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USER'S MANUAL

for

CITS

(NIB's Computerized Investor Tracking System)

Designed for NIB Officers using CITS

prepared by:

Douglas Lucius,
Systems Analyst, Nathan Associates

FAPE (Financial Assistance and Private Enterprise) Project

(July 31, 1994)

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Table of Contents

Introduction	1
Purpose	2
Forms	4
Investor Profile	5
Action Reporting	6
Initial Project Information	7
Development Certification	8
Quick Start	9
Menus	21
The Main Menu	22
The Main Menu's Sub-Menus	23
More About Using Menus	25
Selecting and Studying an Investor	28
The Investor's Action History	36
Print	44
Investor Output	
Blank Forms	53
Promotion Study	55
Investor Packet List	60
Action Summary	61
Inactive List	63
Mail List	65
Investor List	71
The Match Sub-Menu	73
Getting In and Out of CITS	89
The Password	89
Updating Data	94
Exiting CITS	104

Introduction:

This manual is intended to help NIB officers and others to use the CITS system to access and review existing information. This manual is a guide to reviewing existing data, not to entering new data. (For assistance in entering new data, refer to the *CITS Data-Entry Manual*, a separate publication.)

This manual is organized into a number of sections:

- Purpose;
- Forms;
- Quick Start;
- Menus;
- Investor Output;
- The Match sub-Menu;
- Getting In and Out of CITS

"Purpose" explains the objectives of CITS, discusses its advantages, and touches on the system's general organization. "Forms" discusses the forms used in and generated by CITS.

"Quick Start" may be the most important part: it will give you a quick initiation into CITS. "Menus" explain how one moves around different parts of CITS in search of desired information. "Output Reports" explains the various reports available, with particular attention to reports large numbers of investors (often all of them) or projects on the other. (To print out information on one investor only, refer to "Print" under "Menus.")

"The Match Sub-Menu" explains how to play the investor dating game: a way of finding the correct partners for different investors.

"Getting In and Out of CITS" is particularly useful. Make sure you read "Updating Data" will help you make sure your computer has the most up-to-date data to make decisions with.

Purpose:

The purpose of CITS is to provide useful information about potential investors to all NIB staff. If properly maintained, all useful information on every investor will be readily available. This will help NIB find information needed for any purpose.

CITS can provide:

- All information available on an investor:
- Selected information about all investors: or even
- Selected information on selected investors.

CITS provides this information in many forms. Some can be viewed on the screen, some on paper, and some times both.

Information on an individual investor should be available at any time on screen or on paper: one can either print out an "Investor Profile" closely resembling the input form (see below), or search for the data in a menu on screen. One can also request an "Action History" listing all action either NIB or the Investor have initiated with each other.

More substantial is the *grouped output*. One can produce lists, such as the investor list (listing all investors in alphabetical order), the project list (all projects) or the sector list (grouping all investors within different sectors.) Other output **distill information** about all investors. For example, the "Promotion Study" groups market information and provides statistics as to how investors learned about NIB and the Gambia. Other studies provide information on timing: how long, on average, does it take for investors to accomplish their desired goals? Finally, there are several outputs showing data on recent actions between NIB and investor(s).

Last, but by no means least, is the ability to produce **mail list**: lists containing all the information on a contact needed to produce correspondence: the names, titles, and addresses of all individuals NIB wishes to send mail to. Please understand that these files are created in WordPerfect's "Mail Merge" format. The advantage of this is that CITS can produce a "mail merge" file which can be incorporated in a form letter. Mail Merge's real beauty is that the form letter can be given a personal touch: exact addresses appear on each page: "Dear Sir," is substituted by "Dear Mr. Ahmed." "Dear Mr. Faal..."; "I will be traveling to your country" is substituted by "I will be traveling to Germany," "I will be traveling to Switzerland..." as is appropriate when writing to different persons. This system automates the process of generating long mailing lists. (This is *not* however completely automatic: an NIB officer should always review the letters closely before signing them to be certain the everything appears properly and makes sense.) Mail list such as these can be generated by different criterion, such as those waiting to receive the investment packet. Another criterion would be all those engaged in fisheries. Still another might be all those investors from

Hong Kong.

In short, CITS' purpose is to provide a user (that's you!) with the ability to easily obtain up-to-date information on an individual, selected group, or all investor. The power of review investor data on screen, generate reports, and produce mail lists are available to anyone familiar with a computer keyboard. One need only observe the screen and step through the menu choices with the aid of the arrow keys (↑ , ↓ , → , ←), the Enter key and the ESCape key. The remainder of this document concentrates upon using the menu system.

Forms:

There is a limited set of information on an investor:

- Investor Profile
- Action Reporting
- Initial Project Information
- Development Certification

Examples of these forms appear on the following pages. The information expected in the blanks should be clear.

Investor Profile is where information about investors are stored: names, their line of business (sector, product/service), country of origin, name and address of contact, and some marketing information. Perhaps most important is the small item at the bottom of the Investor Profile: "NIB Officer Responsible."

Action Reporting is a form used to keep track of developments with Investors. NIB officers will be expected to jot down a short note indicating any contact with investors: when (day and month), with whom (investor), by what means (phone, meeting, etc.), and what was the action? By "Action" we expect a short description of what transpired: answered some question, made an appointment....

Initial Project Information asks for information about the sector and the product/service the project will operate in, contact information, and the NIB officer responsible. It also asks for information on the shareholders investing in this project.

Development Certification is used to follow a project's progress through government approval. Information about the project's financial structure and bank references is entered. More important, approval history contains the dates upon which certain milestones in development certification passed.

Date Of First Contact: ___/___/9__

Investor / Firm: _____

Home Country: _____

Sector: Agriculture
 Fishing
 Manufacturing
 Service
 Tourism
 Other _____

Products / Services: _____, _____, _____

Gambian Tax Identification Code: _____

Geographic Markets: _____, _____, _____

Other Projects In The Gambia: _____

Contact: _____
Title & Department: _____
Company: _____
Address: _____

Country: _____

Telephone: (____) _____
(____) _____
(____) _____

Fax: (____) _____
(____) _____

Telex: _____

Source of Information on NIB / The Gambia:

- Conversation w/ _____
- Private Contacts: Gambian Other
- Investor's Government
- Gambia Government: Embassy Ministries Other
- Professional Association: _____
- Advertisement: _____
- Trade Fair: _____
- Other: _____

Want the Investment Packet? Yes No

Nib Officer Responsible: _____

prepared by: _____

INITIAL PROJECT INFORMATION

Today's Date: ___/___/9__

Project / Activity Name: _____

Approximate Value Of Investment: _____ Dalasis

- Sector: Agriculture
 Fishing
 Tourism
 Manufacturing
 Service
 Other _____

Products / Services: _____, _____, _____

(gambian) Tax Identification Code: _____

Contact: _____
Title & Department: _____
Company: _____
Address: _____

Country: _____

Telephone: (____) _____
(____) _____
(____) _____

Fax: (____) _____
(____) _____

Telex: _____

Shareholders: _____

Nib Officer Responsible: _____

Prepared by: _____

Quick Start:

First, you should have the MIS menu in front of you. If you don't, go to the "C" prompt ("C:\>") type "MIS" and press Enter . Once you have the MIS menu, type 'CITS' and press Enter  :

```

      MIS MENU
      -----
      NATIONAL INVESTMENT BOARD

      CITS  Computerized Investor Tracking System
      CC   Card Catalog
      SB   Skills Database
      FAR  FAPE Application Register
      MAIN Main Menu

      (Developed by Nathan Associates - FAPE)

C:\>CITS
```

Type CITS and press Enter 

You will see a series of screens, and then the computer stops and asks for your password. Type the password and press Enter  :

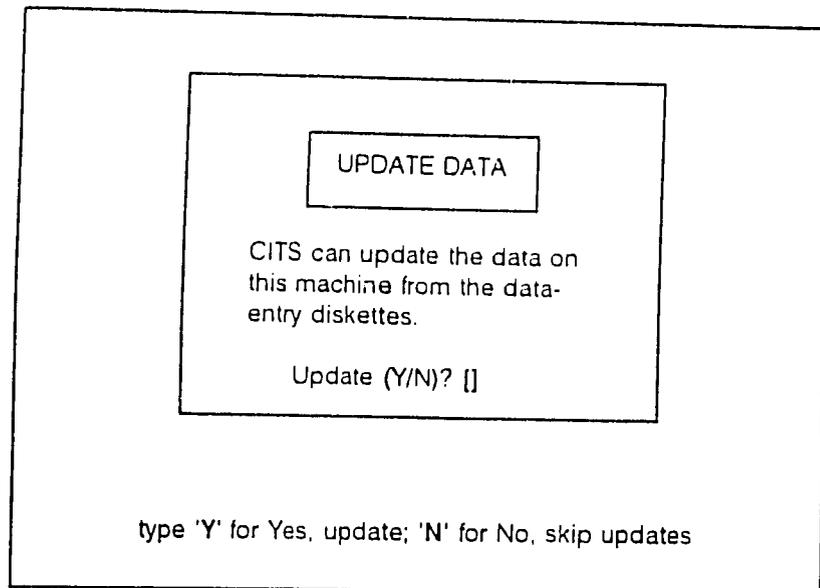
```

      (type password and press enter  )
```

Password

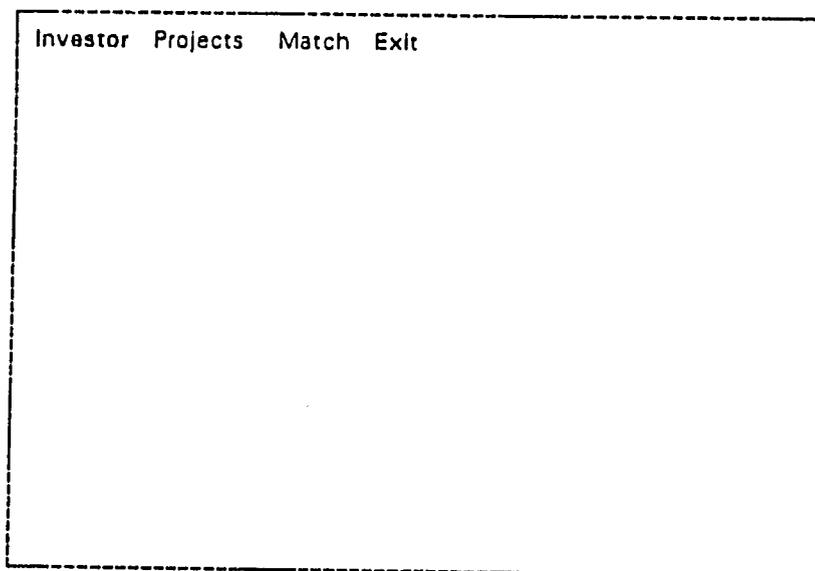
(The password is secret, so you will not see what you are typing.)

Assuming you made no mistakes, the screen should clear and produce the following screen:



The Update-Data Screen

For this stage of the instruction, let us keep things simple: type "N" you will go automatically on to the main menu:

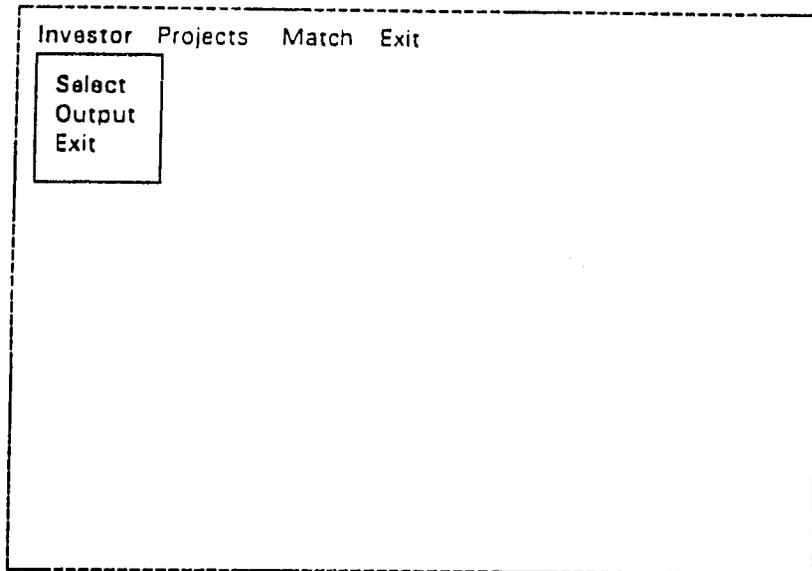


The CITS Main Menu

(You should however learn just when to say "Y" and when to say "N." Study the issue

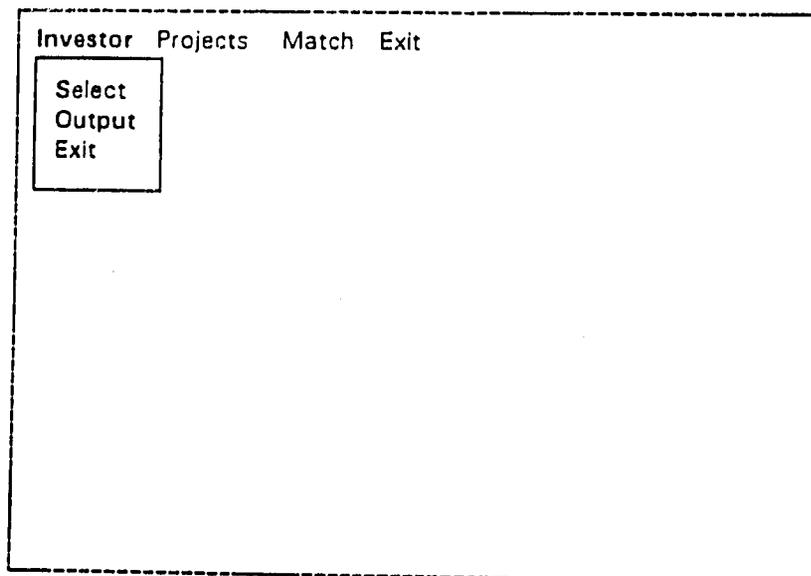
well under "Getting In and Out." If you don't understand this, ask someone experienced in CITS to explain it to you. If you don't understand it, you will be working with out-of-date information, which would be a big problem.)

