable format? Yes _____ No _____

3. Do you object to the reading readiness content? Yes _____ No _____

4. Do you object to the local library participating with a national TV program? Yes _____ No _____

5. If you had Picture Pages in your library, do you think it would bring more children and parents into the library? Yes _____ No _____

6. If the State Library were to provide Picture Pages free of charge for your library would you be interested? Yes _____ No _____

Comments:

Please return this evaluation by September 10, 1979 to:

Betty Davis Miller
Youth Services Consultant
State Library of Florida
R. A. Gray Building
Tallahassee, FL 32301

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12 PASSOVER – THRU APR. 19	13 GOOD FRIDAY	14
15 EASTER	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

1979 MARCH 1979

SUN	MON	TUE	WED	THUR	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

1979 MAY 1979

SUN	MON	TUE	WED	THUR	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		

APRIL 1979

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1979 APRIL 1979 SUN MON TUE WED THUR 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	1979 JUNE 1979 SUN MON TUE WED THUR 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	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		

MAY 1979

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1979 MAY 1979 SUN MON TUE WED THUR 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	1979 JULY 1979 SUN MON TUE WED THUR 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				1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17 FATHER'S DAY	18	19	20	21	22	23
24 ST.JOHN THE BAPTIST DAY	25	26	27	28	29	30

JUNE 1979

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 CANADIAN CONFEDERATION DAY	2	3	4 INDEPENDENCE DAY	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				

1979 JUNE 1979

SUN	MON	TUE	WED	THUR	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

1979 AUGUST 1979

SUN	MON	TUE	WED	THUR	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 1979

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1979 JULY 1979 SUN MON TUE WED THUR 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	1979 SEPTEMBER 1979 SUN MON TUE WED THUR FRI SAT 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23/30 24 25 26 27 28 29		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	

AUGUST 1979