"THE TIFFANY TOYSHOP": A REPORT ON THE CREATION AND PRODUCTION OF A CHILDREN'S TELEVISION PROGRAM

A Thesis
Presented to
the Graduate Faculty
School of Humanities
Morehead State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Communications

by
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Accepted by the faculty of the school of Humanities, Morehead State University, in partial fulfillment of the requirements for the Master of Arts degree.

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April 12, 1976
PREFACE

While working for the Center for Telecommunications at Morehead State University as a graduate assistant, the author of this report was requested to create a proposal for a children's television program. The proposal was presented in a telecommunications staff production meeting in the fall of 1974 with Mr. Don Holloway, director of productions, presiding. A discussion occurred concerning the total concept of the program and how it would be possible to complete the project. After due consideration, the project was dropped until further work could be accomplished on the proposal and the time allotted for developing the initial pilot. It was not until May 1975 that the idea for the children's television was re-introduced on a list of telecommunication productions to be developed during the fall of 1975.

The following is a report on that proposal for a children's program which was developed as a creative project to fulfill a thesis requirement for a Master's degree in communications. A cassette color video tape copy of the pilot program was put on file in the Morehead State University Johnson Camden Library and serves as the actual creative thesis.
Acknowledgements

I would like to thank all of the students, faculty and friends for the hours spent making this program possible.
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Chapter 1

INTRODUCTION

Statement of Purpose

There are three reasons why the author decided to use this project for a creative thesis. First, it would help him to prepare for the profession he would like to pursue--the production of programs for commercial or educational television--by involving him in the complexities and the problems encountered in producing a television program. Second, he wanted to produce a program that could help other students gain practical experience comparable to what they would face while working in the television industry. Third, he hoped the program could be used as an example of the type of experiences available to the student to help promote the Radio/TV program being offered at Morehead State University for students interested in the field of broadcasting.

Definition of Terms

The following list contains terms that must be defined in order to understand the following report:

Producer: a person who organizes all of the elements necessary for the creation of a television program and is responsible for all elements being prepared on time for the production.

Elements: the parts of a program.
Commercial network: one of the three television systems, Columbia Broadcasting System, American Broadcasting Company, National Broadcasting Company, that is funded by advertising dollars and is a central distribution center.

Commercial syndication: a system by which programs are distributed to commercial television stations.

Public Broadcasting System: a government supported television system with no advertising allowed.

Local stations: television stations located within a specific town or city.

Skits: short stories that are acted out.

Internship: a university academic program in which students receive college credit hours for on-the-job work experiences.

Misfit toy: a toy that is different from the normal conditions of a similar toy.

Cast: people who play the characters in a dramatization.

Underwriting: using outside funds and donations rather than advertising for the production of a program.

Soap-opera technique: where a story line in a program continues from day to day.

Celastic: a cloth material activated by the chemical acetone that can be shaped and molded in making properties and TV set pieces.

Foam board: compressed polystyrene double faced with sheets of paper.

Papier-mache: the use of strips of paper dipped in wheat paste and put on a frame.

Credit slide: identification of a sponsor or underwriter.

Blocking: the placement of characters on a stage.

Rehearsal: preparation in acting for a dramatization.

Stage director: person in charge of blocking and rehearsal.

Creative dramatics: the use of un-rehearsed skits to create an inter-relationship among characters on a stage.
Pilot: the first program that is video taped to determine whether or not the program should continue in production.

Studio director: the person in charge of the studio crew during the taping of the program.

Edit: altering the tape whether to correct a mistake or to arrange segments in their proper sequence.

Flashpot: a mechanical device with a charge of gunpowder to produce a puff of smoke.

Dub: to make a copy from an original tape.

Polished: without any mistakes in the tape.
Chapter 2

EARLY ORGANIZATION

To begin the project of creating a children's program, eleven children's programs were viewed in order that the producer could gain knowledge of what elements were contained within these programs. The following list includes these eleven daily programs and their origins: 1) "Captain Kangaroo," commercial network; 2) "New Zoo Revue," commercial syndication; 3) "Mr. Rogers," Public Broadcasting System (PBS); 4) "The Electric Company," PBS; 5) "Sesame Street," PBS; 6) "Mr. Cartoon," local; 7) "The Uncle Al Show," local; 8) "Larry Smith Cartoons," local; 9) "Romper Room," local; 10) "Lucy's Toyshop," local; 11) "Friendly Junction," local.

In a comparison of the commercial networks and the public broadcasting network to the local programs, several conclusions were drawn. The commercial and public networks used a wider variety of elements within their programs than the local stations. One of these elements was the use of film. The commercial and public programs used film for a greater number of insert items. Many of these items were filmed on location. Local programs used little film and what they did use was cartoons. As opposed to guest stars on networks, the local stations did not use guest stars on their children's programs. The commercial and public network programs also
contained elements that were not in the local shows. These elements included the use of copywritten materials; a variety of skits using puppets, actors dressed in animal costumes, and people without stage costumes; and a professional quality of acting. There is one outstanding reason for the discrepancies in these children's programs--capital with which to produce programs on a daily basis. In view of the conclusions drawn from watching the children's programs, the producer decided to create a children's program that would contain as many of the best elements described above as possible that could be offered for airing on local commercial stations.

The first meeting in the early planning stage involved the producer and Mrs. Opal LeMaster, an assistant professor of children's literature at Morehead State University. During this meeting Mrs. LeMaster said that she had always been interested in developing a children's program. She volunteered to provide resource materials that might be helpful in the development of the program.

The next meeting was with television internship students who would assist the producer on this project. Since the location, a toyshop, had already been decided by the producer, this meeting was to determine the name of the program and the characters. The name chosen was "The Tiffany Toyshop."

In developing the characters, the first one considered was the toyshop proprietor. It was decided that the proprietor would be a woman and her name would be Sarah.

Another character in the program was to be a misfit toy. The idea of a Jack-in-the-Box came up. Therefore,
the misfit toy was given the name of Jim-in-the-Box to show that the character would not function like a proper Jack-in-the-Box. The other characters were Toy Soldier, Simon, Susie, Reagon Dragon, Homer, and Clarence.¹

Because of a lack of available talent, the producer decided to use the internship students working on the program as a cast.

¹Table I, p.7.
TABLE I
CHARACTERISTICS OF THE CHARACTERS

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah</td>
<td>Twenty-three years old, attractive, well-polished, can sing and dance.</td>
</tr>
<tr>
<td>Susie</td>
<td>Mouse puppet, eleven years old, can talk to everyone, cannot go to the forest, bossey to Simon, becomes frightened at times.</td>
</tr>
<tr>
<td>Simon</td>
<td>Mouse puppet, eight years old, wears glasses, cannot go to the forest, shy around Sarah.</td>
</tr>
<tr>
<td>Toy Soldier</td>
<td>Sixty-five years old, short, talks to everyone except Sarah, mechanical toy when Sarah and Reagon are present, a thinker, protector of the toyshop.</td>
</tr>
<tr>
<td>Jim-in-the-Box</td>
<td>Court jester type, lives in round box, talks in rhymes and does not come out of the box when Sarah is present, is afraid of Reagon but brags about what he will do to Reagon, wishy-washy, counteracts Reagon's spells.</td>
</tr>
<tr>
<td>Reagon Dragon</td>
<td>Puppet, nasty, mean, uses The Book of Nasty Spells, casts spell over everyone except Sarah, cannot cast spell over Jim or Toy Soldier when in their boxes, can cast spell over toyshop, element of evil.</td>
</tr>
<tr>
<td>Homer</td>
<td>Fuzzy &quot;it&quot; puppet, hums instead of talking, helps Reagon</td>
</tr>
<tr>
<td>Clarence</td>
<td>&quot;Jive&quot; frog, lives on toadstool in forest, young, well-traveled, has The Book of Travels</td>
</tr>
</tbody>
</table>
Chapter 3

UNDERWRITING AND DONATIONS

The television center at Morehead State University could not afford to buy all of the set material, the costumes and the properties without the use of underwriting and donations. Since the TV center could not do this children's program without outside funds, the idea of underwriting and donations was considered. Many universities such as Ohio State University were working with large budgets because they accepted grants and outside funds.

Five hundred dollars in donations was secured. Weeks passed without the University's permission to accept the money. Also, no one know where to deposit the funds. A proposal about underwriting and donations had gone to the administration with the checks. Xerox copies of the original checks were made and sent through Dr. Joe Misiewicz, director of productions, to Dr. Jack Wilson, Division of Communications chairman, and then to the administration. Two weeks later a memorandum came back with the accepted procedure which was to deposit the checks in the Telecommunications production fund, receive a receipt, have the controller sign the checks, and send the receipt to the donor of each check.