You should be highlighting the word 'Investor.' That is, the word appears in red. We will go further into the subject of investors by pressing Enter←.



The Investor Sub-Menu

Select the "Output" choice from the Investor Sub-Menu,



Choose Output from the Investor Sub-Menu

No you are in a new sub-menu. The Output sub-menu, as we shall call it for the moment, allows you to print a variety of reports. Each report is listed on a separate line in the menu:

```
Investor Projects Match Exit
Select
Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor List
Exit
```

The Many-Investors Output Sub-Menu

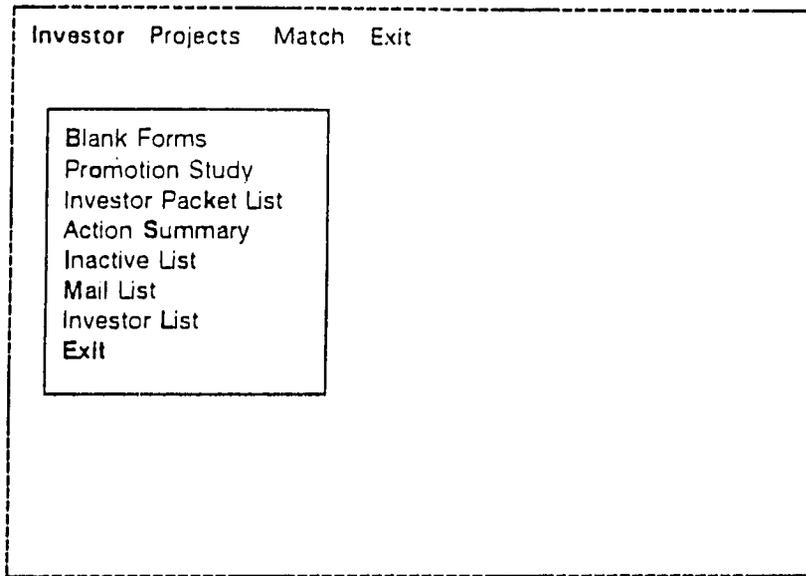
The "Investor List" is the simplest option of all. Simply point (↓) and press Enter←.

```
Investor Projects Match Exit
Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor List
Exit
```

Select Investor List

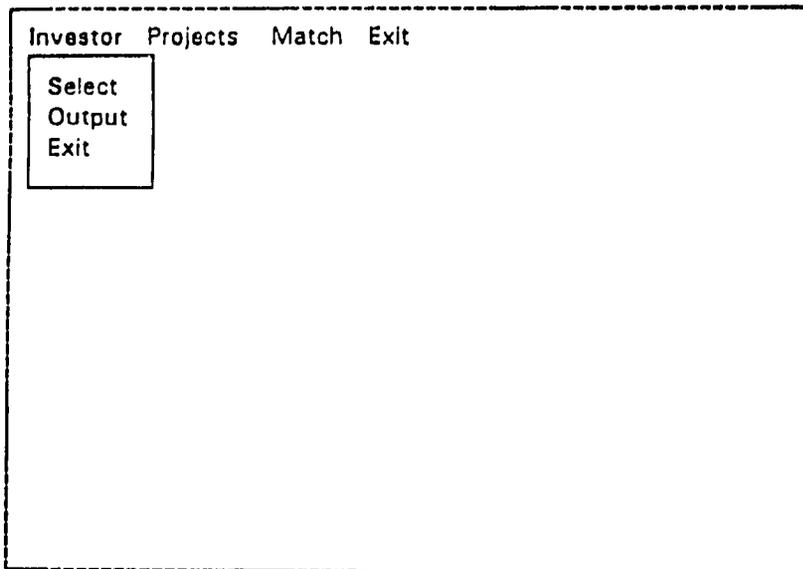
And it will print out a complete list of all investors listed in CITS.

You can continue to produce more reports. But for now, just select "Exit" and press Enter←→.



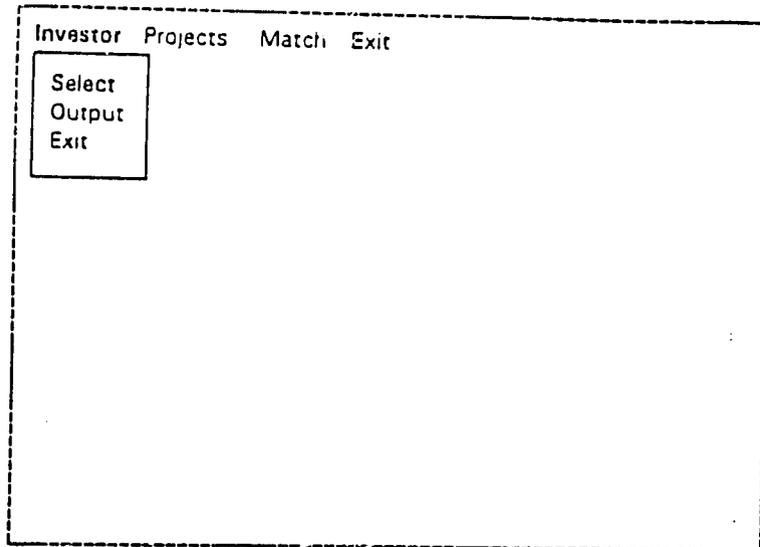
Exit Output Sub-Menu

and you will return to the Investor Sub-Menu:



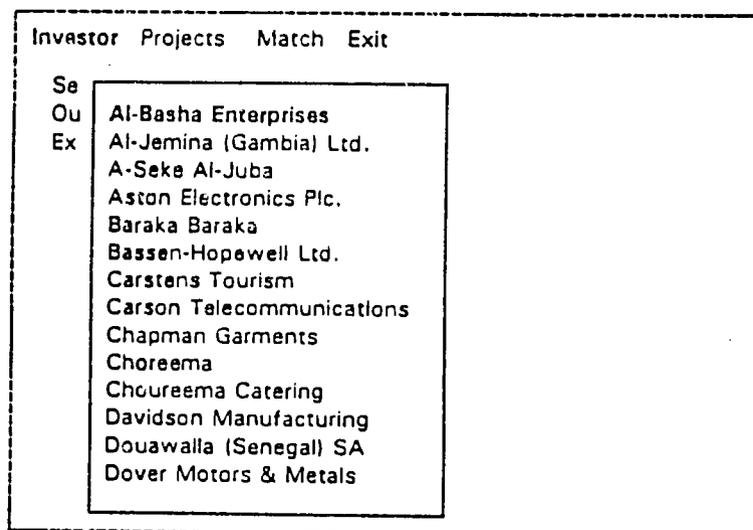
Investor Sub-Menu

Let us look at one of the investors more closely. Point upwards (↑) once to 'Select' and press Enter ← :



Investor Sub-Menu

You will be presented with a long list of investors (it is so long, it goes beyond the bottom of the screen).



Selecting an Investor

Point (↓) to any one investor (in the case Davidson Manufacturing), and press Enter← .

Investor	Projects	Match	Exit
Se			
Ou	Ai-Basha Enterprises		
Ex	Al-Jemina (Gambia) Ltd.		
	A-Seke Al-Juba		
	Aston Electronics Plc.		
	Baraka Baraka		
	Bassen-Hopewell Ltd.		
	Carstens Tourism		
	Carson Telecommunications		
	Chapman Garments		
	Choreema		
	Choureema Catering		
	Davidson Manufacturing		
	Douawalla (Senegal) SA		
	Dover Motors & Metals		

Selecting an Investor

Now you see a simple profile of the investor and a menu. We call this the **Investor Profile Sub-Menu**. It will allow you to see specific details about the investor:

Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact:		tact: 10/12/92	
Information		ame: Davidson Manufacturing	
Action		ntry: United Kingdom	
Print		ctor: Manufacturing	
Exit			
	Product/Service:	Engines	
	Officer in Charge:	Mboge	

Investor Profile Sub-Menu

For instance, let us look at the 'Action' screen. Just select the appropriate menu choice by pointing (↓) and press Enter ← :

Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact Information		tact:	10/12/92
Action		ame:	Davidson Manufacturing
Print		ntry:	United Kingdom
Exit		ctor:	Manufacturing
		Product/Service:	Engines
		Officer in Charge:	Mboga

Investor Profile Menu

Selecting 'Action' gives you not only a new menu, but a whole new screen. The action screen shows the most recent actions between NIB and the investor.

Investor Projects Match Exit				
<table border="1"><tr><td>Select</td></tr><tr><td>Exit</td></tr></table>	Select	Exit	NIB	
Select				
Exit				
	<u>Officer</u>	<u>Action</u>		
		<u>Contact</u>		

12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS
15/12/92	MBOGE	MET AT HOTEL. INITIAL DISCUSSIONS
16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.
■ 16/12/92	MBOGE	INTRODUCED TO NIB

Action Screen

For now, just review the list of actions. Use the down arrow (↓) to point to 'Exit' in the menu below, and press Enter ← :

Investor Projects Match Exit				
<table border="1"><tr><td>Select</td></tr><tr><td>Exit</td></tr></table>	Select	Exit	NIB	
Select				
Exit				
	<u>Officer</u>	<u>Action</u>		
		<u>Contact</u>		

12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS
15/12/92	MBOGE	MET AT HOTEL. INITIAL DISCUSSIONS
16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.
■ 16/12/92	MBOGE	INTRODUCED TO NIB

Exit the Action Screen

Maybe the best thing to do now is to simply point (↓) to 'Exit' and press Enter←

```
Investor Projects Match Exit
┌ Tax ID Code
│ Markets
│ Other Projects
│ Contact
│ Information
│ Action
│ Print
│ Exit
```

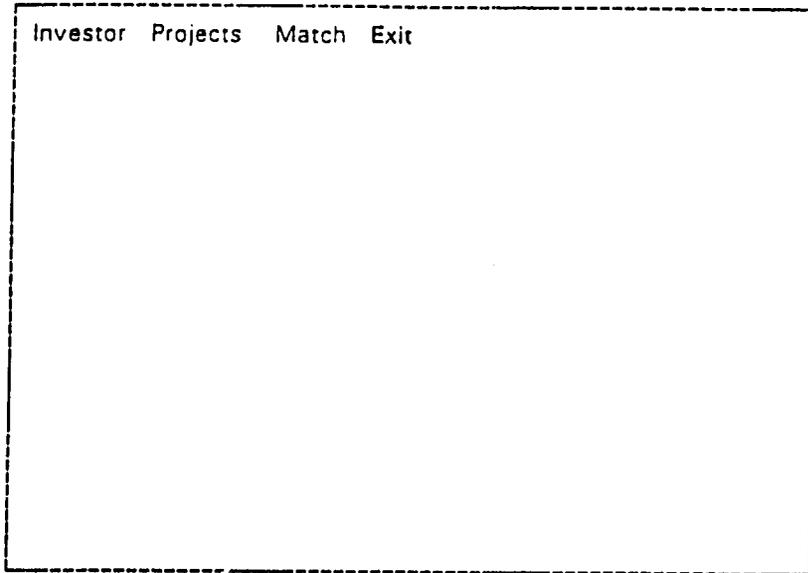
Investor Profile Menu

And do the same in the Investor Sub-Menu: point to it and press Enter← :

```
Investor Projects Match Exit
┌ Select
│ Output
│ Exit
```