Because of the extensive time involved in contacting prospective donors, an information sheet and a budget were
sent to these people. As the program progressed, this material had to be updated periodically.²

²Tables II and III, pp. 10-12.
<table>
<thead>
<tr>
<th>Area</th>
<th>Initial Information</th>
<th>Final Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projected audience</td>
<td>Pre-school: ages 3 &amp; 4</td>
<td>Pre-school: ages 3 &amp; 4</td>
</tr>
<tr>
<td>Program length</td>
<td>One-half hour</td>
<td>Twenty-four minutes</td>
</tr>
<tr>
<td>Aired</td>
<td>Daily/Monday-Friday</td>
<td>Daily/Monday-Friday</td>
</tr>
<tr>
<td>Location of toyshop</td>
<td>The mythical town of Doodleville near the Elfwood Forest</td>
<td>The mythical town of Doodleville near the Elfwood Forest</td>
</tr>
<tr>
<td>Characters: Sarah</td>
<td>Runs toyshop</td>
<td>Runs toyshop</td>
</tr>
<tr>
<td>Susie</td>
<td>Mouse puppet</td>
<td>Mouse puppet, Simon's sister, Sarah's friend</td>
</tr>
<tr>
<td>Simon</td>
<td>Mouse puppet</td>
<td>Mouse puppet, Susie's brother, Sarah's friend</td>
</tr>
<tr>
<td>Toy Soldier</td>
<td>Protector of toyshop, Age thirty</td>
<td>Protector of toyshop, Age sixty-five</td>
</tr>
<tr>
<td>Jim-in-the-Box</td>
<td>Misfit toy, lives in box, speaks in rhymes</td>
<td>Misfit toy, lives in box, speaks in rhymes</td>
</tr>
<tr>
<td>Reagon Dragon</td>
<td>Puppet, element of evil</td>
<td>Puppet, element of evil</td>
</tr>
<tr>
<td>Homer</td>
<td>Puppet, Reagon's helper</td>
<td>Puppet, Reagon's helper</td>
</tr>
<tr>
<td>Clarence</td>
<td>Not a character at this time</td>
<td>Traveling &quot;Jive&quot; frog, lives in Elfwood Forest</td>
</tr>
<tr>
<td>Area</td>
<td>Initial Information</td>
<td>Final Information</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Developmental objectives</td>
<td>Good citizenship, overcoming fears small children have</td>
<td>Acceptance of separation from parents, develop confidence in adult care, understanding &quot;why&quot; behind rules, develop and practice social skills, learn to inhibit aggression and control emotions, to dispell irrational fears, to instill an eagerness to learn to adjust to failures and to criticism, to develop concepts of right and wrong, to care for ones appearance</td>
</tr>
<tr>
<td>Educational concepts</td>
<td>Teaching colors, numbers 1-10, the alphabet, and the history of the United States</td>
<td>Numbers, days of week, colors, time (clock and seasons), going to doctor, dentist, barber, patriotism, etiquette (taking turns, table manners, truth and lie, rules, hygiene)</td>
</tr>
<tr>
<td>Main emphasis</td>
<td>Entertain, teach in a subtle manner</td>
<td>Entertain, teach in a subtle manner</td>
</tr>
</tbody>
</table>
TABLE III
CHANGES IN PROPOSED BUDGETS

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>Initial Budget</th>
<th>Second Budget</th>
<th>Third Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building materials for set</td>
<td>$400.00</td>
<td>$500.00</td>
<td>$600.00a</td>
</tr>
<tr>
<td>Paint and paint supplies</td>
<td></td>
<td>70.00</td>
<td>80.00b</td>
</tr>
<tr>
<td>Special effects materials</td>
<td></td>
<td>150.00</td>
<td>250.00c</td>
</tr>
<tr>
<td>Costume materials</td>
<td>250.00</td>
<td>250.00</td>
<td>300.00d</td>
</tr>
<tr>
<td>Make-up supplies</td>
<td></td>
<td>55.00</td>
<td>70.00e</td>
</tr>
<tr>
<td>Costume designer fee</td>
<td>75.00</td>
<td>100.00</td>
<td>125.00f</td>
</tr>
<tr>
<td>Music writer fee</td>
<td>75.00</td>
<td>75.00</td>
<td>75.00</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>$800.00</strong></td>
<td><strong>$1200.00</strong></td>
<td><strong>$1500.00</strong></td>
</tr>
</tbody>
</table>

a. Added items to the set.
b. Paint for the forest.
c. Proposed purchase of a smoke machine.
d. Costumes for characters that were added.
e. Purchase of materials for old age make-up.
f. Additional costume designs.
Development of Scripts

Miss Barb Messer, a graduate student, was selected as the script writer. The first script was a project for a writing class and eventually went through six re-writes. The re-writes were caused by the producer's inability to decide what should be in the first script and how it should be written.

With the first script and the second one Miss Messer came up with the idea of using a soap-opera technique in the story line. This effect was used as a cliff-hanger to get the children to watch the next day's episode. In addition to the soap-opera technique, a special feature for each day was written into the scripts: Monday, music day; Tuesday, craft day; Wednesday, story day; Thursday, discovery day; Friday, guest star day.

The only problem with having special features was the number of stories needed for story day. As a result of research by the producer, one hundred story books were found that could be used as insert stories. Publishers were written in order to secure copyright clearance.³

³ Appendix C, p. 51.
Many of the publishers requested a fee for the use of the stories. Because of anticipated costs Mr. Phil Maddox, student, agreed to write the insert stories. With the writing of these original stories, the music, stories, scripts, costumes, and set would be original. However, the most important aspect of having original material in the program would be the opportunity for talented students to gain experience in the above areas.

Development of Music

A composer, Mr. John Scott, student, was selected in July to write original music for the program. The concept of the program and the music needed was discussed. The following music was needed: an original theme; music for the "Doodleville Rhyme", an exercise song; theme music for Toy Soldier, Reagon Dragon, and Jim-in-the-Box.

After five months all of the compositions except the theme song for the program were finished. This five-month delay presented a problem because the taping of the pilot was scheduled for November 22, one week away. Because of the need for a theme song, Mr. Robert Schietroma, Director of the Morehead State University percussion ensemble, agreed to write the theme song and all of the arrangements. He wrote over eighty pages of arranged music in two days. He also volunteered the percussion ensemble to record the music.

4Appendix D, p. 53.
Two days before the production the recording equipment and percussion instruments were transported to the studio for the recording session. Ten students and three faculty members spent four hours recording the music.\textsuperscript{5}

\textsuperscript{5} Appendix J, p. 84.
Chapter 5

COSTUME DESIGN, SET DESIGN AND PROPERTIES

Costume Design

A costume designer was needed. After discussing the program with the producer, Mrs. Ruth Humphrey, who worked in the University's theatre department during her undergraduate work, designed the costumes for the Toy Soldier, Jim-in-the-Box, Sarah, and the mice. Few changes were made in these designs.

Materials for the costumes were purchased from the Fabric Fair Shop in Lexington, Kentucky. Although the materials had been purchased, facilities were not available for working on the costumes. So, Mrs. Humphrey worked at her home. Also, there were not enough students who knew how to sew. Therefore, the cast agreed to make their own costumes.

Of all the costumes constructed, the frog's head was the most interesting. How can a frog's head be made stiff enough, but easy enough to move around in? A plastic waste basket was used for the base of the head and a foam rubber covering was attached to the waste basket with masking tape. Plaster of Paris, wire and styrofoam covered the entire frame. This gave a negative mold. Then the head was covered with celastic dipped in acetone and let dry. After removing the

6 Ibid.
celastic from the negative mold, there was a frog's head that could be worn. Finally the head was covered with cloth. This process took approximately sixteen hours involving the costumer and five students.7

Set Design

The producer looked at different kinds of set designs and found one that looked like an English Tudor house with stucco and beams. This style was chosen because it was conducive to the element of fantasy. Some people thought that it was too dull, but the designs could not be too colorful because of the costumes.

The set was built from the backs of paneling and foam board that was covered with a mixture of paint and sawdust to get a stucco effect. Foam board was also used to make the beams which were attached to the walls with caulking compound. Foam board was used because of the need to have mobility in the set. The bookcases, the Toy Soldier's box, and the magic window were built of wood. An off-white paint was added to the beams.8

There were three main elements in the forest. The toadstool, the magic well, and the trees. The toadstool was built out of chicken wire and papier mache, covered with muslin and then painted.

7 Ibid.

8 Ibid.
The magic well turned out to be the most realistic element built. The well had a thatched roof which looked authentic. The styrofoam block for the base was painted gray and highlighted with black and white to resemble real stones.9

The most difficult element to construct was the forest. The forest was to have trees and a blue background. There were several ways of building a forest. The most economical way was to build the trees out of chicken wire and papier-mâché. Four trees were needed and one of them had to have movable eyes and mouth.10 A wooden frame was built for each tree then covered with chicken wire, and papier-mâché. The frames had to be covered with material. The Spinning Wheel Fabric Shop donated one hundred and twenty dollars worth of burlap material to cover the trees in exchange for a credit slide. The trees were covered with burlap and painted with greens and oranges.

Properties

Ninety per cent of the props had to be built: the treasure chest, the crystal ball, and the mailbox. The treasure chest was first constructed from pieces of foam board, but that looked like pieces of foam board stuck together. Then part wood and part foam board was used; but, still did not look right. Finally, an old soda crate was used.

9 Ibid.
10 Ibid.
A candlestick telephone was needed in one of the programs. At first a vacuum-form phone was ordered to give the students the experience in working with a different type of material. It had to be cut out with scissors, put together, and painted to look like a real telephone. After working on the telephone for two weeks, it still did not look like a telephone. As a matter of fact, one piece never did fit into the form. So, finally a candlestick telephone was borrowed from the General Telephone Company.

The mailbox was also difficult. The script writer wanted a mailbox that could move in all directions from its base. A metal rural mailbox was purchased. Four-inch rubber tubing was attached to the mailbox and then to a base. However, once the mailbox was bent in one direction it would not come back up. By the time everyone played with the mailbox it was hanging to the floor.

Other props secured were: a feather duster; a stool; a crystal ball, which was a globe for an outdoor lighting fixture; a magic wand, a wooden rod painted black with a white tip; and photo albums for *The Nasty Book of Spells* and *The Book of Travels*.

The manager of Maloney's Discount Store in Morehead, Kentucky was asked for a donation of toys for the program. All donations were handled by Maloney's Enterprises based in Mt. Sterling, Kentucky. Ultimately, Mr. Swartz, president of Maloney's gave permission to select the toys needed from the Morehead store in exchange for a credit slide. Four hundred dollars of toys were selected.
Chapter 6

STAGE DIRECTORS AND CAST

In order to prepare the cast members for the taping of the pilot, the script was blocked and rehearsed. This preparation was accomplished by three stage directors. The first director was Miss Barb Messer who worked with the cast in creative dramatics. The second was Mr. Jan Seiter who was later removed as director so that he could act in the pilot. The final director was Mr. Mark Manger.

There were also changes in the cast of the program and in the roles played. These changes were caused by 1) lack of interest, 2) lack of ability, and 3) shifting of members into other positions on the program.

Table IV, p. 21.
TABLE IV
CHANGES IN ROLES

<table>
<thead>
<tr>
<th>Role</th>
<th>First Cast</th>
<th>Second Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah</td>
<td>Lisa Worthington(^a)</td>
<td>Marsha Whitehead</td>
</tr>
<tr>
<td>Toy Soldier</td>
<td>Alan Eldridge(^b)</td>
<td>Jan Seiter</td>
</tr>
<tr>
<td>Jim-in-the-Box</td>
<td>Phil Maddox</td>
<td>Phil Maddox</td>
</tr>
<tr>
<td>Simon</td>
<td>Mark Manger(^c)</td>
<td>Keith Berryman</td>
</tr>
<tr>
<td>Susie</td>
<td>Jill Kepler(^d)</td>
<td>Jenny Douglas</td>
</tr>
<tr>
<td>Reagon Dragon</td>
<td>George Morton</td>
<td>George Morton</td>
</tr>
<tr>
<td>Homer</td>
<td>Keith Berryman</td>
<td>Keith Berryman</td>
</tr>
<tr>
<td>Talking Tree</td>
<td>Bob Ullrey</td>
<td>Bob Ullrey</td>
</tr>
<tr>
<td>Clarence</td>
<td>Anthony Gragston</td>
<td>Anthony Gragston</td>
</tr>
</tbody>
</table>

\(^a\)Lisa Worthington was not progressing quickly enough and Marsha Whitehead had had previous acting experience.

\(^b\)Alan Eldridge asked to be released to work on the audio for the program and Jan Seiter was changed from director to the role of Toy Soldier.

\(^c\)Mark Manger became the director.

\(^d\)Supervision of Jill Kepler's internship was transferred from John Martin to Sandy Shackelford.
Chapter 7

PRODUCTION OF PILOT AND REACTIONS TO PILOT

Production of Pilot

The preparation for taping the pilot began at seven o'clock Saturday morning, November 22, 1975. The set was lit while Miss Becca Shouse finished last minute details on the costumes.

Mr. Ron Hughes, studio operations manager, finished going over the studio director's script with the studio crew and rehearsal began at nine-thirty. After rehearsal the cast and crew broke for lunch.

The actual production began at two o'clock. The producer and director had already divided the program into scenes and selected the spots for the edits.

Eleven hours were spent doing the pilot. The pilot would have taken longer except for the cooperation among the cast and crew. This cooperation was remarkable especially since none of the students working on the pilot had ever before worked on a program that required the coordination of a number of elements such as make-up, costumes, special effects, and synchronization of sound effects and music.

Several problems were encountered during the taping of the pilot. One problem dealt with the flashpot. The audio
director had difficulty in cueing the music and the noise of the flashpot to the explosion. Also, on one occasion the flashpot failed to explode. Another difficulty was with the box for Jim-in-the-Box. Mr. Phil Maddox could not get his feet out of the box without tipping it over. In addition, there was a lack of communication between the cast and the studio crew due to the failure of the directors to explain the proper procedures in working in a television studio.

Reactions to the Pilot

Most station program directors had cassette video tape machines in their offices with which to evaluate programs at their convenience. Therefore, cassette video tape dubs were made of the pilot.

The first station that the producer visited was located in Huntington, West Virginia. The program director's first reaction was that it was an unusual approach to a children's program because of the soap-opera technique. However, the best comment given was that the program director was impressed that the pilot had been put together solely by students. Like many of the other stations, this one was in the process of developing its own children's program and would not be interested in using the program. The director did show an interest in seeing a polished version of the pilot for consideration next year.

The producer visited two commercial stations in Louisville, Kentucky. Both were in the process of beginning their own children's programs. They also were impressed with
the type of approach in the program, with the costumes, and especially with the music. They also wanted to view a polished version before they could consider the program for use in the future.

The most favorable response came from the program director at an independent commercial station in Cincinnati, Ohio. They were interested in using the program because of the unusual approach taken. They wanted a polished version to be considered for airing in the fall.
Chapter 8

ASHLAND OIL COMPANY

The producer met an associate of the Ashland Oil Company and discussed the producer's work on a new children's program. The producer learned that it might be possible to receive a grant for such a special project from the Ashland Oil Company. In discussing the project with an Ashland Oil executive, the producer was asked to prepare an outline of the program and a proposed budget so that the project could be considered for funding.

The budget, outline, and a cassette video tape was sent to Ashland Oil. The outline contained objectives and long-range plans for the program and a budget for $25,500 for twenty programs which would have taken the production through the spring.

12 Appendix H, p. 73.
Chapter 9

CONCLUSION

This paper is a report on the making of a television program. It began as an assignment and ended as a living experience of what a producer will face in the creation of a television program. Although the program did not continue in production after the pilot, the author of this report did learn from the problems encountered during the making of this program. Several conclusions were drawn:

1. To be a good producer, one must know something about every aspect of television production.

2. One must know the limitations put on him by his superiors.

3. One must know how to find solutions to possible legal problems that one might confront.

4. Before selecting the people one might work with on a production, the producer must develop and become an accurate judge of people.

5. The people to work on the program must believe in the program.

6. A producer must surround himself with talent and then depend on that talent.

7. A producer must make the final decisions on all matters and stick by them.

8. The producer must make contacts and learn to properly handle these contacts.

9. One must never make agreements with other people unless one can back them up.

10. A producer must determine what information can be distributed to his production staff and cast.
11. The producer should make Xerox copies of all written material that comes across his desk.

12. Most important of all, one should get everything in writing.

The producer of this program has learned that he must become better organized in order to handle all the crises and problems that he will face when producing future programs. He has also learned that production requirements, limited budgets, and limited time allow no margin for error.

This paper has been only a written report. It cannot measure the amount of time involved in creating this program. The producer gathered around him people that believed in the program, and the good feelings from these people cannot be expressed in written words. All who worked on the program contributed ideas and gained practical experience.

Gene Roddenberry, creator and executive producer of the television program, "Star Trek," has stated: "The television writer-producer faces an almost impossible task when he attempts to create and produce a quality TV series. Assuming he conceived a program of such meaning and importance that it could ultimately change the face of America, he probably could not get it on the air or keep it there."

The author of this report could not compare himself to the talented creator of "Star Trek," but he has come to understand what Mr. Roddenberry was trying to say. This young producer has learned what that statement meant by creating and producing "The Tiffany Toyshop."

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BIBLIOGRAPHY


APPENDIX A

FIRST SCRIPT
Theme music - During music, camera shows Toyshop.

Description of Toyshop - ........................................

Closeup of Treasure Chest on counter.

Music softens as Demon Dragon rises up from behind counter-camera follows Demon Dragon as he sneaks down counter to Guard House; Door to House is open and audience can see Toy Soldier (side view) with huge key on back.

Demon Dragon seen in Guard House over Toy Soldier's shoulder; He takes the key.

Music Fades - Demon Dragon at Counter

D.D.: I am Demon Dragon and I have stolen Toy Soldier's key so that he can't move. Now I will be King of the Toyshop. Now where can I hide the key? I know I'll hide the key in this magic treasure chest. Only I know the magic words that will open the treasure chest.

Hocus Pocus, Mice and Rats
Bats and all the rest
Open -- treasure chest.

Demon Dragon puts key in chest and Music begins again as camera focus on puppet stage - on this stage is a small flower box.

Music ends as camera focuses on a counter in the toyshop - at this counter is a miniature stage - Susie comes on stage and waters flowers. (Simon enters carrying toy gun.)

Simon: Hi Susie.

Susie: Hi Simon.

Simon: Susie, have you seen Toy Soldier today?

Susie: No, why?

Simon: He was going to show me how to march.

Susie: That sounds like fun. Maybe Jim-in-the-Box has seen Toy Soldier.

Simon: That's a good idea Susie. Maybe if we sing the magic song he'll come out of his box. (close up of box)

Susie: Ready?
Susie & Simon: Around and around the music goes
Where it will stop no one knows
Jim-in-the-Box fast asleep
Out of the box will you leap?

(Now movement from the box)

Simon: Maybe Jim can't hear us.

Susie: I know. We'll ask the boys and girls to sing with us.

Simon: Boys and girls will you sing and help us get Jim out of the box?

Audience: Yes! (Hopefully)

Susie: OK everyone sing with us --

All: Repeat song
(lid of box springs open and Jim jumps out)

I'm Jim-in-the-Box
A Toy not a Fox
This morning how are you
Do you live in a box too?

Simon: No, Jim/The boys and girls live in houses.

Jim: Hi Simon, Hi Susie. Why did you call me?

Simon: Have you seen Toy Soldier?

Jim: No. Maybe he's in his guard house.

Susie: Knock and see.
(Jim crosses and knocks on guard house door-no answer
knocks again - now answer but door swings open -
Toy Soldier is bent over and key is gone.)

Jim: Toy Soldier's key is gone.

Simon: Where could it be? Maybe it's on the floor of the guard house.

(Jim looks on the floor)

Jim: It isn't there.

Susie: Maybe it is in his pocket(Jim looks in the pocket)

Jim: No, not there. (Karen enters)

Simon: Here comes Karen. Maybe she knows where the key is.
Simon: Toy Soldier's key is gone.
Karen: Did you look on the floor?
Susie: Yes, Jim looked there.
Karen: Maybe it's in his pocket.
Simon: No, Jim looked there too.
Susie: Poor Toy Soldier. He can't move without his key.
Karen: Maybe the boys and girls know where Toy Soldier's key is?
S & S: Boys and girls, do you know where Toy Soldier's key is?
Audience: Yes.
Jim: That's bad. Oh no! Which way did he go?
Audience: That way. (pointing to right)
Karen: Let's see if we can find the key. Maybe the dragon hid it someplace in the toyshop.
Simon: Look in the umbrella stand, Jim.

(Jim crosses to umbrella stand and looks inside)

(PAGE 5 OF THIS SCRIPT WAS MISSING IN THE HANDWRITTEN COPY)
Susie: No, you're going to eat us.
D.D.: No, I just want you to come out and play.
Simon: You're telling a lie. Look what you did to Karen and Jim.
Susie: Let them go and we'll come out.
D.D.: No, and you'll come out anyway or you won't get anything to eat. I'm King of the Toyshop and you'll do what I say. None of your big friends can help you now.
Susie: Please take the spell from Karen and Jim and give Toy Soldier back his key.
D.D.: No. I'm going to go out and find something to eat. When I come back, you had better come out.