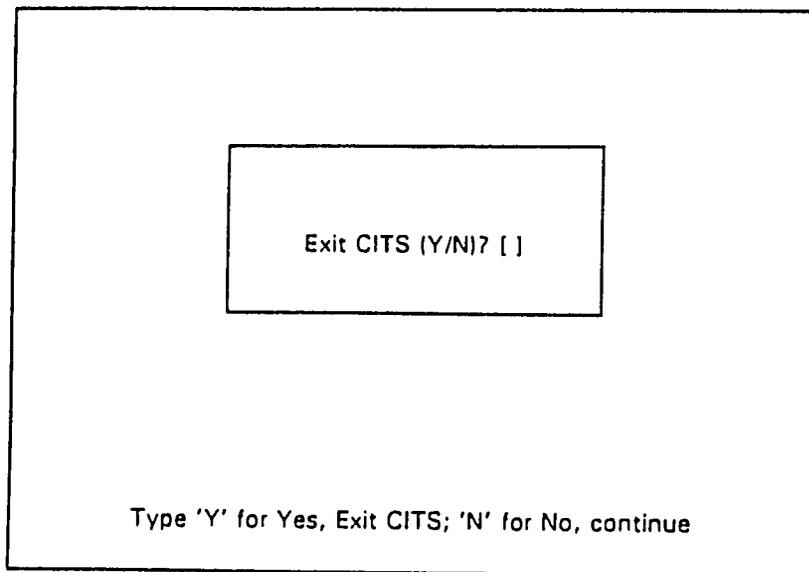
Exit Investor Sub-Menu

Finally, let us pretend you are finished using CITS for the day. Use the right arrow (→) to choose "Exit" from the main menu and press Enter :



The CITS Main Menu: the Exit choice

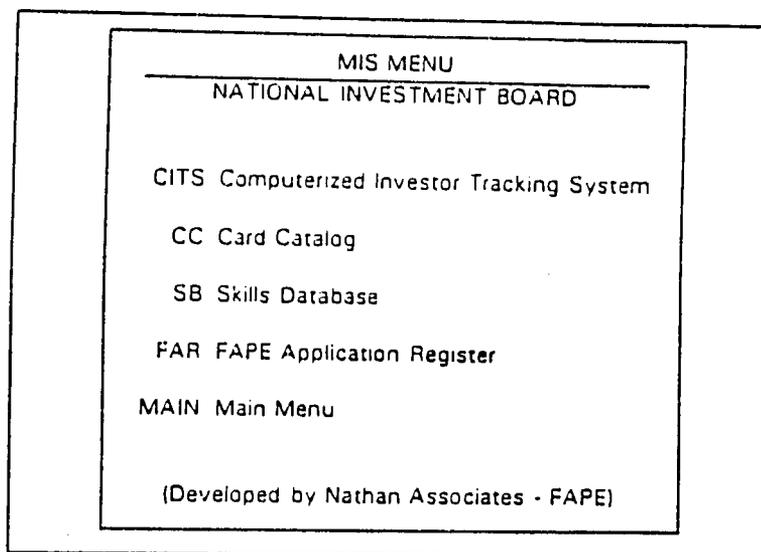
The computer displays a red box to check and be absolutely certain that is what you want:



Exit CITS: Confirmation

So type 'Y' to confirm you really do want to exit from CITS.

Do that, and you will be out of CITS and back at the MIS menu:



After 'Y' (Yes), Exit CITS

Now you probably know enough to continue on by yourself. The system is safe: you can just point and explore. But if you really want to understand better what you just did, and to grasp what the other options are all about, read 'Menus' and the other sections that follow. Make sure you read and understand the 'Updating Data' section within the last section, 'Getting In and Out of CITS.'

Menus

CITS can be run almost entirely by menus. Menus lead to actions. Sometimes you must select a number of choices in a series of menus to reach the specific desire. You just need to select a choice by pointing:

- to highlight a choice to the right:
- ← to highlight a choice to the left:
- ↓ to highlight a choice below:
- ↑ to highlight a choice above.

After highlighting a choice. *Select* it by pressing the **Enter**  key. This is a signal to the computer you wish to proceed with the highlighted choice.

The ESCape key is very practical: it tells the computer to cancel your selection. (This reverses the item most recently selected.)

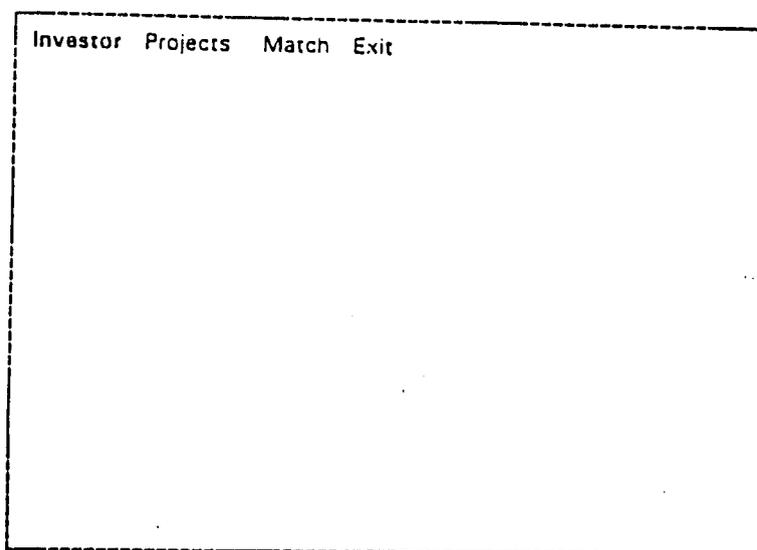
It is that simple. There are some shortcuts, as described in the section entitled "Menu Shortcuts." The only thing remaining here is to become familiar with CITS' specific menus.

They are a few places where one must actually type a letter (e.g. 'Y' for Yes, 'N' for No) phrase (e.g. your password), or a date (e.g. to specify what period an output report will cover).

The Main Menu:

The CITS main menu is the most important menu in the system. All menus grow out of the main menu.

The main menu provides you with four choices:



The CITS Main Menu

Each one of the words — "Investor," "Projects," "Match" and "Exit" — in the main menu represents a choice. You can "highlight" different choices by pressing the left or right arrow keys: these naturally move the highlighted item to the left or to the right.

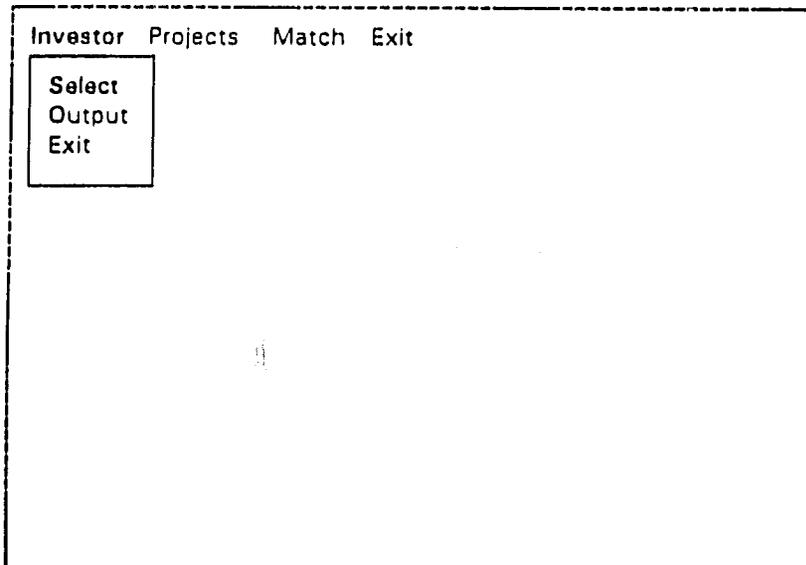
By "*highlight*" we mean using arrows to point to choice, which will appear in red: note that the current choice — Investor — is in red, whereas all the other words are blue.

Selecting any item — pointing and highlighting the word "Investor," "Projects," or "Match," and pressing Enter \leftarrow — leads to a *sub-menu* offering further choices within that option.

The Main Menu's Sub-Menus:

Each choice in the main menu has an associated sub-menu. The sub-menus represent an elaboration of the main-menu choice. The sub-menu divides the main menu choice into a few general choices.

That is, selecting "Investor," (pointing to "Investor" and press Enter←→) produces one sub-menu, showing the choices "Select," "Output," and "Exit":

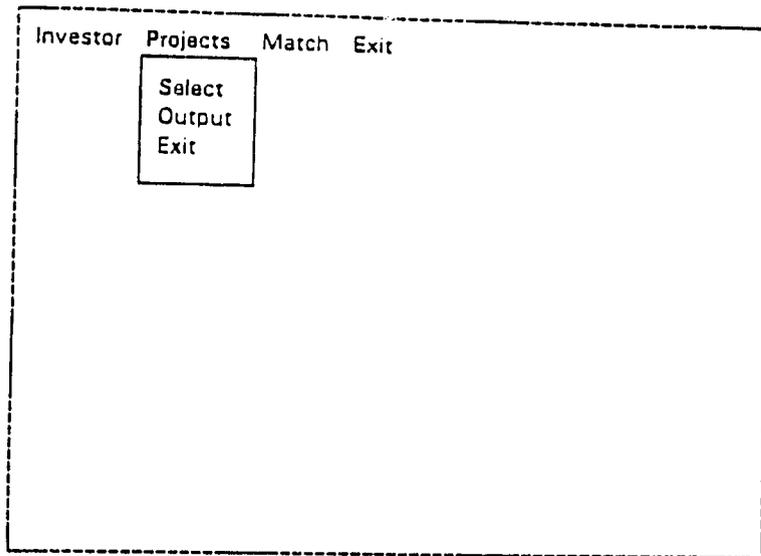


The Investor Sub-Menu

Each of the choices refer to "Investor":

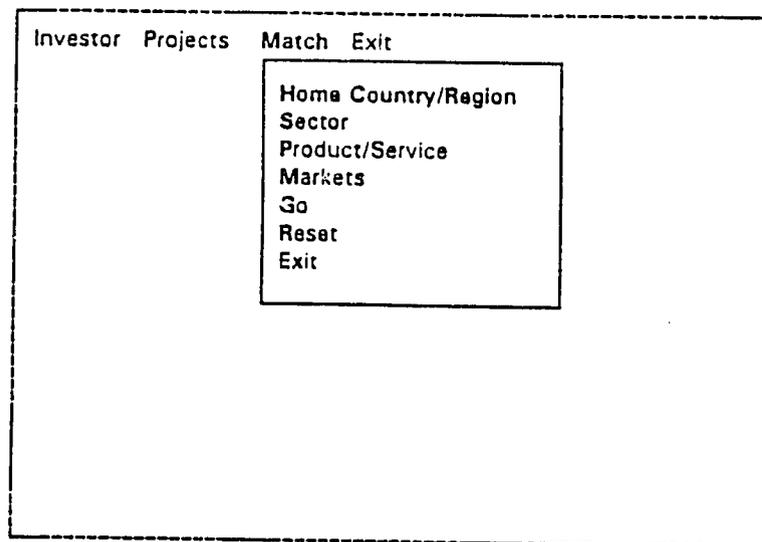
"Select"	select a specific investor by name
"Output"	view/print information on all investors
"Exit"	exit this menu: erase Investor menu from screen

Selecting "Project" from the main menu produces a similar sub-menu, which we will call up the "Project Sub-Menu":



The Project Sub-Menu

Selecting "Match" from the main menu produces the "Match Sub-Menu":



The Match Sub-Menu

The items in the Match sub-menu will be discussed and elaborated upon later.

More about Using Menus:

Before going on to describe the details of the sub-menu choices, let us discuss some tricks to using these menus.

We learned to move across the main menu using the left and right arrow keys and highlight different choices. In the sub-menus the menus run vertically (from top to bottom), so you use the up and down arrow keys:

↓	Down: Highlight next menu item
↑	Up: Highlight the previous menu item

Again, we use the word "Highlight" to refer to making the item red, rather than blue. That signifies it is the current choice:

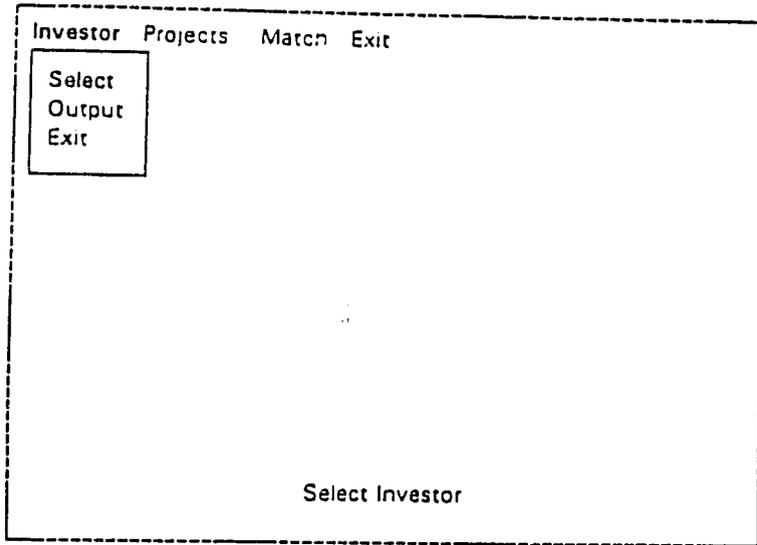
<u>Term</u>	<u>Color</u>	<u>Significance</u>
"Highlight"	Red	<i>Current Choice</i>
"Normal"	Blue	<i>Alternate Choice</i>

The secret of menus is to select the desired option. One highlights the choice with the aid of the arrow keys, and presses the Enter  key to signify that this is in fact the desired item. Selecting - pointing and entering - either leads to further menus or produces information.