(Customer enters shop)
Cust: Good Day. I'm hunting for toys for my grandchildren. I want it to be a special toy. They're twins and it's their birthday.


Cust: Why do you call him Jim. That's a funny looking box.

D.D.: He's a very special Jim-in-the-Box. He can talk in rhymes.

Cust: (Looking at Karen) This is a beautiful doll. I could buy the Jim-in-the-Box for my grandson and the doll for my granddaughter.

D.D.: They would make fine birthday presents.

Cust: I'll take them. Will you please mail them to this address. How much do they cost?

D.D.: I'll send you a bill later.

Cust: You're sure they will be there by Saturday.

D.D.: Yes-they'll be there. Don't worry.

Cust: Very well - Good-bye. (Customer exits)

D.D.: I've got to find some paper and twine to make a package. I need lots of paper and twine (exits)

(Susie and Simon peak out of their house.)

Susie: Simon, did you hear that? Demon Dragon is going to sell Karen and Jim to that lady for birthday gifts.

Simon: We've got to find the key, Susie.

Susie: Maybe the boys and girls know where Demon Dragon put the key?

Simon: (Talking to audience) Do you know where Demon Dragon put the key?

Aud: In the magic treasure chest.

Susie & Simon: Thank you boys and girls. (Go to chest and try to open it)

Simon: The chest won't open. (to audience) Do you know why?

Aud: You don't know the secret words.

Susie: Do you know them?
Susie: Did the dragon write them down?

Audience: No.

Aud: Yes.

Simon: Where?

Aud: Here is the paper.

Simon: Hocus Pocus, Mice and rats, bats and all the rest, Open - Treasure Chest. (does not open) Susie, you say it with me.

Susie & Simon: Hocus, Pocus/ Mice and rats/Bats and all the rest/Open treasure chest. (it opens)

Susie: There's the key, Simon. Grab it! (Simon gets the key-camera fades to Simon and Susie in box with Toy Soldier; Susie sits on shoulder while Simon is at back trying to put the key in.)

Susie: Hurry, Simon! Demon Dragon will be back any minute.

Simon: I am hurrying. There, it's in. Help me wind it. (Susie and Simon wind key - Toy Soldier wakes up.)

Toy Soldier: Susie, Simon, what's wrong?

Simon: Demon Dragon stole your key and cast a spell on Karen and Jim. He sold them to a woman for birthday presents.

T.S.: Where is Demon Dragon now?

Susie: He went to get paper and string to make a package.

T.S.: Quick, we'll have to find out how to break the spell before Demon Dragon gets back.

Simon: But how can we break the spell?

T.S.: Look on the shelf. I think I saw a book of magic spells there yesterday when I borrowed a book to read. (Susie looks)

Susie: Here it is.

T.S.: Put it on the counter. (Susie puts book on counter.)

Simon: (Turning pages) Here it is!

T.S.: Form a circle around the people under the spell. Move to the left three times and then to the right three turns. Drop hands and turn back to people under spell. Take three steps forward. Then say the magic words:
T.S.: Shim, Sham, magic land-count to three and they will be free -- one, two, three.

Susie: But the three of us aren't enough to form a circle around both Karen and Jim.

Simon: We can do them one at a time.

T.S.: There isn't time. Besides the boys and girls can help us. OK boys and girls, come up and form a big circle around Karen and Jim. Simon, you and Susie read us the directions.

Simon: Join hands and move to the left three turns One, two, three.

Susie: Now to the right three turns, one-two-three.

Simon: Now turn your backs to Karen and Jim and take three steps forward.

Susie: Now, repeat after me, Shim.

All: Shim.

Susie: Sham.

All: Sham.

Susie: Magic land.

All: Magic land.

Susie: Count to three

All: Count to three

Susie: one

All: One

Susie: Two

All: Two

Susie: Three

All: Three

(Karen and Jim come back to life)

Karen: Oh, thank you Toy Soldier. That was awful. Are you OK Jim?

Jim: Polish and shine/ I'm find, I'm fine.
Simon: But what are we going to do when Demon Dragon comes back?

T.S.: I know, the boys and girls will help us put a spell on Demon Dragon.

Karen: A nice spell so that he won't be mean to anyone ever again.

Susie: Here's one. But the boys and girls will have to help.

T.S.: Read it to us Susie.

Susie: To make this spell work everyone must be quiet. Then everyone must smile and say these words: Sticks and stone/Moans and groans/ Smile once, Smile Twice/ You will be nice.

T.S.: OK, girls and boys. Sit down and be very quiet so that Demon Dragon won't suspect anything. Then when Simon gives you the sign, everyone repeat the spell. (loud growls and thrashing outside)

(Demon Dragon enters)

D.D.: What's this. Toy Soldier, how did you get your key? I'll get you -- I'll get all of you!

Simon: OK, boys and girls! Sticks and stones/Moans and groans/Smile once, smile twice/You will be nice.

(D.D. shows spell is taking effect)

D.D.: I feel so nice. Why is everyone standing around? I think I'll go get some ice cream we can share.

(Susie exits)

Karen: Has Demon Dragon really changed?

Karen: It looks that way. How long will the spell last?

T.S.: (Yawning) Oh me, what a yawn/ I think I'll sleep till dawn. Good night boys and girls. Good night Karen and toys.


ALL: Good night Karen.

(Theme music up as Karen crosses to rocking chair and sits down)

(Fade both picture and music)
APPENDIX B

PILOT SCRIPT
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up on MS of Sarah</td>
<td><strong>Sarah:</strong> HI, MY NAME IS SARAH AND I'M THE NEW OWNER OF THE TIFFANY TOYSHOP IN THE TOWN OF DOODLEVILLE. MY FRIENDS AND I ARE ON OUR WAY TO THE TOYSHOP NOW. WON'T YOU COME WITH US?</td>
</tr>
<tr>
<td>Zoom out WS Sarah with Doodleville sign</td>
<td>(Music - Theme song)</td>
</tr>
<tr>
<td>Dissolve to WS front porch</td>
<td>(Music - theme up and out)</td>
</tr>
<tr>
<td>Insert key slide &quot;Tiffany Toyshop&quot;</td>
<td>(Music - up on dragon's theme)</td>
</tr>
<tr>
<td>Dissolve to inside of toyshop-panning slowly over toys stopping at puppet stage</td>
<td></td>
</tr>
<tr>
<td>Effect-flashpot</td>
<td></td>
</tr>
<tr>
<td>Reagon: HA! THE TOYSHOP IS ALL MINE. THE OLD OWNER MR. JONES IS GONE. NOW WE CAN GET RID OF JIM-IN-THE-BOX AND TOY SOLDIER.</td>
<td></td>
</tr>
<tr>
<td>Homer:</td>
<td></td>
</tr>
<tr>
<td>Reagon: IF A NEW OWNER COMES WE'LL GET RID OF HIM. WE'LL BE MEAN AND CAST SPELLS ON THE TOYSHOP.</td>
<td>(Music-dragon theme up/out)</td>
</tr>
<tr>
<td>Homer:</td>
<td></td>
</tr>
<tr>
<td>Reagon: WE'LL USE THE BOOK OF NASTY SPELLS. NOW, YOU GO GET THE MOUSE TRAPS AND I'LL GET THE ROPE AND NAILS.</td>
<td>(Music-dragon theme fade out)</td>
</tr>
<tr>
<td>Reagon/Homer disappear</td>
<td>(SFX: Flashpot noise)</td>
</tr>
<tr>
<td>Dissolve to front porch</td>
<td>(SFX: Flashpot noise)</td>
</tr>
</tbody>
</table>
Susie & Simon leave
window-insert key
slide "Toyshop"
Fade out

Fade in-CU Toyshop
hanging sign; zoomout
as Sarah walks into
shot
Sarah unlocks shop
Cut to LS inside
PAN Sarah dusting
CU of mice behind
toys on shelf

Cut to CU Sarah
stop to listen

Simon: (crying).
Susie: WHAT'S WRONG, SIMON?
Simon: I'M SCARED.
Susie: WHY ARE YOU SCARED?
Simon: I'M AFRAID THE NEW OWNER
WON'T LIKE US.
Susie: THE NEW OWNER WILL LIKE US,
SIMON. SHE'S NICE. MR. JONES
SAID SO.
Simon: BUT WHAT IF SHE DOESN'T LIKE
MICE AND WANTS TO SELL US?
Susie: (DOUBTFULLY) SHE WON'T.
Simon: MAYBE WE SHOULD HIDE UNTIL WE
SEE WHAT SHE'S LIKE.

(Music-theme up & out)
COMMERCIAL BREAK-2 MIN.