Most menus include the "Exit" choice. This removes, or reverses the last selection. This means removing the current menu and displaying options in the previous one. (The "last stop" is the main-menu: selecting exit here means to exit CITS completely.)

The only other important key is the ESCape key - one usually written as "Esc," an abbreviation for "ESCape." The ESCape works very much like the "Exit" choice. In most cases ESCape removes the current menu and displays the previous one. (ESCape can also be used when asked to enter something; it will usually close the box you are prompted with and return you to the previous menu.)

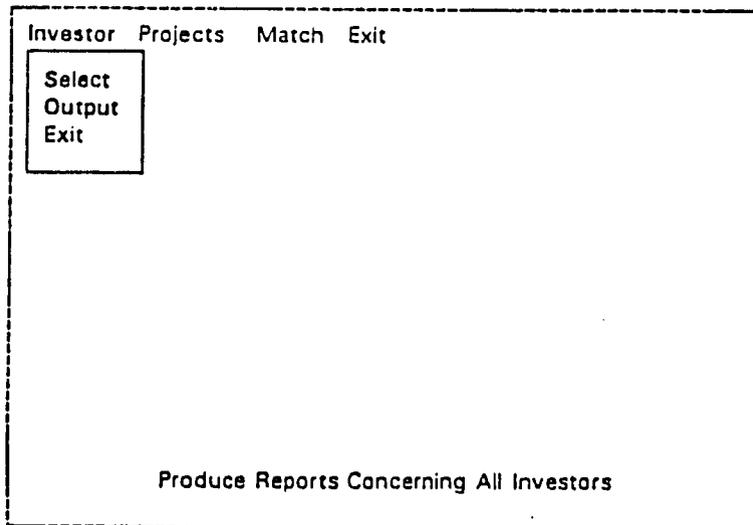
Note that there is a help feature displayed at the bottom of the screen:



Help Feature at Bottom of Screen

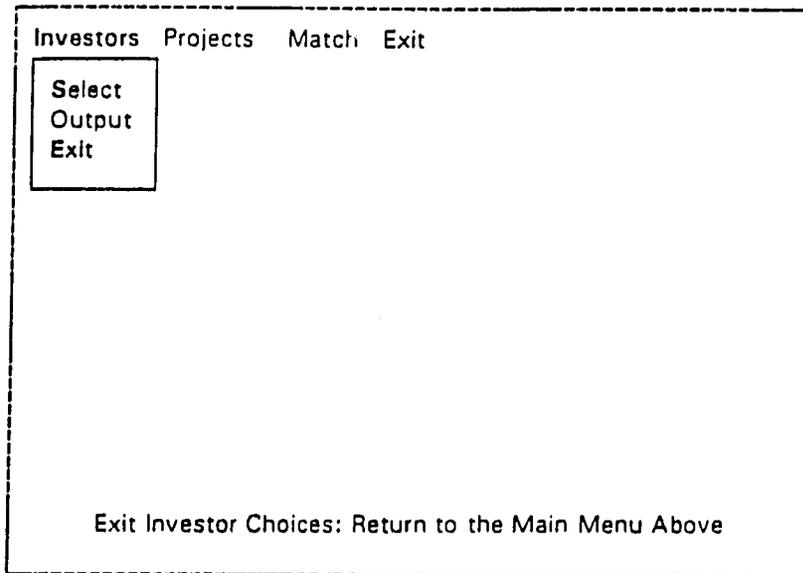
This *helps* you, the user, understand better what the current option represents: what will happen if you select it?

Naturally, the help message changes as you highlight different menu options:



Help on Output Choice

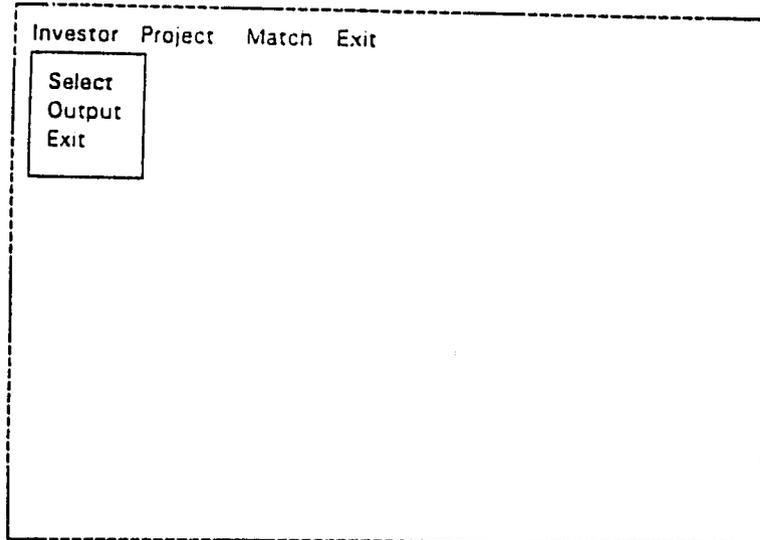
These examples are actually rather brief help message: usually the help messages are a little more extensive:



Another Help Message
(for Another Menu Choice: Exit")

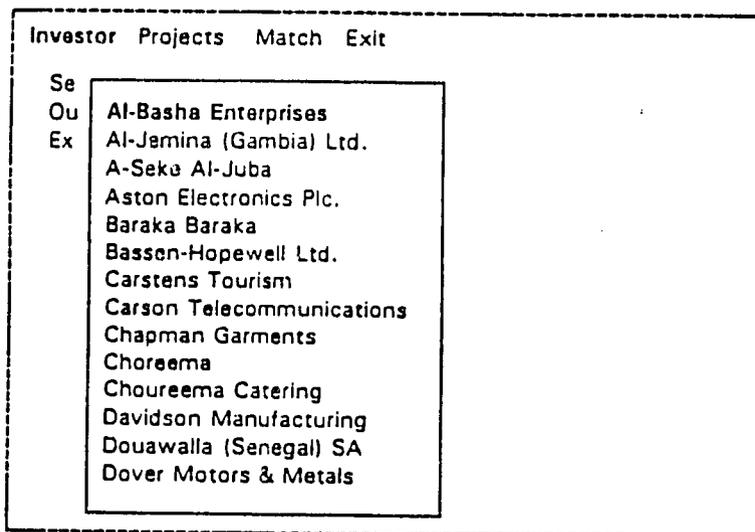
Selecting and Studying an Investor:

Selecting an investor is one of the most fundamental things to do in CITS. Simply select "Investor" from the Main Menu and "Select" from the Investor sub-menu:



The Investor Sub-Menu

This produces another sub-menu — an alphabetical list of investors — which allows one to select the investor of interest:



Selecting an Investor

Just point (↓) to the investor you are interested in (in this case Davidson Manufacturing) and press Enter ←] .

```

Investor  Projects  Match  Exit
Se
Ou  Al-Basha Enterprises
Ex  Al-Jemina (Gambia) Ltd.
    A-Seke Al-Juba
    Aston Electronics Plc
    Baraka Baraka
    Bassen-Hopewell Ltd.
    Carstens Tourism
    Carson Telecommunications
    Chapman Garments
    Choreema
    Choureema Catering
    Davidson Manufacturing
    Douawalla (Senegal) SA
    Dover Motors & Metals
  
```

Selecting an Investor

Once you select the investor, you have an almost completely new screen. It has a new sub-menu — let us call it the "Investor Profile Sub-Menu" — and some basic information about the investor - name, country... :

```

Investor  Projects  Match  Exit
Tax ID Code
Markets
Other Projects
Contact          tact:  10/12/92
Information
Action          ame:  Davidson Manufacturing
Print
Exit           ntry:  United Kingdom
                ctor:  Manufacturing
                Product/Service:  Engines
                Officer in Charge:  Mboge
  
```

Investor Profile Sub-Menu

For lack of a better name, we will call this the "Investor Profile Sub-Menu" because the choices offered in the menu differ in the entries on the Investor Profile form. You can select any of the menu choices to obtain specific information on this investor.

For instance, supposing you wanted to know about Davidson Manufacturing's markets. Select Markets (i.e. Highlight "Markets" and press Enter ←):

```
Investor Projects Match Exit
Tax ID Code
Markets
Other Projects
Contact          tact: 10/12/92
Information
Action          ame: Davidson Manufacturing
Print
Exit           ntry: United Kingdom
                ctor: Manufacturing
                Product/Service: Engines
                Officer in Charge: Mboge
```

Select Market from Investor Profile Sub-Menu

This automatically displays the markets this investor sells its goods in:

```
Investor Projects Match Exit
Tax ID Code
Markets
Other Projects
Contact
Information
Action
Print
Exit
                Principal Geographic Markets:
                WEST AFRICA
                EUROPE
```

Displaying Market from Investor Profile Menu

Some menu selections lead on to other menus. 'Contact' is one:

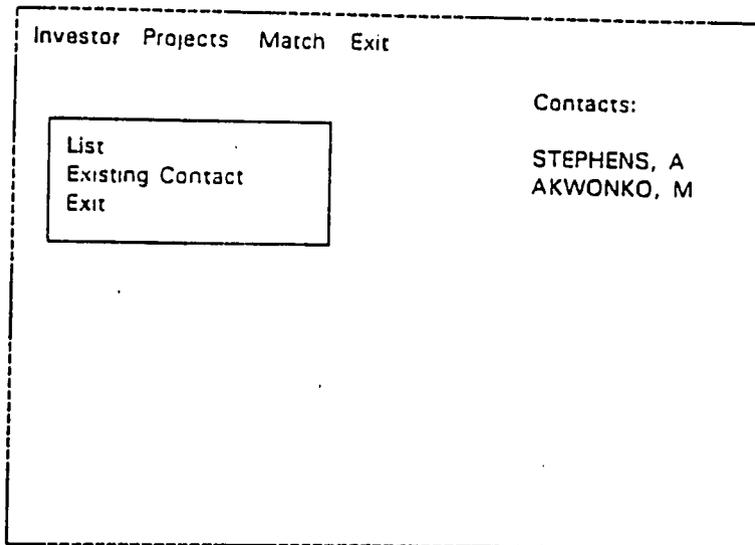
Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact	tact:	10/12/92	
Information	ame:	Davidson Manufacturing	
Action	ntry:	United Kingdom	
Print	ctor:	Manufacturing	
Exit	Product/Service:	Engines	
	Officer in Charge:	Mboge	

Highlight Contact in the Investor Profile Sub-Menu

Investor	Projects	Match	Exit
Tax ID Code			
List			
Existing Contact			
Exit			
Print			
Exit			

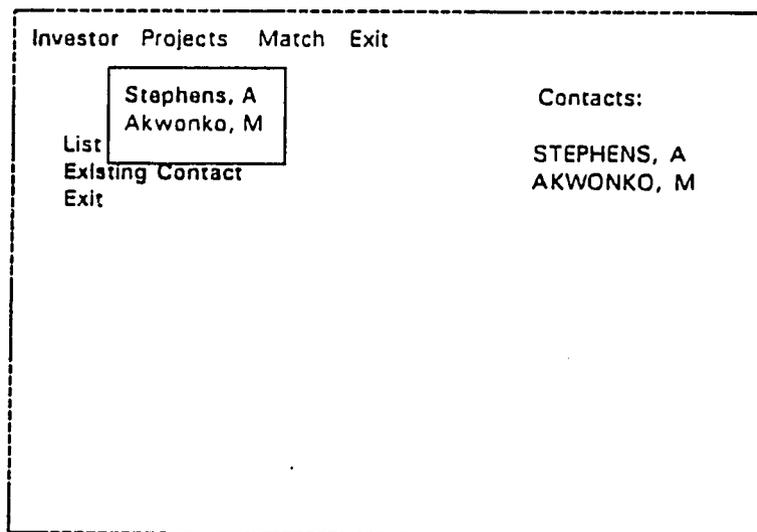
The Contact Sub-Menu

The "List" choice gives you a simple list of all the contacts — people NIB knows — for this investor:



The Contact Menu: List

'Existing Contact' allows you to select one of those contacts:



Selecting an Existing Contact

and lists all the details on him (or her) in our databases:

Investor	Projects	Match	Exit
Tax ID Code		Ms:	ALBERTA STEPHENS
		t:	VICE PRESIDENT
		y:	DAVIDSON MANUFACTURING
		s:	BLACK RIVER ESTATE
			BLACKBURNE
			LANCASHIRE
			LA56K1
Print		country:	UNITED KINGDOM
Exit		tel:	(44 08) 56 77 01 78
		fax:	
		telex:	

Details of an Existing Contact

When finished looking at all the contact information, press 'Exit' from the Investor Sub-Menu:

Investor	Projects	Match	Exit
		Contacts:	
		STEPHENS, A	
		AKWONKO, M	

Exiting Contact Sub-Menu

and lists all the details on him (or her) in our databases:

```
Investor Projects Match Exit
Tax ID Code
List
Existing Contact
Exit
Ms: ALBERTA STEPHENS
t: VICE PRESIDENT
y: DAVIDSON MANUFACTURING
s: BLACK RIVER ESTATE
BLACKBURNE
LANCASHIRE
LA56K1
Print
Exit
country: UNITED KINGDOM
tel: (44 08) 56 77 01 78
fax:
telex:
```

Details of an Existing Contact

When finished looking at all the contact information, press 'Exit' from the Investor Sub-Menu:

```
Investor Projects Match Exit
Contacts:
List
Existing Contact
Exit
STEPHENS, A
AKWONKO, M
```

Exiting Contact Sub-Menu

And of course, when you are all finished looking at the information on this investor, select "Exit" at the bottom of the investor profile sub-menu:

Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact	tact:	10/12/92	
Information			
Action	ame:	Davidson Manufacturing	
Print	ntry:	United Kingdom	
Exit	ctor:	Manufacturing	
	Product/Service:	Engines	
	Officer in Charge:	Mboge	

Selecting Exit from Investor Profile Sub-Menu

That will take you back to the Investor Sub-Menu:

Investor	Projects	Match	Exit
Select			
Output			
Exit			

The Investor Sub-Menu

(Pressing ESCape from the Investor Profile Sub-Menu would accomplish the same thing.)

The Investors' Action History:

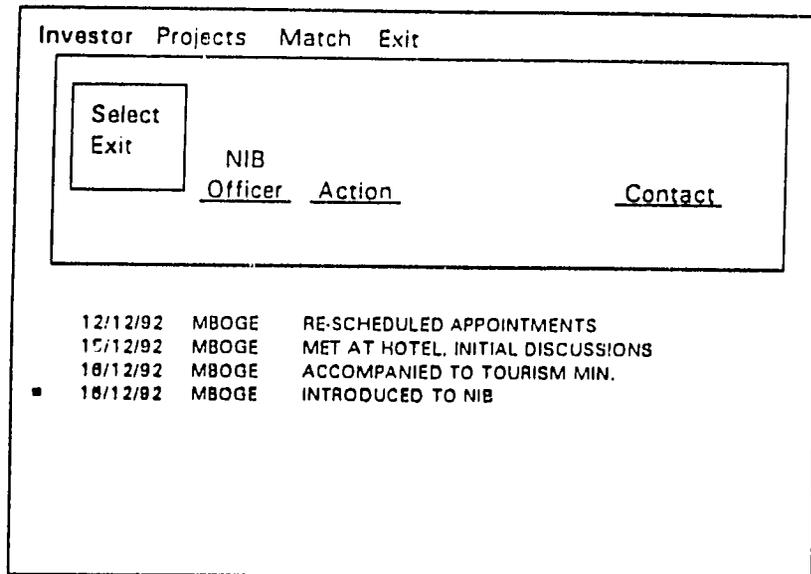
'Action' is where we store a chronological record of actions — any contact between NIB and an investor — are recorded. You can go look through the history of the investor's actions, and try to find out a little more.

First, you select "Action" from the Investor Profile Sub-Menu (point and press Enter←):

Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact Information		tact:	10/12/92
Action		ame:	Davidson Manufacturing
Print		ntry:	United Kingdom
Exit		ctor:	Manufacturing
		Product/Service:	Engines
		Officer in Charge:	Mboge

Investor Profile Menu

Selecting 'Action' gives you not only a new menu, but a whole new screen. The action screen shows the most recent actions between NIB and the investor. Notice how the square-block marker appears to the left of the most recent action. That marks that action as the current action:



Action Screen

The Action screen is quite simple. The main thing is to read through the Action history. You choose "Select" from the menu above, and then use the up and down arrow keys (↑ , ↓) to point to the different events.

The double-headed arrow, combined with the red highlight indicate this which record is the current record. The double-headed arrow serve to remind you that you can move up and down to highlight other records:

Investor Projects Match Exit		
Select Exit	NIB	
	<u>Officer</u>	<u>Action</u>
		<u>Contact</u>
12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS
15/12/92	MBOGE	MET AT HOTEL, INITIAL DISCUSSIONS
16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.
↑ 16/12/92	MBOGE	INTRODUCED TO NIB

Select: Double-Headed Arrow Indicates
You Can Point to Other Actions

You can press the up arrow to move up one action:

Investor Projects Match Exit		
Select Exit	<u>NIB</u>	
	<u>Officer</u>	<u>Action</u>
		<u>Contact</u>
12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS
15/12/92	MBOGE	MET AT HOTEL, INITIAL DISCUSSIONS
↑ 16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.
16/12/92	MBOGE	INTRODUCED TO NIB

Select: Press Up-Arrow to Move Up One Action

The page-up key moves you up to the previous screen-full of actions. These are earlier actions. The page-down key works in the opposite direction. ("PgUp" and "PgDn")

Investor			Projects	Match	Exit
Select Exit		NIB	<u>Officer</u>	<u>Action</u>	<u>Contact</u>
12/10/92	MBOGE	CALLED. ASKED FOR INFO PACKET			
15/10/92	MBOGE	SENT INVESTMENT PACKET			
‡ 22/10/92	MBOGE	FOLLOW-UP: SEEMS INTERESTED			
19/11/92	MBOGE	PLANS TO COME IN JANUARY			
24/11/92	MBOGE	ENCOURAGED TO COME DECEMBER			
25/11/92	MBOGE	FAXED WORKSHOP INFO			
29/11/92	MBOGE	LIKELY TO COME EARLY			
08/11/92	MBOGE	COMING 15/12 & STAY FOR WORKSHOP			

Select: Press Page-Up Key for Earlier Actions

Continue pressing the Page-Up key and you will eventually be pointing to the first action in the list: the earliest contact between the investor and NIB:

Investor Projects Match Exit			
Select Exit	NIB		
	<u>Officer</u>	<u>Action</u>	<u>Contact</u>
!	12/10/92	MBOGE	CALLED, ASKED FOR INFO PACKET
	15/10/92	MBOGE	SENT INVESTMENT PACKET
	22/10/92	MBOGE	FOLLOW-UP: SEEMS INTERESTED
	19/11/92	MBOGE	PLANS TO COME IN JANUARY
	24/11/92	MBOGE	ENCOURAGED TO COME DECEMBER
	25/11/92	MBOGE	FAXED WORKSHOP INFO
	29/11/92	MBOGE	LIKELY TO COME EARLY
	08/11/92	MBOGE	COMING 15/12 & STAY FOR WORKSHOP

Select: Press Page-Up Key Many Times
Eventually Leads to the First Action

The Page -Down key will take you to the last record on the current screen:

Investor Projects Match Exit			
Select Exit	NIB		
	<u>Officer</u>	<u>Action</u>	<u>Contact</u>
	12/10/92	MBOGE	CALLED, ASKED FOR INFO PACKET
	15/10/92	MBOGE	SENT INVESTMENT PACKET
	22/10/92	MBOGE	FOLLOW-UP: SEEMS INTERESTED
	19/11/92	MBOGE	PLANS TO COME IN JANUARY
	24/11/92	MBOGE	ENCOURAGED TO COME DECEMBER
	25/11/92	MBOGE	FAXED WORKSHOP INFO
	29/11/92	MBOGE	LIKELY TO COME EARLY
!	08/11/92	MBOGE	COMING 15/12 & STAY FOR WORKSHOP

Select: Page-Down to the Bottom of the Page

And pressing Page-Down again will take one to the next screen (in this case, the last screen for this investor):

Investor Projects Match Exit

Select Exit

NIB

Officer Action Contact

12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS
15/12/92	MBOGE	MET AT HOTEL. INITIAL DISCUSSIONS
16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.
18/12/92	MBOGE	INTRODUCED TO NIB

Page Down Eventually Leads to Last Action

Wherever the action you are interested in, point to it:

Investor Projects Match Exit

Select Exit

NIB

Officer Action Contact

12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS
15/12/92	MBOGE	MET AT HOTEL. INITIAL DISCUSSIONS
16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.
18/12/92	MBOGE	INTRODUCED TO NIB

and press the Enter key:

Finally, once you have finished reviewing all the actions, you will want to exit the action screen and return to the Investor Profile Menu. Just select "Exit" from the Action Sub-Menu and press Enter \leftarrow :

Investor Projects Match Exit											
<table border="1"> <tr> <td>Select</td> <td>NIB</td> <td></td> <td></td> </tr> <tr> <td>Exit</td> <td><u>Officer</u></td> <td><u>Action</u></td> <td><u>Contact</u></td> </tr> </table>				Select	NIB			Exit	<u>Officer</u>	<u>Action</u>	<u>Contact</u>
Select	NIB										
Exit	<u>Officer</u>	<u>Action</u>	<u>Contact</u>								
▪	12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS								
	15/12/92	MBOGE	MET AT HOTEL, INITIAL DISCUSSIONS								
	16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.								
	16/12/92	MBOGE	INTRODUCED TO NIB								

Action Selected

This will take you back to the Investor Profile Sub-Menu:

Investor Projects Match Exit																																			
<table border="1"> <tr> <td>Tax ID Code</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Markets</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Other Projects</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Contact</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Information</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Action</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Print</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Exit</td> <td></td> <td></td> <td></td> </tr> </table>				Tax ID Code				Markets				Other Projects				Contact				Information				Action				Print				Exit			
Tax ID Code																																			
Markets																																			
Other Projects																																			
Contact																																			
Information																																			
Action																																			
Print																																			
Exit																																			
▪	12/12/92	MBOGE	RE-SCHEDULED APPOINTMENTS																																
	15/12/92	MBOGE	MET AT HOTEL, INITIAL DISCUSSIONS																																
	16/12/92	MBOGE	ACCOMPANIED TO TOURISM MIN.																																
	16/12/92	MBOGE	INTRODUCED TO NIB																																

Investor Profile Menu
(After choosing Exit from Action Menu)

Print:

Whatever investor you have chosen, you can print a little output on them. You select "Print" from the Investor Profile Sub-Menu (point and press Enter ←):

```
Investor Projects Match Exit
Tax ID Code
Markets
Other Projects
Contact          tact: 10/12/92
Information      ame: Davidson Manufacturing
Action          ntry: United Kingdom
Print           ctor: Manufacturing
Exit
Product/Service: Engines
Officer in Charge: Mboge
```

Investor Profile Menu

And that produces a new sub-menu:

```
Investor Projects Match Exit
Tax ID Code
Markets
Other Projects
Contact
Information
Action
Investor Profile
Investor History
Exit
```

Print Sub-Menu

The first choice, "Investor Profile," provides almost all the information available on this one particular investor. That is, it produces all the information ever entered in the Investor Profile forms. In fact, the information looks very much like it would in such a form, except that it is neater. It can serve as a useful reference.

To produce it, the profile report simply make certain you are highlighting "Investor Profile" and then press Enter←—↓ :

Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact			
Information			
Action			
Investor Profile			
Investor History			
Exit			

Investor Profile

and you will receive a form such as you see on the following page:

INVESTOR PROFILE

Today's Date: 20/07/94

Investor / Firm: HITALYEE FREETOWN LTD.

Home Country: SIERA LEONE

Sector:

•Service

Products / Services: AIR TRANSPORT, _____, _____

Gambian Tax Identification Code: hi93jool11

Geographic Markets: WEST AFRICA, EUROPE, MIDDLE EAST

Other Projects In The Gambia: _____

Contact: JAMES MASON
Title & Department: CHIEF OF OPERATIONS
Company: HITALYEE FREETOWN LTD.
Address: 1800 HARBOR ROAD
FREETOWN

Country: SIERA LEONE

Telephone: (____ 01) 992-077

Fax: 341-904

Telex: _____

Source of Information on NIB / The Gambia:

•Gambia Government: • Embassy

•Advertisement: financial times

Want the Investment Packet? • Yes

Nib Officer Responsible: BARROW

prepared by: _____

The "Investor History" option allows you print all the other information available on this investor: all the data entered under "Action." To produce it, simply make certain you are highlighting "Investor History" and then press Enter← :

Investor	Projects	Match	Exit
Tax ID Code			
Markets			
Other Projects			
Contact			
Information			
Action			

Investor Profile
Investor History
Exit

Investor History

You will receive a sheet(s) such as you see on the following page, showing the actions in chronological order.

NEW AFRICA HOLDINGS

<u>ACTION</u>	<u>DATE</u>	<u>OFFICER</u>
GOT NAME FROM A SEKE; SAID HE IS INTERESTED	12/04/93	MBOGE
SENT INVESTMENT PACKET	12/06/93	MBOGE
LETTER REQUESTING MORE INFO.	04/09/93	MBOGE
CALLED, SET UP PINTMENT FOR TOURAY IN FREETOWN	10/10/93	MBOGE

SP

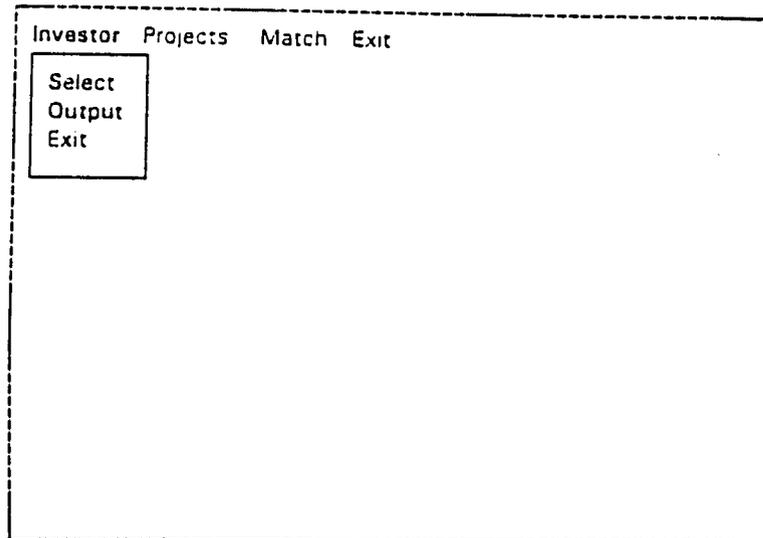
Of course, if you change your mind and do not want to print anything concerning this one investor after all, just highlight "Exit" and press Enter← .