Susie: (WHISPERING) LOOK SIMON,
SHE'S PRETTY.
Simon: YOU CAN'T ALWAYS TELL BY
LOOKS. LET'S WATCH HER.
Susie: O.K., SIMON.
Sarah: HELLO, IS ANYONE THERE?
Susie: SH! SHE'LL HEAR US.
(Mice watch Sarah)
Simon: (Sneezes several times)

Sarah: (shows surprise) WHO ARE YOU?
Simon: (Hides behind Susie)
Susie: WE'RE SIMON AND SUSIE. WE LIVE HERE.
Sarah: BUT YOU'RE MICE!
Susie: YES, I'M A GRAY MOUSE AND SIMON IS A BROWN MOUSE. WE'RE BROTHER AND SISTER.
Sarah: YOU CAN TALK!
Susie: THAT'S BECAUSE WE'RE SPECIAL MICE.
Sarah: CAN YOU TALK, SIMON?
Simon: (Stammers)
Susie: HE CAN TALK BUT HE'S A LITTLE BASHFUL.
Sarah: OH, I SEE.
Simon: (shyly) ARE YOU THE NEW TOYSHOP OWNER?
Sarah: YES, MY NAME IF SARAH.
Simon: ARE YOU GOING TO SELL US?
Sarah: NO, I WON'T SELL YOU. YOU'LL HELP ME IN THE TOYSHOP.
(Patting Simon on head.)
S.&S.: THANK YOU, SARAH.
Sarah: HOW LONG HAVE YOU BEEN AT THE TOYSHOP?
Susie: TWO YEARS.
Simon: WE LIKE IT HERE. WE GET TO SEE LOTS OF PEOPLE FROM DOODLEVILLE.
Susie: BUT THEY HAVE TO COME HERE. WE CAN'T GO TO TOWN BECAUSE WE'RE TOO LITTLE.
Simon: AND WE DON'T EVER GO TO ELFWOOD FOREST. REAGON DRAGON LIVES THERE.
Sarah: (surprised) REAGON DRAGON?
Susie: HE'S A MEAN DRAGON THAT CASTS SPELLS ON THE TOYSHOP.
Sarah: A REAL DRAGON?
Simon: HE'LL BE MAD WHEN HE FINDS OUT YOU'RE HERE.
Sarah: HE'LL NOT HARM THE TOYSHOP IF I CAN HELP IT. (Sarah turns around as Jim runs into her.)
Sarah: (turning) WHAT'S THIS?
Susie: JIM, WATCH WHERE YOU'RE GOING!
Simon: YOU SHOULD BE ASHAMED. SARAH'S THE NEW OWNER OF THE TOYSHOP. SAY YOU'RE SORRY.
Jim: (pops up from box-Sarah jumps back surprised) PRETTY SARAH IN SMOCK OF BLUE I'M SORRY I RAN INTO YOU.
Sarah: TH---THAT'S ALL RIGHT. BUT WHO ARE YOU?
Susie: THIS IS JIM-IN-THE-BOX. HE'S SPECIAL TOO.
Sarah: IT'S NICE TO MEET YOU, JIM.
Jim: ONE AND ONE ARE TWO IT'S NICE TO MEET YOU
Sarah: HOW LONG HAVE YOU BEEN IN THE TOYSHOP, JIM?

Jim: ONE, TWO, THREE AND FOUR THAT MANY YEARS, NO MORE.

Sarah: THAT'S A NICE COSTUME, JIM. IS IT NEW?

Jim: SARAH, I THANK YOU BUT IT'S OLD, NOT NEW.

Simon: JIM'S HAT LOOKS LIKE A BIG FLOWER WITH BELLS ON IT.

Sarah: OH NO, I ALMOST FORGOT!

Susie: WHAT'S WRONG SARAH?

Sarah: I'VE GOT TO GO TO THE FOREST AND WATER THE FLOWERS. MR. JONES SAID NOT TO FORGET THEM. IT WAS NICE MEETING ALL OF YOU. I THINK WE'LL ALL GET ALONG FINE IN THE TOYSHOP.

Susie: SARAH, WE'RE GLAD YOU'RE HERE.

Sarah: THANK YOU SUSIE. I'LL BE BACK IN A MINUTE. (Sarah pats Jim's hat) (exits)

SFX: Door opening & closing

Jim: (leaps out of box)

Simon: JIM, WHY DIDN'T YOU GET OUT OF THE BOX WHEN SARAH WAS HERE?

Jim: I COULDN'T. I HAVE TO BE A TOY AROUND SARAH.

Susie: DOES THAT MEAN YOU HAVE TO TALK IN RHYMES WHEN SARAH'S AROUND?

Jim: YES, SUSIE. YOU SEE, WHEN THE OLD TOYSMAKER MADE ME, HE WANTED A SON. HE DIDN'T KNOW HOW TO MAKE ME A REAL BOY SO HE JUST MADE ME A SPECIAL TOY SO I
Jim: COULD TALK TO HIM WHEN HE WAS LONELY.

Simon: IF YOU TALKED TO THE TOYMAKER WHY CAN'T YOU TALK TO SARAH?

Jim: IN THE LAND WHERE THE OLD TOYMAKER LIVED WAS AN EVIL KING. THE TOYMAKER WAS AFRAID THAT IF I COULD TALK TO JUST ANYBODY, I MIGHT TALK TO ONE OF THE KING'S MEN SOME DAY.

Susie: BUT YOU'RE SUPPOSE TO BE POLITE AND SPEAK TO EVERYONE.

Jim: YES, BUT IF I TALKED TO THE KING'S MEN, THEN THE KING WOULD COME AND TAKE ME AWAY.

Simon: OH!

Jim: SO, THE TOYMAKER MADE IT SO I COULD ONLY TALK TO HIM AND THE OTHER TOYS.

Simon: DID THE SAME TOYMAKER MAKE THE TOY SOLDIER?

Jim: NO, A WICKED WIZZARD MADE TOY SOLDIER AND HE DIDN'T WANT HIM TO TALK TO ANYONE.

Susie: BUT HE CAN TALK TO US.

Jim: A GOOD WITCH FOUND T.S. IN A TOYSHOP WHERE HE HAD BEEN PUT BY THE WIZZARD. SHE GAVE HIM THE POWER TO TALK TO THE OTHER TOYS SO THAT HE WOULDN'T BE SO LONELY.

Simon: SARAH'S SO NICE. I WISH YOU AND TOY SOLDIER COULD TALK TO HER.

Jim: SHE'S NICE BUT SHE WON'T STAY LONG. I KNOW.

Susie: WHY DO YOU SAY THAT?

Jim: I HEARD REAGON DRAGON PLANNING TO TAKE OVER THE TOYSHOP AND GET RID OF US AND TOY SOLDIER.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>MS-Jim/TS box/Jim winds up key/pulls lever/MS-TS box</td>
<td>Simon: OH NO! (begins to cry)</td>
</tr>
<tr>
<td>TS comes out begins manual of arms.</td>
<td>Susie: DON'T CRY SIMON. SARAH WILL HELP US. JUST WAIT AND SEE.</td>
</tr>
<tr>
<td>TS begins series of dance steps/Jim dances around TS</td>
<td>Jim: MAYBE WE SHOULD TELL TOY SOLDIER.</td>
</tr>
<tr>
<td>MS-Jim, TS &amp; mice</td>
<td>Simon: JIM, WIND UP TOY SOLDIER.</td>
</tr>
<tr>
<td></td>
<td>SFX: key sound</td>
</tr>
<tr>
<td></td>
<td>(Music-Toy Soldier's theme)</td>
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<tr>
<td></td>
<td>(Music fades)</td>
</tr>
<tr>
<td></td>
<td>TS: WHAT DO YOU WANT? CAN'T IT WAIT? CAN'T A PERSON TAKE A NAP IN PEACE?</td>
</tr>
<tr>
<td></td>
<td>Jim: OLD MAN, THIS IS NOT THE TIME TO BE TAKING A NAP.</td>
</tr>
<tr>
<td></td>
<td>TS: (Straightens up/pulls in stomach) OLD MAN! WHY YOU YOUNG WHIPPER-</td>
</tr>
<tr>
<td></td>
<td>SNAPPER, WHO DO YOU ......................................................</td>
</tr>
<tr>
<td></td>
<td>Susie: QUIT IT! BOTH OF YOU. YOU'VE GOT TO HELP EACH OTHER NOW.</td>
</tr>
<tr>
<td></td>
<td>Simon: REAGON'S GOING TO TAKE OVER THE TOYSHOP.</td>
</tr>
<tr>
<td></td>
<td>T.S.: REAGON! WE'LL SEE ABOUT THAT. HE'S NOT GOING TO TAKE OVER AS LONG AS I CAN PROTECT THE TOYSHOP.</td>
</tr>
<tr>
<td></td>
<td>Jim: (Pretend to box with Reagon) THAT'S RIGHT. TOY SOLDIER AND I WILL PROTECT THE TOYSHOP. I'LL GET THAT REAGON. I'LL GET AHOULD OF HIM AND I'LL SHAKE HIM UNTIL HE PROMISES TO LEAVE US ALONE ONCE AND FOR ALL.</td>
</tr>
<tr>
<td></td>
<td>SFX: crashing sound</td>
</tr>
<tr>
<td>CU-toys falling off shelf</td>
<td></td>
</tr>
</tbody>
</table>
VIDEO

WS-Jim jumping into box/PAN as he moves back in corner/box
shakes

WS of T.S. putting toys back on shelf

Follow T.S.

CU mice

AUDIO

Susie, Simon & T.S.: (laugh)

T.S.: ALRIGHT, CALM DOWN, JIM. REAGON WON'T GET TO YOU OR TO THE TOYSHOP IF I CAN HELP IT.

Susie: I HOPE YOU CAN STOP HIM T.S.

Simon: I'M STILL SCARED.

T.S.: NOW, NOW, DON'T BE UPSET. I'M GOING TO FINISH MY NAP AND AFTER THAT I'LL SEE IF I CAN'T FIX A TRAP FOR REAGON DRAGON BEFORE HE DOES ANYONE ANY HARM.

Simon: SUSIE, TOY SOLDIER WILL GO BACK TO SLEEP AND FORGET ABOUT THE TRAP FOR REAGON.

Susie: TOY SOLDIER IS GETTING OLD. WE'LL HAVE TO GET SARAH TO HELP US. LET'S GO TO THE WINDOW AND WAIT FOR HER.

Simon: I HOPE SHE CAN HELP. OH, I HOPE SHE COMES BACK SOON.
(Susie puts arm around Simon)

Insert keyslide "Toyshop"

FADE OUT

Fade in key slide

MS of Sarah in forest at well
Sarah puts bucket in well

(Music-theme up and out)

COMMERCIAL BREAK - 2 MIN.

(Music theme up and out)

Voice: THERE'S NO WATER IN THAT WELL.

Sarah: (Surprised) WHO WAS THAT!

Voice: ME.