Investor Projects Match Exit
Tax ID Code
Markets
Other Projects
Contact
Information
Action
Investor Profile
Investor History
Exit

Exiting the Investor Menu

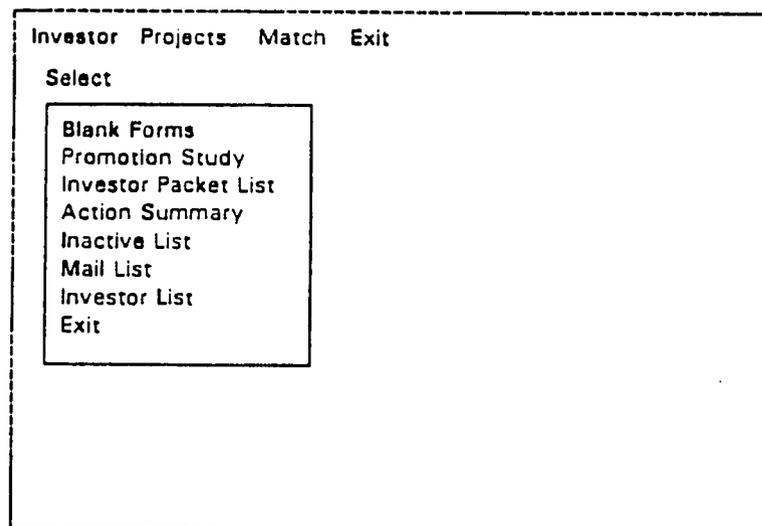
Investor Output:

The "Investor," part of the main menu actually has two sets of output. If you "Select" an investor you can get different output for that particular investor. But if you select the "Output" choice from the Investor Sub-Menu,



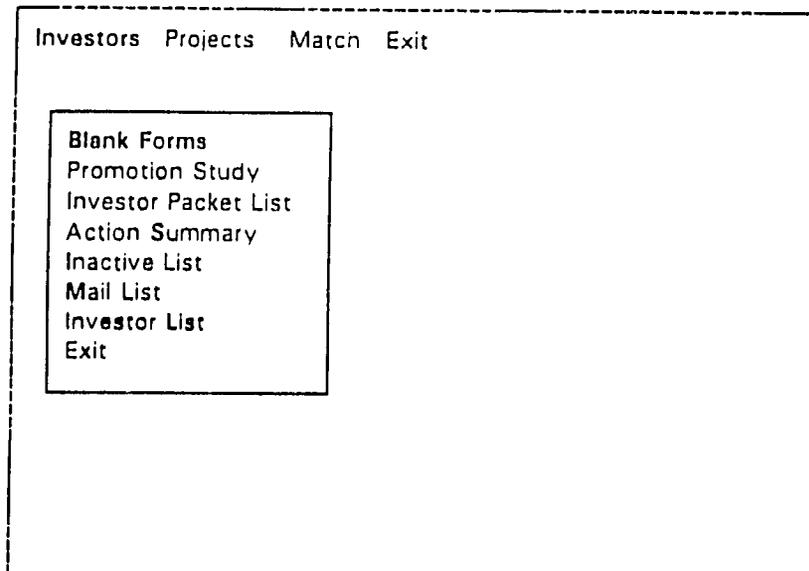
Choose Output from the Investor Sub-Menu

this leads to a new sub-menu which gives you the choice of producing a large variety of output - reports and files - on *many investors* (let us call it the "Many-Investors Sub-Menu"):



The Many-Investors Output Sub-Menu

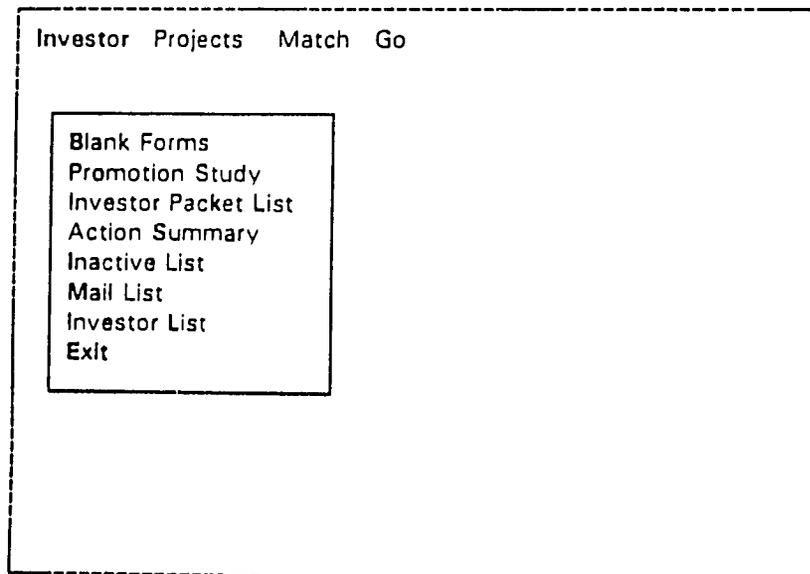
Once you are in this menu, it is easy to use. Using the arrow keys (↑, ↓) to point to your desired reports, and press Enter . This will automatically produce the desired report (or lead to another menu which allows you to specify just what kind of report you wish to produce this time), and then return you again to the Many-Investors Sub-Menu:



The Many-Investors Output Sub-Menu

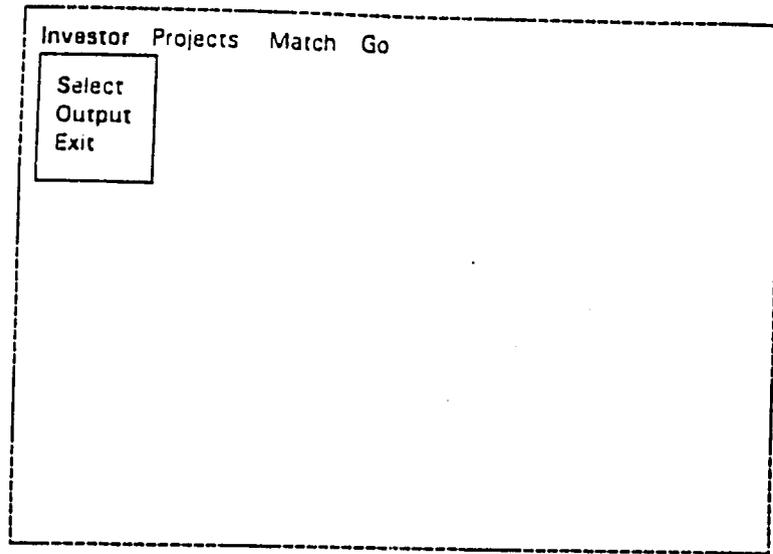
(note that the Investor Sub-Menu no longer appears on the screen.)

You can continue to produce more reports from the Many-Investor's Output Sub-Menu. When you are all finished producing output, just select "Exit"



Exit Many-Investors Output Sub-Menu

and you will return to the Investor Sub-Menu:

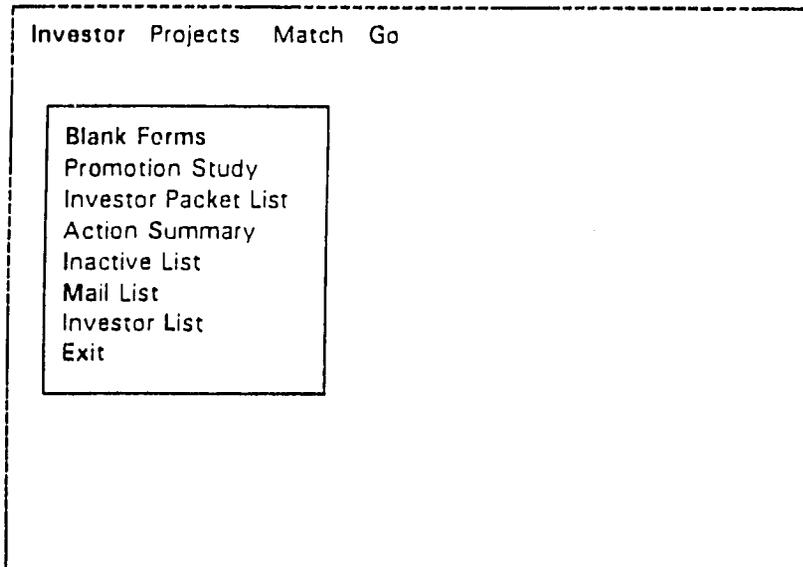


Choose Output from the Investor Sub-Menu

The only remaining thing to do is identify just what each of these reports are all about.

Blank Forms:

The Blank Forms option allows you to conveniently print out an absolutely blank "Investor Profile" form. Any time you need a fresh investor profile sheet, this is where you print it out.



Investor Projects Match Go

- Blank Forms
- Promotion Study
- Investor Packet List
- Action Summary
- Inactive List
- Mail List
- Investor List
- Exit

Select Blank Forms (Top of the List)

Simply make sure "Blank Forms" is highlighted (red) and press Enter  . You will receive a blank form such as the one on the next page:

INVESTOR PROFILE

Date Of First Contact: ___/___/9__

Investor / Firm: _____

Home Country: _____

Sector: Agriculture
 Fishing
 Manufacturing
 Service
 Tourism
 Other _____

Products / Services: _____, _____, _____

Gambian Tax Identification Code: _____

Geographic Markets: _____, _____, _____

Other Projects In The Gambia: _____

Contact: _____
Title & Department: _____
Company: _____
Address: _____

Country: _____

Telephone: (____) _____
(____) _____
(____) _____

Fax: (____) _____
(____) _____

Telex: _____

Source of Information on NIB / The Gambia:

- Conversation w/ _____
- Private Contacts: Gambian Other
- Investor's Government
- Gambia Government: Embassy Ministries Other
- Professional Association: _____
- Advertisement: _____
- Trade Fair: _____
- Other: _____

Want the Investment Packet? Yes No

Nib Officer Responsible: _____

prepared by: _____

Of course, you can also choose "Exit" if you change your mind and want to return to the many-investors output sub-menu:

```
Investor Projects Match Exit

Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor
Exit
  Last 1 Month
  Last 2 Months
  Last 3 Months
  Last Year
  Specify
  Exit
```

Exit: Close The Promotion Study Menu

Normally one will select the a number of months, or the last year.

```
Investor Projects Match Exit

Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor
Exit
  Last 1 Month
  Last 2 Months
  Last 3 Months
  Last Year
  Specify
  Exit
```

Select Last Year (Previous Twelve Months)

In this instance, we choose "Last Year," which prints out the following report (it was printed on March 30, 1994):

Total New Contacts, 07/07/93 - 07/07/94: 12

of which,

Conversation:	14%
Private Contacts:	21%
Gambian	14%
Other	7%
Investor's Government:	7%
Gambia Government:	29%
Embassy	14%
Ministries	7%
Other	7%
Professional Association:	7%
Advertisement:	14%
Trade Fair:	7%
Other:	0%

You can of course choose "Specify,"

```
Investor Projects Match Exit

Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor
Exit      Last 1 Month
          Last 2 Months
          Last 3 Months
          Last Year
          Specify
          Exit
```

Specify Promotion Study's Time-Frame

but that can be a bit tricky. You will be asked to enter the beginning and ending date of the period you are interested in seeing:

```
Investor Projects Match Exit

Blank Forms
Prom
Invest
Action
Inacti
Mail L
Invest
Exit      Please enter the Beginning and Ending Date of the
          Period you wish the report to focus on:

          Beginning DATE:      [ / / ]
          Ending DATE:         [ / / ]
```

Specify Promotion Study's Time-Frame:
Prompt to Enter Both Beginning and Ending Date

So simply type in the dates. in this case March 15, 1992 until October 1, 1994:

```
Investor  Projects  Match  Exit

Blank Forms
Prom
Invest
Action
Inacti
Mail L
Invest
Exit

Please enter the Beginning and Ending Date of the
Period you wish the report to focus on:

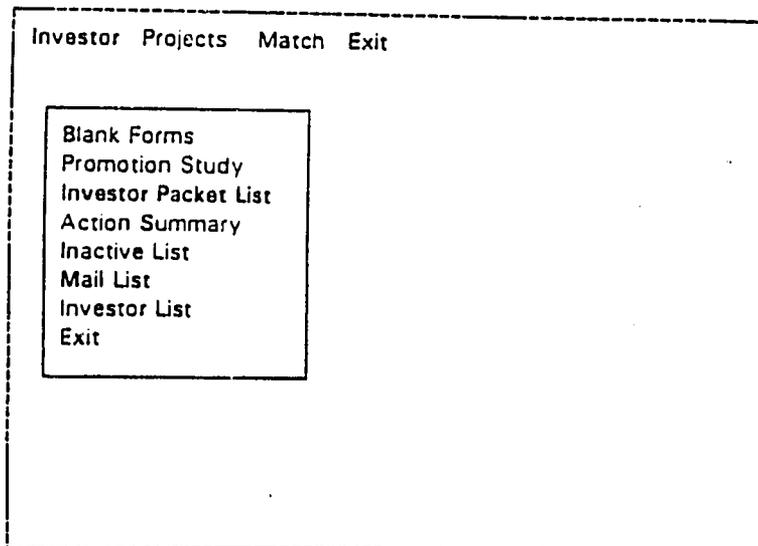
Beginning DATE:      (15/03/92)
Ending DATE:         (01/10/94)
```

Specify Promotion Study's Time-Frame:
Type in Beginning and Ending Date

Caution: it is not necessary to press Enter←—] after typing each date. Once you finish the last number in the first date (the "2" in 15/03/92), the cursor should move automatically to the next line. After you finish typing that date, the print job will continue automatically.