Sarah: WHO?
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>CU tree's face</td>
<td>Voice: HERE, I'M MR. TALKING TREE.</td>
</tr>
<tr>
<td>MS Sarah/tree</td>
<td>Sarah: A TALKING TREE. MR. JONES DIDN'T TELL ME ABOUT THIS.</td>
</tr>
<tr>
<td>TREE: WHO ARE YOU?</td>
<td>Tree: THAT'S A MAGIC WELL. YOU GET STORY BOOKS AND SOMETIMES ANIMALS AND ALL KINDS OF SPECIAL THINGS OUT OF IT BUT NOT WATER.</td>
</tr>
<tr>
<td>Sarah: I'M SARAH THE NEW TOYSHOP OWNER. WHY ISN'T THERE WATER IN THAT WELL?</td>
<td>Sarah: (sitting) MR. TREE, YOUR FOREST IS BEAUTIFUL. IT MAKES ME WANT TO SING AND DANCE.</td>
</tr>
<tr>
<td>Tree: DO YOU KNOW ANY SONGS, SARAH?</td>
<td>Tree: HOW DOES IT GO?</td>
</tr>
<tr>
<td>Sarah: LET ME THINK. I KNOW ONE. IT DOESN'T HAVE A NAME BUT WE CAN CALL IT THE &quot;DOODLEVILLE RHYME&quot;</td>
<td>Sarah: WATCH.</td>
</tr>
<tr>
<td>(Music: Doodleville Rhyme)</td>
<td>(Music - out)</td>
</tr>
<tr>
<td>Tree: SARAH, THAT LOOKS LIKE FUN.</td>
<td>Tree: BEING STRONG AND HEALTHY IS IMPORTANT. EVERYONE SHOULD GET LOTS OF EXERCISE AND EAT THE PROPER FOODS. WHEN I WAS A YOUNG TREE:</td>
</tr>
<tr>
<td>CU of tree</td>
<td>Zoom in/out of focus/dissolve to Toyshop</td>
</tr>
</tbody>
</table>
M. counter, in toyshop
Effect: flashpot

(Music: dragon theme up)
SFX: flashpot noise

Homer: (running back & forth)

Reagon: YES, I'VE SEEN SARAH.
Homer: -----------------------------
Reagon: NO, I DON'T LIKE HER. SHE
THINKS SHE'S GOING TO WALK
RIGHT IN AND TAKE OVER.
Homer: -----------------------------
Reagon: (getting mad) YES, I KNOW
SHE'S THE OWNER. BUT THAT
DOESN'T STOP ME FROM TAKING
OVER THE TOYSHOP.
Homer: -----------------------------
Reagon: WE'LL FORCE HER TO LEAVE.
Homer: -----------------------------
Reagon: HOW? IF YOU'LL STAND STILL,
I'LL TELL YOU. I'LL CAST A
SPELL ON THE TOYSHOP. LET'S
LOOK IN MY BOOK OF NASTY
SPELLS. LET'S SEE. HERE'S ONE
TO CAUSE A FLOOD--NO. HERE'S
ONE TO TURN A PRINCE INTO A
FROG--NO. OH, HERE IT IS--
A SPELL FOR MAKING THINGS
DISAPPEAR.
Homer: -----------------------------
Reagon: I'LL MAKE THE TOYS DISAPPEAR.
YOU CAN'T RUN A TOYSHOP
WITHOUT TOYS.
Homer: -----------------------------
VIDEO | AUDIO
---|---
Effect-flashpot in front of camera | SFX: flashpot noise
Edit: remove toys after puff of smoke | (Music-dragon theme up & Out)
Effect: flashpot | SFX: flashpot noise
Pan empty shelves zoom out showing shop | (Music-dragon theme fades)
Insert keyslide "Toyshop" | (Music-theme up & fade out)
Fade out | COMMERCIAL BREAK - 2 MIN.
Fade in/MS Sarah and tree with insert keyslide "Toyshop" | (Music-theme up and out)

Reagon: WILL YOU PAY ATTENTION? IF SARAH DOESN'T HAVE THE TOYS SHE'LL HAVE TO GO BACK WHERE SHE CAME FROM AND THE TOYSHOP WILL BE ALL MINE.

Homer: ------------------------

Reagon: AFTER SHE'S GONE, I'LL MAKE THE TOYS APPEAR AGAIN.

BAT'S EYE, FROG'S TONGUE NEWT'S EAR
TOYS WILL NOW ALL DISAPPEAR.
(Waves magic wand)

SFX: flashpot noise

(Music-dragon theme up & Out)

SFX: flashpot noise

(Music-dragon theme fades)

(Music-theme up & fade out)

COMMERCIAL BREAK - 2 MIN.

Sarah: MR. TREE, WOULD YOU LIKE TO HELP ME SING A SONG?

Tree: WHAT SONG ARE YOU GOING TO SING?

Sarah: I'M GOING TO SING "MERRY GREENFIELDS."

Tree: THAT'S A NEW ONE TO ME. LET'S HEAR WHAT IT SOUNDS LIKE.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>MS Sarah/tree</td>
<td>(Music-&quot;Merry Greenfields&quot;)</td>
</tr>
<tr>
<td>Dissolve CU of Reagon in cave looking at crystal ball</td>
<td>Tree: THAT'S NICE, SARAH, DID IT TELL YOU THAT I USED TO BE A CONCERT SINGER. WHY WHEN I WAS A YOUNG TREE .....................</td>
</tr>
<tr>
<td>CU sign turning</td>
<td>SFX: mailbox whistle</td>
</tr>
<tr>
<td>WS of Sarah</td>
<td>Sarah: WHAT WAS THAT?</td>
</tr>
<tr>
<td>Dissolve to toyshop Pan empty shelves stop at TS box</td>
<td>Tree: THAT'S THE MAGIC MAILBOX. WHENEVER SOMETHING IS WRONG IN TOYSHOP THE MICE LET THE MAILBOX KNOW AND THE MAILBOX WHISTLES. THAT WAY IF YOU ARE IN THE FOREST, THEY CAN CALL YOU BACK TO THE TOYSHOP.</td>
</tr>
<tr>
<td>CU of Jim's box Susie/Simon over edge of box Fade to front porch credit slides roll</td>
<td>Sarah: THEN I'VE GOT TO GO. SUSIE AND SIMON MUST BE IN TROUBLE. THANK YOU, MR. TREE.</td>
</tr>
<tr>
<td></td>
<td>Reagon: SARAH THINKS SHE'S GOING TO SAVE THE TOYSHOP AND SIMON AND SUSIE, DOES SHE? I'LL FIX THAT. I'LL CHANGE THE SIGN AND SHE'LL GET LOST IN ELFWOOD FOREST.</td>
</tr>
<tr>
<td></td>
<td>ROUND AND ROUND THE SIGN GOES WHERE IT POINTS ONLY REAGON KNOWS.</td>
</tr>
<tr>
<td></td>
<td>Sarah: THE SIGN SAID THAT WAY TO DOODLEVILLE BUT I'VE WALKED A LONG TIME AND I DON'T SEE THE TOWN. I MUST BE LOST. I'VE ALWAYS BEEN TOLD THAT IF YOU WERE LOST, YOU SHOULD SIT DOWN WHERE YOU ARE AND WAIT FOR SOMEONE TO FIND YOU. I'LL JUST SIT HERE AND WAIT FOR SOMEONE TO FIND ME.</td>
</tr>
<tr>
<td></td>
<td>SFX: Toy Soldier snoring (Music-dragon's theme up and fade out)</td>
</tr>
<tr>
<td></td>
<td>(Music-theme up &amp; fade out)</td>
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</tbody>
</table>
APPENDIX C

LETTERS TO PUBLISHERS
LETTER TO PUBLISHER

The following excerpt is from the letter sent to publishers for copyright clearance for books:

Morehead State University Center for Telecommunications wishes to secure copyright clearance for the use of written materials and illustrations for the following books to be used on a non-profit children's show:

The show will be aired primarily on an educational channel cablecasted on a local cable system with approximately 2800 hook-ups. Occasionally the program may be picked up by a commercial station.

We will be looking forward to your reply as our first production date is scheduled for August 18, 1975.
APPENDIX D

PUBLISHER'S LETTERS
LETTERS FROM PUBLISHERS

The following excerpts are replies to requests for copyright clearance:

Charles W. Doughtie (author)

I have just received your request from Dodd-Mead & Company for permission to use material and illustrations from Gabriel Wrinkles on a non-profit children's show sponsored by Telecommunications of Morehead State University.

The rights of the book have reverted to me, the author, and I am pleased to grant you permission to use it for the purpose stated above.

Atheneum Publishers

In reply to your letter of August 5, 1975 you have our permission to use the material listed below, provided proper credits are given as specified. This grant covers broadcast under the following conditions: for use on a children's show. For use on an educational channel with an occasional pick up by a commercial station and is given for a fee of $50.

May we have one copy of any material prepared to accompany the broadcast in which the book is mentioned.

Thomas Y. Crowell Company, Inc. Publishers

We can grant permission to record the following material: Amazing Mr. Pelgrew by Mirian Schlein for a fee of $50.00 per educational station/ $100.00 per commercial station.

Farrar, Straus & Giroux, Inc.

Farrar, Straus & Giroux, Inc. is pleased to grant you the non-exclusive license for one-time use of the material Amos & Boris on the condition that full credit be given on the air to the author, title, copyright date, and publisher. If the program is picked up by a commercial station, further permission will be necessary.
Permission is hereby granted for you to broadcast *How the Withered Trees Blossomed* by Miyoko Matsutani, one-time only on a children's show produced by Morehead State University Center for Telecommunications. It is understood the program will be non-profit and educational in nature. Because of this, we are waiving our usual courtesy fee.
APPENDIX E

INSERT STORIES
Deep in the jungle where wild tigers roam
Where animals must run or else stay at home.

Lived one giant creature whom all did fear
And most ran away when they heard him come near.

Whom, do you ask, was this terrible beast
Who chased away lions or scared them at least?

An elephant, of course, what else could it be
That made wild leopards shiver and rhinoceros flee?

This elephant was different but no a bad fellow
It was just that his skin was colored bright yellow.

Even though he was good no one came near
Someone different was frightening so Harvard was feared.

Then one day some zebras were prancing about
And Harvard came running and yelling right out.

"Hey, don't run away, why, I'm not a bad fellow
You have nothing to fear just because I am yellow!"

"Don't stop," said one zebra. "It's a trick," said another.
Run away or he'll hurt you, run away to your mother."

He tried making friends with the elephants he knew,
But since he was yellow they turned him down too.

Then one of the elephants said with a sneer
"Why, look he's not right we can't let him stay here."

But Harvard sat down and covered his eyes
Because elephants (even yellow ones) aren't supposed to cry.

So the elephants left with their trunks in the air
Saying, "He's not like us, so why should we care."

But just at that moment when all things seemed lost
Harvard saw hunters sneaking across.

They threw nets over zebras and quick as you please
Pulled brown spider monkeys right out of their trees.

Some crept up on elephants quickly with chains
While others threw bags over white whooping cranes.
"Someone save us," cried one very scared chimpanzee who was pulled by his leg right out of his tree.

"Hold it," said Harvard, "This just is not right. I have to go out and give them a fight."

"Run," yelled a hunter with all he could summon, "We are being attacked by a wild charging lemon."

So afraid were the hunters by Harvard's attack that they ran far away and never came back.

Now Harvard the Elephant is one happy fellow and everyone loves him because he is yellow.
BOBBY AND THE LITTLE BLUE BOX

Bobby was just like every other boy in his neighborhood, except for one thing—he loved the color blue.

Everything Bobby had was blue. He slept in blue pajamas, he got up in the morning and washed his face with a blue washcloth, he ate his cereal from a blue bowl, he brushed his teeth with a blue toothbrush, he put his blue shirt and blue jeans, and went outside to play with his big blue dump truck. He didn't like any other color but blue.

Then one night Bobby was awakened by the sound of tapping and whirring outside his window. When he looked around the room, he noticed it was lit by a strange blue light. He slid out of bed as quietly as he could and tip-toed over to the window.

When he looked outside he could hardly believe what he saw. There in the middle of his backyard was a big blue spaceship. Except for the blue light coming from the little windows Bobby could hear a soft whirring coming from inside.

He tip-toed over to the closet and put on his bathrobe and slippers. He then tip-toed over to the window and lifted it up as quietly as he could. Climbing up on the window sill, he slid down and dropped onto the soft grass.

As he moved toward the spaceship he heard that tapping noise again. Looking over toward his sandbox he saw the strangest sight. There underneath a wooden ladder was a little man no taller than himself. Only this little man was completely bald and his head was larger than normal. As Bobby crept closer, he suddenly realized what was really so strange about this man—he was completely blue!

The tapping noise he had been hearing was the little man trying to get out from under the ladder.

"Who are you?" asked Bobby.

"I am a man with a ladder on top of me," replied the little man, "so why don't you help me?"

"Okay," said Bobby and he gently lifted the ladder and helped him up.

"You are a fine young man," said the little blue man, "and I thank you. But I still need your help. The hatch door is stuck and I am too short to reach it. I was trying to put the ladder up against the spaceship when I fell and the ladder landed on top of me. Now if you will help me with the ladder, I will give you something in return."

So Bobby helped him place the ladder against the spaceship and watched as he climbed aboard. But before going inside, the little man turned around and asked, "What would you wish for if you had one wish?"

"I would wish that everything in the world was blue," answered Bobby.

With that the little man disappeared inside the spaceship and came back shortly with a small blue box with a hole at one end and a light blue button on top.

"Here," said the little man, handing the box to Bobby, "this is a blue machine. Whenever you point this at something and push the button, it will turn it blue. But I must warn you, once you turn something blue, it cannot be changed back."
Without another word, the little man scurried up the ladder, pushed it away, and closed the hatch door. Slowly the ship began to rise and with a few seconds was out of sight.

Bobby climbed back inside his room, but decided that he could not go to sleep until he had tested the blue box. He looked out the window and saw an old dog under a street light. Bobby pointed the box at the dog and pushed the button. A ray of light hit the dog and, sure enough, he turned blue. Even his black nose was blue.

Wow, thought Bobby, if I don't like the color of something, I can turn it blue.

Bobby quietly put the box under his bed and went to sleep.

When he woke up, it was so early that the sun was just starting to peek over the hillside and everyone else was still asleep.

He dressed quickly, picked up the blue box, and hurried outside. "I know what I'll do," said Bobby. "I'll make everything pretty and blue. That should make everyone happy." So he pointed the box at the white house with the white picket fence across the street. And sure enough as soon as he pushed the button, a blue flash shot out and changed the house and the picket fence to blue.

Old Mrs. Handy will be so happy when she sees what I did for her, thought Bobby. I guess I had better hurry if I want to surprise the rest of the neighbors before they wake up.

So off he went down the street changing something in everyone's yard. When he got to the end of the street and started walking back, he heard people yelling and noticed a crowd of people gathered out in the street. When he got closer, he noticed they were all the people in his neighborhood.

"I don't know who it was," shouted old Mrs. Handy, "but just look what they did to my pretty house and picket fence. And I just had them painted white a week ago."

"You think that is bad," said Mr. Henderson, "you ought to see what they did to my pretty red roses. Now every one of them is blue and ugly."

Each person had something that they had thought was beautiful, but now it was blue and they were mad!

Bobby put the box under his arm to hide it, but in doing so pushed the button. Suddenly there was a big flash of blue light. And before he could think, there stood the crowd of angry neighbors and all of them were blue!

Bobby was so surprised that he dropped the box. It broke into little pieces letting all of the blue light out.

As he watched, everything became blue.

"This is awful," cried Bobby, "even I am blue. Nothing is pretty when everything around it is the same color."
Just as he closed his eyes to cry, he felt someone shaking him.

"Wake up, Bobby, you've been dreaming."

And when he opened his eyes, there was his mother looking down at him. Bobby jumped out of bed and ran to the window. There was Mrs. Handy's house and picket fence—just as white as ever. Everything looked just the way it had always looked.

"Hurry down to the table before your breakfast gets cold," she said as she left the room.

That afternoon when his mother took him to the store to get him a new shirt, he picked out a red one with yellow stripes. She was so happy that she gave him a big hug.

Riding back from town Bobby saw an old blue dog sitting underneath a street lamp. But he just smiled and didn't say a word.
APPENDIX F

SAMPLE CRAFTS AND ACTION GAMES
Materials: shoe boxes and kleenex boxes
buttons and spools
tin cans
string
paint
cardboard
nails
glue
scissors

This craft can be stretched out over a number of days, adding a new car to the train each day.

Cars are connected with string.
ROCKS

Material: various sizes and shapes of rocks, paints, heavy duty glue, scrap box materials

Rock Painting
Materials: rocks, paints
Paint a picture on the rock, or merely follow the natural contours of the stone and paint a design.

Rock Models
Materials: rocks, heavy duty glue, paints, scrap box materials
Models may be of animals, people, or just plain designs.

- features painted or scraps of material
- pipe cleaner
- Model may be painted or left natural color on the stone.
PEEP BOX

Materials:
- shoe box
- construction paper
- small boxes
- paints
- glue
- scissors
- scrap box materials

For simplicity, the scene may be drawn on the wall of the box, instead of the small models.

Cut a hole in the side of a shoe box. Draw or paint a background on the inside opposite the side with the hole.

Make small models out of construction paper. To make them stand up, glue a tab on the back of each model, bend it, and glue the tab to the bottom inside of the box. Little houses can be made from matchboxes and glued inside to create a three dimensional village.

The construction paper models also help to create the three dimensional look.
CLOTHESPIN NOTE HOLDERS

Materials: clothespins
paints
materials from scrap box

These note holders can be made into a variety of shapes and animals. The clothespins must be the spring action type.
BOX ANIMALS

Materials: small boxes
       glue
       paints
       scrap box materials

After several boxes have been glued together, the "animal" is painted and decorations applied.
FINGER PLAYS AND ACTION GAMES

Ten Little Fingers

I have ten little fingers
And they all belong to me.
I can make them do things,
Would you like to see?
I can close them up tight,
I can open them up wide,
I can hold them up high,
I can hide them behind me,
I can hold them up high,
I can hold them down low,
And I can hold them just so.

The Rabbit

I saw a little rabbit come
Hop, hop, hop.
I saw his two long ears go
Flop, flop, flop.
I saw his little nose go
Twink, twink, twink.
I saw his little eyes go
Wink, wink, wink.
I said, "Little rabbit,
Won't you stay?"
Then he looked at me,
And hopped away.

Butterfly

Bright colored Butterfly
Look for honey,
Spread your wings, fly away,
While it is sunny.

Honey is sweet; suck it up, suck it up;
One drop is waiting
In each flower cup.

Back of hands together, thumbs down, fingers flying make butterfly.
Wrist together, hands curved gently upward make flower cup.
A Yellow Pumpkin

I had a yellow pumpkin,
I gave it two big eyes.
A little round and shiny nose
And a big mouth that smiles.
Now I hide behind the gate,
Wait until it's dark.
When Daddy comes along,
Up I'll pop!
BOO I'll shout!
What a surprise!

Tall and Small

Here is a giant who is tall, tall, tall.
Here is an elf who is small, small, small.
The elf who is small will try, try, try
To reach to the giant who is high, high, high.

Stretch, Stretch

Stretch, stretch away up high;
On your tiptoes, reach the sky.
See bluebirds flying high.
Now bend down and touch your toes;
Now sway as the North Wind blows;
Waddle as the gander goes.
APPENDIX G

LYRICS TO DOODLEVILLE RHYME

AND THE TIFFANY TOYSHOP THEME
CHORUS

Gather 'round and join our singing
Come on Jenny, Mike, and Phil
Join the friends at Tiffany Toyshop
In the town of Doodleville.

First comes Sarah nice and pretty
She is tall with eyes of blue
Sarah owns the Tiffany Toyshop
She is waiting to meet you.

Next comes Susie with young Simon
Each of them a small gray mouse
Sister Susie helps young Simon
They live in a tiny house.

Let's all meet the big Toy Soldier
He can march both straight and tall
He likes all his toyshop playmates
And protects them one and all.

Jim-in-the-Box is a silly jester
Listen to his bragging lines
Whenever Sarah's in the toyshop
He can only talk in rhymes.