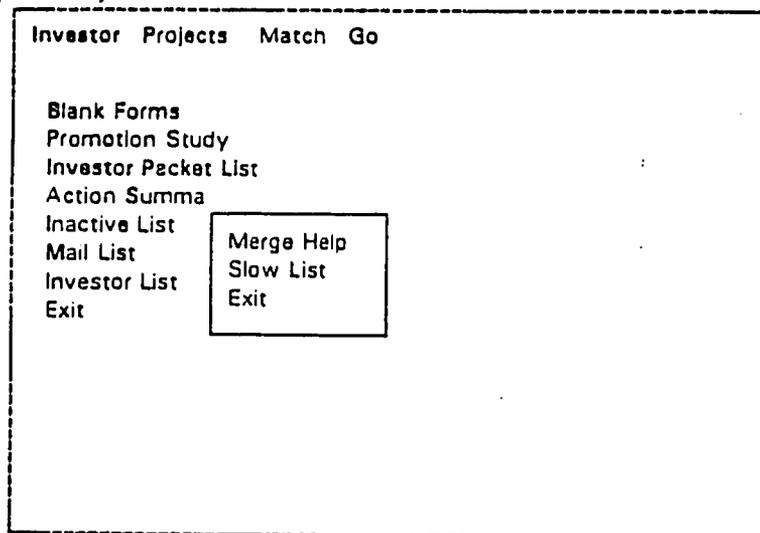
Investor Packet List:

The "Investor Packet List" is only of interest to those responsible for sending the NIB's official initial information packet to investors. It will produce a mail-merge file which will then be transferred to WordPerfect to produce a form letter and/or labels.



Investor Packet List

The subsequent menu is of little use to those without more privileges (data-entry and supervisor):



Investor Packet List Menu

Therefore, we will not elaborate upon this any more here. (If this does particularly interest you, see one of the data-entry staff or the supervisor.)

Action Summary:

The "Action Summary" list the number of actions — contacts, correspondence — which have occurred between NIB and each individual investor.

Investor	Projects	Match	Go
Blank Forms			
Promotion Study			
Investor Packet List			
Action Summary			
Inactive List			
Mail List			
Investor List			
Exit			

Select Action Summary

Like the 'Promotion Study,' you can select different time frames to study actions. (See "Promotion Study" above.) The following example lists those for which nothing has been heard of in the last one year:

Investor	Projects	Match	Exit
Blank Forms			
Promotion Study			
Investor Packet List			
Action Summary			
Inactive List			
Mail List			
Investor			
Exit			

Last 1 Month
Last 2 Months
Last 3 Months
Last Year
Specify
Exit

Select Action Summary's Time-Frame

ACTION SUMMARY
07/07/93 - 07/07/94

<u>INVESTOR</u>	<u>ACTIONS</u>
BILLY BOB'S RIB SHACK	2
CASTLE INVESTMENT LTD	7
NEW AFRICA HOLDINGS	13
TFGHH	1

Inactive List:

The purpose behind "Inactive List" is to help NIB make certain it does not loose track of investors it has been in contact with before. This report lists all the investors NIB has lost contact with. (Or if it does loose track of them, that there is a good reason why.) Simply select "Inactive List" from the Many-Investors Output Sub-Menu:

```
Investor  Projects  Match  Exit

Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor List
Exit
```

Select Inactive List

And then select the time frame:

```
Investor  Projects  Match  Exit

Blank Forms
Promotion Study
Invest
Action One Month
Inactl Three Months
Mail L Six Months
Invest Exit
Exit
```

Select the Inactive List's Time Frame

INACTIVE LIST

(Investors with no activity for the last Six Month)

<u>Investor</u>	<u>Last Action</u>	<u>Date</u>
HITALYEE FREETOWN LTD.	CONFIRMED JANUARY ARRIVAL	19/12/9
NEW AFRICA HOLDINGS	CALLED, SET UP PINTMENT FOR TOURAY IN F'	10/10/9
TFGHH	TALKED TO OLDS ABOUT ATTENDINGG CONFERE'	10/01/9

Ho

Mail List:

"Mail List" is perhaps the most useful feature in CITS. It allows users to copy the names, titles, and addresses of potential investors into a file, move the file to WordPerfect, and then use all that information to generate correspondence and labels with a personal touch.

```
Investor Projects Match Exit

Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor List
Exit
```

Select Mail List

The next thing to do is to select the criterion used to generate the mail lists. what kind of mail list you want: "All" to get the name of all investors in our database, "Country" to get a list of all those investors from one specific country, or "Sector" to get all those investors (irrespective of country) engaged in a certain line of business.

```
Investor Projects Match Exit

Blank Forms
Promotion Study
Investor Packet List
Actio
Inact
Mail
Inves
Exit

All
Country
Sector
Merge Help
Exit
```

Select Mail List Criterion

The "Country" choice leads to an additional menu, demanding you select a specific country:

Investor	Projects	Match	Exit
Blank Forms			
Promotion			
Investor P			
Actio			
Inact	All	Belgium	
Mail	Cou	Egypt	
Inves	Sec	France	
Exit	Mer	Germany	
	Exi	Hong Kong	
		Italy	
		Netherlands	
		Switzerland	
		United Kingdom	
		United States	

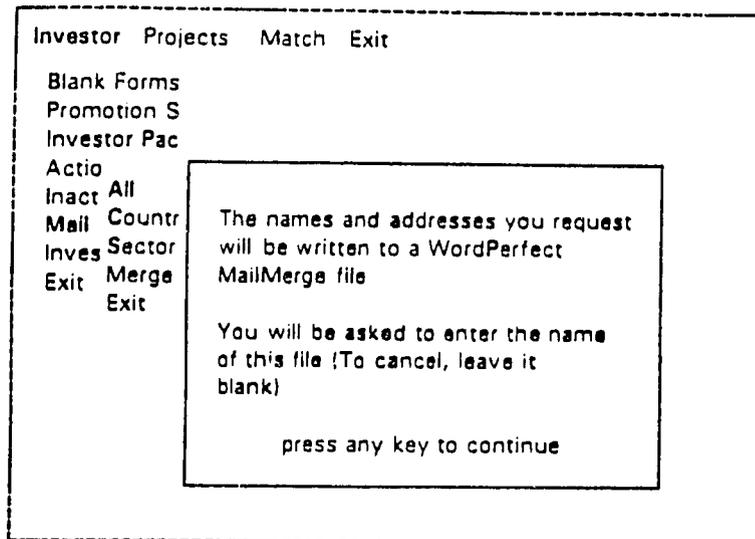
The Mail List's Country Menu

Similarly, "Sector" has another menu. Select the specific sector you want a mailing list of:

Investor	Projects	Match	Exit
Blank Forms			
Promot			
Investor			
Actio			
Inact	All	Agricultural	
Mail	Co	Fishing	
Inves	Se	Manufacturing	
Exit	Me	Services	
	Exi	Tourism	
		Other	

The Mail List's Sector Menu

Whether you are creating a mail list of all investors, or only those of a specific country, or particular sector, you will move on to a series of three more screens with blue boxes. The first one explains that you are creating a file and must give that file a name:



Explanation: You Will be Prompted to Enter a Name for the File

That is simple enough. Read over that message if the idea presented in these pages is not clear enough.

The only thing which requires any further elaboration is the comment within parentheses at the end of the second paragraph: if you have gone through "Mail List" and subsequent menus and suddenly change your mind — you decide you do not want to create a mail list — then simply leave the filename entry empty (see the next screen).

As it says at the bottom of the box, press any key to continue on to the next screen, where you will be asked to enter the name of that file.

So the next screen is rather important: this is where you give a name to the file:

A screenshot of a menu screen enclosed in a dashed border. At the top, the menu items are "Investor Projects Match Exit". On the left side, there is a vertical list of options: "Blank Forms", "Promot", "Investor", "Action S", "Inactive", "Mail List", "Investor", and "Exit". In the center, there is a rectangular box containing the text "filename: []".

Prompt for Mail List's File Name

The name could be anything: but it is best to use the name we can easily remember and identify.. In this case, let us say we are getting the a list of companies in France and we are doing this in November. So let us call the file "francnov." Whatever the case, type a filename and press Enter←→.

A screenshot of the same menu screen as above, but now the filename field contains the text "francnov". The rest of the screen, including the menu items and options, is identical to the previous screenshot.

Enter the Mail List's File Name

(You can enter the directory and the extension as well. It is easiest to leave those parts out, for CITS will automatically put the file in the root directory of C — C:\ — and give it an extension — .MMG — which stands for "Mail MerGe," unless you specify something different.)

The next screen simply asks you to confirm the name of the file. Note once again that the system adds on a directory and an extension, unless you have already specified one. Assuming it is correct, type "Y" in response to the question "OK (Y/N)?"

```
Investor Projects Match Exit

Blank Forms
Promot
Investor
Action S
Inactive
Mail List
Investor
Exit

your file will be saved as:
filename: [C:\FRANCNOV.MMG ]
OK (Y/N)? [ ]
```

Confirm the Mail List's File Name

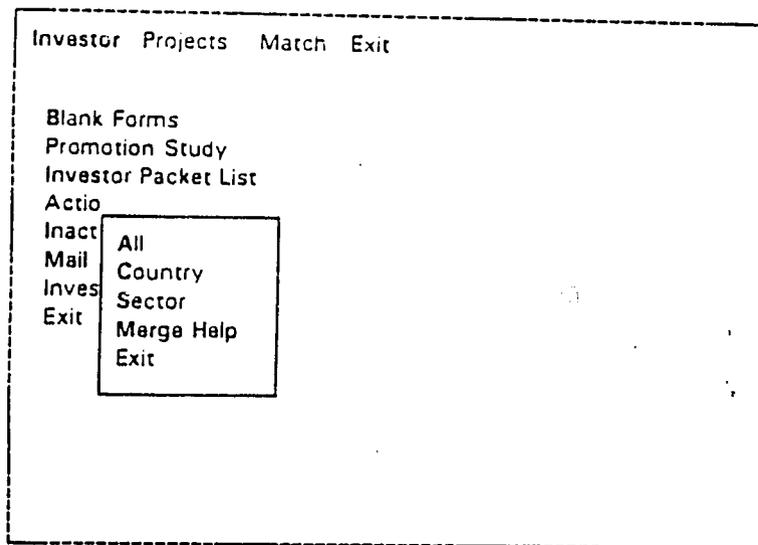
and the computer will quickly generate that file.

(If there is something wrong with that filename, say "N" for no: you want to make a change. This will take you back one screen — see "Prompt for Maillist's Filename" on the previous page — and allow you to enter a new name.)

Once this is all finished, you will be back in the Many-Investors Output Sub-Menu.

It should be abundantly clear by now that the Mail List output is a file, not a printed page. As we said, the file will be incorporated — *merged* — in a WordPerfect file.

The "Merge Help" feature will print out a one page guide of sorts. This guide will help answer questions which may arise concerning WordPerfect's mail merge features, with particular attention to how to merge CITS mail list files in letters.



Print Merge Help Information

Simply choose "Merge Help" and you will obtain a printed page which you can refer to while in WordPerfect.

Investor List:

The "Investor List" is the simplest option of all. Simply select it from the Many-Investors Output Sub-Menu,

```
Investor  Projects  Match  Exit
-----
Blank Forms
Promotion Study
Investor Packet List
Action Summary
Inactive List
Mail List
Investor List
Exit
```

Select Investor List

And it will print out a complete list of all investors listed in CITS.