Now comes mean old Reagon Dragon
Always scaring silly Jim
Reagon tries to harm the toyshop
Sarah never lets him win.
DOODLEVILLE RHYME

Introduction: Come on boys and girls, let's all get into a circle for the Doodleville play song. Let's all do the Doodleville Rhyme. You do what the song says and clap your hands when I clap mine. Ready -- follow me!

Build our bodies big and strong.
Do the Doodleville Rhyme.
Come and help us sing our song.
Do the Doodleville Rhyme.

Stretch up so your body grows.
Do the Doodleville Rhyme.
Bend down low and touch your toes.
Do the Doodleville Rhyme.

Let's pretend we're in a race.
Do the Doodleville Rhyme.
Move your feet and run in place.
Do the Doodleville Rhyme.

Frogs can hop and so can we.
Do the Doodleville Rhyme.
Hop on one foot just like me.
Do the Doodleville Rhyme.

Let's all stand like soldiers do.
Do the Doodleville Rhyme.
We can march like soldiers, too.
Do the Doodleville Rhyme.

Hold your arms out to the world.
Do the Doodleville Rhyme.
Now we make our bodies twirl.
Do the Doodleville Rhyme.

We make airplanes with our arms.
Do the Doodleville Rhyme.
Watch us circle around the farms.
Do the Doodleville Rhyme.
APPENDIX H

MATERIAL SENT TO ASHLAND OIL COMPANY
MATERIAL SENT TO ASHLAND OIL COMPANY

Description of Show

"The Tiffany Toyshop" is a children's show designed for the pre-school ages of three, four, and five. The program is twenty-four minutes in length and is to be aired daily, Monday through Friday. The toyshop is located in the town of Doodleville next to the magical Elfwood Forest. The format of the show is one of teaching and of entertainment. The entertainment is achieved through continuing episodes done in a "soap-opera" style. The education is accomplished in a subtle manner by using the younger characters as subjects to be taught.

Description of Characters

Sarah: She owns the toyshop and takes care of the characters within the shop. She is young and shows normal curiosity and surprise at the unusual happenings that take place in the toyshop and the forest. However, many of the wonders of the toyshop are hidden from her because she is a real person.

Susie & Simon: They are two puppets in the form of mice. Susie is the oldest and Simon is her little brother. The mice explain a lot of the magic of the toyshop to Sarah. Many of the teaching concepts involve the two puppets. Simon is used to display the fears and doubts typical of pre-school children.
Jim-in-the-Box: Jim is a misfit toy. He is called Jim instead of Jack and lives in an odd-shaped box instead of the traditional one. Jim represents an element of comic relief as well as a contrast to the Toy Soldier. Also, Jim finds himself in trouble with Reagon Dragon and must overcome his fear to help the toyshop. When Sarah is near, Jim speaks in rhymes and remains in his box. When she's not near, he becomes a normal person.

The Toy Soldier: This character represents the element of maturity in the program, but also represents the element of old age. Toy Soldier protects the toyshop as best as he can. Sarah also has an influence on Toy Soldier. He is mechanical when Sarah is around and a real person when she isn't present.

Reagon Dragon: Reagon is the element of evil in the show. His character is patterned after that of a wizard. He casts spells on the toyshop and harasses the other characters. However, Reagon cannot cast a spell directly on Sarah, only on the elements surrounding her.

Homer: This character is also a puppet and helps Reagon. He does not talk but makes a buzzing sound that only Reagon can understand.

Talking Tree: This character is a huge tree in Elfwood Forest and has movable eyes and a mouth. He gives Sarah fatherly advice and reminisces about the days when he was a young tree.
Value of Program Itself - Purpose

"The Tiffany Toyshop" was developed with three aims in mind in regard to pre-school children: 1) entertainment, 2) preparation for school, and 3) acceptable modes of behavior. As was mentioned earlier, entertainment is provided through continuing episodes involving the characters of the program. This aim is the primary goal of the program for we believe that to first entertain a child leaves his mind free to learn concrete concepts that will prepare him for school. These concepts include learning numbers, days of the week, colors, time, etiquette, and many others. Also, the child can be influenced to accept and handle new concepts such as separation from parents for a long period of time; developing confidence in adults outside the "family" unit; developing social skills such as taking turns; learning to suppress aggression toward peers and to control emotions; dispelling irrational fears; adjusting to failures and criticism; developing ideas of right and wrong; and developing pride in oneself as an individual.

Benefits to Students

"The Tiffany Toyshop" offers students an excellent opportunity to gain experience in television at a professional level. Not only are they used as cameramen, but also in such areas as lighting, set design, set construction, producing and even directing. The opportunities are not just limited to students in television. Theatre students are used as cast members and directors. Art students are used for original art work for stories and title cards. English
students are used for original stories as well as scripts. Every facet of the program is original, including the music.

The most important aspect of the program is not realized until they graduate. Since most television stations do not consider college work as television experience, their resumes can include participation in a professional situation.

**Changes in the Pilot**

This pilot is in no way to be viewed as an example of a finished professional product. Since this was accomplished by students with no previous professional background, many of the obvious problems, such as the audio quality in certain instance, were solved after this pilot was completed. The following is a list of changes which will bring the program equal to professional standards:

- **Costumes:** Except for Jim-in-the-Box, who will be modified slightly, and the Toy Soldier, all costumes will be changed. The puppets will be changed to allow for movable mouths.

- **Music:** The transitional music immediately preceding and following the commercials will be changed. Children's voices will be used in the opening and closing music.

- **Set:** The toyshop will remain approximately the same. The forest, however, will be given an extensive facelift with such items as grass, flowers, a ground row, and a forest scene backdrop to add depth, beauty, and believability.

- **Cast:** The show will be recast on a competitive basis to allow for the best possible characterization.
How Program Will Benefit Ashland Oil Company

As of now, the most popular entertainment-educational children's shows are aired over public television which does not allow a market for commercial products. This situation does not provide the greatest amount of exposure to the greatest number of people in the way of children's programming, due to the fact that most people do not consider public television over commercial television. Also, many areas of viewing do not have access to public television stations. By sponsoring a children's program that is to be sold to commercial stations, Ashland Oil would be reaching a wider audience because both adults and children are conditioned to watching programs aired over these commercial stations. This is especially true considering that both mothers and children watch morning television as a daily routine.

In addition, many local commercial stations cannot afford the expense of most daily children's shows such as "Sesame Street" and "Electric Company." By providing funding for "The Tiffany Toyshop," Ashland Oil would be providing a program within the budget range of these stations.

As a by-product, several scholarships for students working on the program will be provided, thus aiding them to obtain a college degree. This in turn will aid your company in that the word-of-mouth contact of these students' families and friends will also cause exposure of the Ashland Oil name in the potential marketing areas.
Educational Consultants

This children's television program was produced with the professional guidance of the following:

(1) Dr. William J. Layne, Associate Professor, Coordinator of the Theater Department, used his experiences in children's theater to advise in the development and continuity of the characters.

(2) Dr. Marc Glasser, Associate Professor in the English Department, provided helpful criticism which contributed to the smooth continuity of the final shooting script.

(3) Mrs. Opal Lemaster, Associate Professor in Library Science, was an important source in the selection of songs, games, and stories which could be used in the 3-to-5-year-old age group based on her knowledge of educational principles with this particular age group.
# Proposed Budget Sent to Ashland Oil Company

## 1 Continuity and Treatment

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7 PRODUCTION STAFF

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<td>1 Stage Director</td>
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<tr>
<td>1 Asst. Director</td>
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<td>400.00</td>
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<tr>
<td>1 Audio Director</td>
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<tr>
<td>1 Prop/Set Decorator</td>
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<td>400.00</td>
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<tr>
<td>1 Art Director</td>
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<td>300.00</td>
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<tr>
<td>1 Educational Researcher</td>
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8 PRODUCTION OPERATING STAFF

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<td>2 Cameramen</td>
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<td>2 Floor Asst.</td>
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<td>1 Floor Director</td>
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<td>1 Boom Operator</td>
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<td>2 Engineers</td>
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9 SET, PROPS, WARDROBE

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<td>Maintenance</td>
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10 MUSIC

Composer, Arranger, Royalty Copyright, Musicians 1000.00

11 SOUND

Recording Tape/Supplies 500.00
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<td></td>
<td>10 3/4&quot; Cassette</td>
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<td><strong>13 PUBLICITY</strong></td>
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<td><strong>14 MISCELLANEOUS</strong></td>
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**GRAND TOTAL** $25,500.00
APPENDIX I

RESPONSE FROM ASHLAND OIL
RESPONSE FROM ASHLAND OIL COMPANY

The following excerpt is from Ashland Oil Company's reply to the request for a grant:

We appreciate the opportunity you gave us to study the children's T.V. series, "The Tiffany Toyshop," which you are developing at Morehead's Center for Telecommunications.

Although this project is quite interesting and we are sure it will be beneficial, Ashland's Education and Community Support Program Committee has decided to decline participation. Unfortunately, the committee feels that this project is outside of our committed guidelines during 1976. We are returning the video-cassette separately.
APPENDIX J

PICTORIAL REFERENCE
A step in the construction of the frog's head.

The recording session.
The talking tree and the magic well.

The front porch of the Tiffany Toyshop.
Inside the Tiffany Toyshop.

Susie and Simon.
Sarah and Susie.
John Warren Martin was born on October 24, 1951, in Columbus, Ohio. He attended West High School and upon graduation in June 1969 worked for a year before deciding to attend college. He first attended Kentucky Christian College in the fall of 1970 where he was also elected freshman class president. After one year, he transferred to Morehead State University to begin studies in Dramatic Arts. He received a Bachelor of Arts degree with a major in Speech/Drama and a minor in Radio/Television in June 1974. During the summer of that year, John was an instructor in the Upward Bound Program at Morehead State University. In August, John received a graduate assistantship under Mr. Don Holloway in the Center for Telecommunications. In January 1975, he was given a full time contract and became a staff member at the Television Center. He completed his work on a Master's Degree in Communications with an emphasis in television production in May 1976.