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
1992 BARGAIN PROJECT	FRANCE	SERVICE	10/10/92	BARROW
BALL-O-WAY	EGYPT		12/12/93	BARROW
BILLY BOB'S RIB SHACK	USA	FISHING	18/02/94	CHAM
BILLY BOBS	NETHERLANDS	AGRIC'L	10/10/94	
CASTLE INVESTMENT LTD	UNITED KINGDOM	SERVICE	12/03/94	CHAM
CRACKER JACK	HONG KONG	MANUF'G	12/12/93	BARROW
GEJUNO SEKE	HONG KONG	FISHING	12/12/93	CHAM
GERARDO PRODUCTIONS	FRANCE	SERVICE	04/01/94	BARROW
GREAT FOOLS ENTERPRISE	FRANCE	MANUF'G	10/12/92	
GREAT INVESTOR NAMES INC	EGYPT	FISHING	10/10/92	BARROW
HITALYEE FREETOWN LTD.	SIERA LEONE	SERVICE	19/12/92	BARROW
JOJOO'S BAR & GRILL	NETHERLANDS	OTHER	01/09/93	BARROW
KENETHER & HOPWOOD	NETHERLANDS	OTHER	10/12/12	CHAM
MKK	FRANCE		10/10/93	MBOGE
NEW AFRICA HOLDINGS		AGRIC'L	25/06/94	
NORRIS CORP.	SPAIN	MANUF'G	04/01/94	MBOGE
RIP-OFF SCAM	EGYPT	SERVICE	10/10/96	
SAAAAAAAAA	EGYPT	SERVICE	10/10/92	BARROW
SDLKDSKLD	BELGIUM	MANUF'G	10/10/92	BARROW
TEST			11/11/92	
TFGHH	GERMANY	MANUF'G	10/01/94	CHAM
THE REAL SSDK NAME	FRANCE		10/10/92	BARROW
THOM TIMBERG'S JOLLIES	USA		15/01/94	MBOGE
THSTORM BOAT CLUB		FISHING	10/10/93	BARROW

The Match Sub-Menu:

The most important thing to understand about the Match Sub-Menu is its *purpose*. Its purpose is to help you *identify investors* who *match* a certain profile. The original idea was to match investors with a project and Gambian partner. But it can be used for any purpose, really. You can search for Gambian investors, too. All you have to do is specify what kind of investors you are looking for and the computer will find all those who match that.

You have four criterion — four ways of matching things:

Home Country/Region

Sector

Product Services

Foreign Market

This allows you to be general or specific in how you choose investors. For instance, you can simply select the agricultural sector:

Home Country/Region: any

Sector: AGRICULTURAL

Product / Services: any

Foreign Market: any

Hopefully this is clear: the program will find all the investors in the agricultural sector.

You can be more specific. If you go on to choose Product/Service and choose the Cash Crop, you receive the following list.

Home Country/Region: any

Sector: AGRICULTURAL

Product / Services: CASH CROPS

Foreign Market: any

Now it is important you understand what this represents: all the investors who are active in both Agricultural sector and deal in Cash Crops. It becomes more restrictive.

Note of course that there will be no restriction upon selecting the investors or the Home Region or Country or Foreign Market. As we will see, "any" means no criterion.

You can be even more restrictive. You can select the European Market on addition to the sector and sub-sector.

Home Country/Region: any

Sector: AGRICULTURAL

Product / Services: CASH CROPS

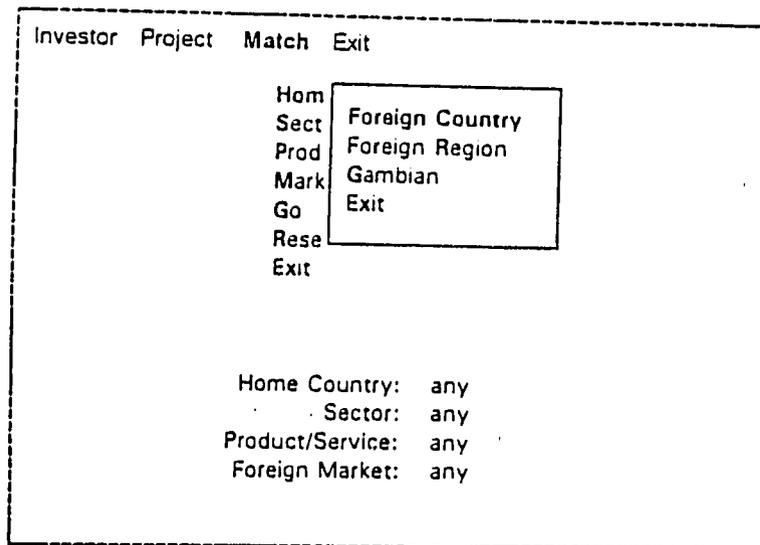
Foreign Market: EUROPE

That is, we now have a more restrictive selection: the computer will produce a list of those investors who meet all three conditions: (1) they operate in the Agricultural Sector, (2) more specifically, they deal in cash crops, and (3) they sell their output in Europe. Companies which matched the Agricultural-and-Cash Crops criterion earlier would not match if they do not sell their products in Europe.

The only thing left to do is learn the mechanics of the Matching menu.

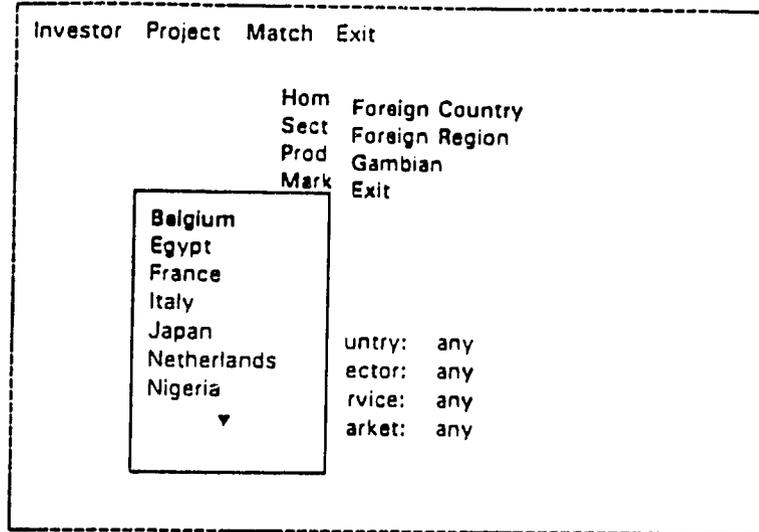
You may wish to find investors from a specific country. (For instance, you may wish to find any kind of Japanese investor.) If so, select "Home Country/Region," which will open the corresponding sub-menu.

If it is a specific country (as opposed to a region: a group of countries), then select "Home Country."



The Home Country/Region Sub-Menu

That will produce a list of countries. Select one (or press ESCape to avoid them):

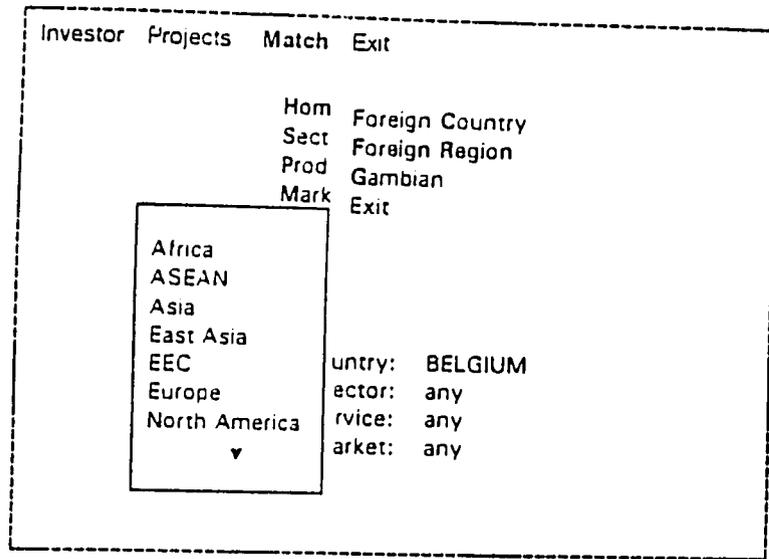


The Home Country Sub-Menu

(The arrow at the bottom of the screen indicates there are more countries listed further down: just continue pressing the down arrow key ↓ and the menu will "scroll.")

(If you are looking for *Gambian* investors, all you need do is select "Gambian" earlier, in the Home Country/Region sub-menu.)

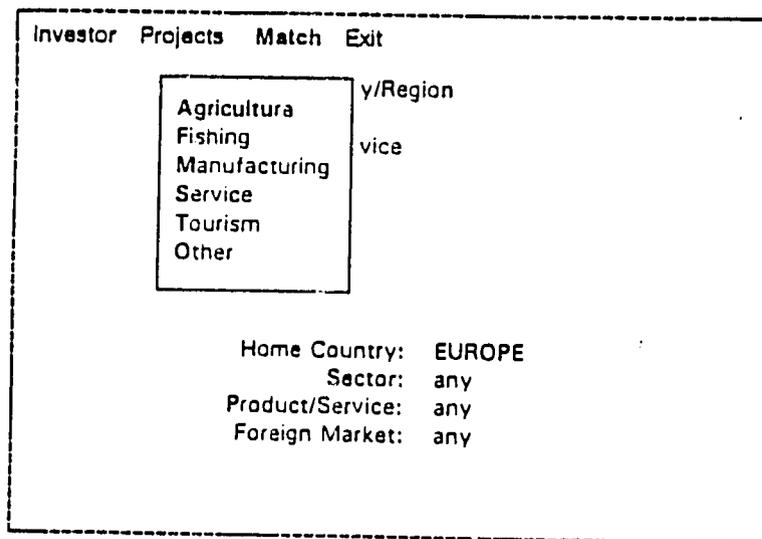
Similarly, choose "Home Region" if you are interested in sets of countries (such as EEC or Asia):



The Home *Region* Sub-Menu

Notice how the selected criteria appear in the bottom-half of the screen.

More likely, you are interested in a specific economic sector, such as Agriculture. Choose "Sector" from the Match Sub-Menu, and you will see the Sector Sub-Menu:



The Sector Sub-Menu

You may wish to be more specific about the economic arena the company operates in. If so, choose Product/Service from the Match sub-menu: it will lead you into a list of all the product/service categories relevant to the sector you specified earlier.

```

Investor Project Match Exit
                    Home Country/Region
    Agricultural Services vice
    Cash Crops
    Food Products
    Horticulture
    Livestock
    — Other —
    Home Country: EUROPE
    Sector: AGRICULTURE
    Product/Service: any
    Foreign Market: any
  
```

The Product/Service Sub-Menu

(Special Note: you must select a sector before you choose a product/service.)

You might well be interested in companies who sell in a specific geographic market. If so, choose "Market." This will lead you into the Market Sub-Menu. Notice this time how the countries and regions appear in the same menu:

```

Investor Projects Match Exit
                    Home Country/Region
                    Sector
                    Product/Service
                    Markets
    Africa
    Belgium
    ASEAN
    Asia
    East Asia
    EEC
    Egypt
    ▼
    ntry: EUROPE
    ctor: AGRICULTURE
    vice: CASH CROPS
    rket: any
  
```

The Market Sub-Menu

Once you have selected all the criterion you are interested in, it is a fairly simple matter to press "Go."

The screenshot shows a main menu with four options: "Investor", "Projects", "Match", and "Exit". A sub-menu is open under "Match", listing: "Home Country/Region", "Sector", "Product/Service", "Markets", "Go", "Reset", and "Exit". Below the sub-menu, the following criteria are listed: "Home Country: EUROPE", "Sector: AGRICULTURE", "Product/Service: CASH CROPS", and "Foreign Market: EEC".

"Go" in the Match Sub-Menu

"Go" will take you into new screens. The first just clears the screen and tells you to not be alarmed that nothing *appears* to be happening.

A large rectangular box with a dashed border contains a smaller rectangular box in the center with the text "Please Wait".

Actually, the program is running a series of tests to find all the investors who exactly match your specifications.

Once CITS has studied the databases, CITS will give you a report on what the computer has found.

The screenshot shows a terminal window with a search results screen. At the top, a shaded box contains the text "CITS found 3 matches". Below this is a menu with four options: "View", "Print Summary", "Print Investor Profile", and "Exit". The bottom half of the screen displays search criteria and the number of investors matching each: "Home Country: BELGIUM (14 investors)", "Sector: AGRICULTURE (10 investors)", "Product/Service: CASH CROPS (8 investors)", "Foreign Market: EEC (3 investors)", and "Investor Match All Criteria: (3 investors)".

```
CITS found 3 matches
View
Print Summary
Print Investor Profile
Exit

Home Country: BELGIUM (14 investors)
Sector: AGRICULTURE (10 investors)
Product/Service: CASH CROPS (8 investors)
Foreign Market: EEC (3 investors)
Investor Match All Criteria: (3 investors)
```

Go: 3 Matches Found

The important thing is the shaded box at the top "CITS found X matches." That is, x is the number of investors who meet all the criteria you have listed.

(Notice as well that the criteria section in the bottom half of the screen shows how many investors match each individual criterion. This is helpful: if you want to increase or decrease the number of complete matches, you might study this and try to guess how loosening or tightening one of the criteria might suit you better.)

The other important thing is the menu. You have the choice to (1) view the data on screen; (2) print a summary of the matches; or (3) print individual Investor Profile sheets (see elsewhere) for each individual investor. Samples of the print outs appear on the following page:

MATCHING REPORT

Home Region: EUROPE
Sector: AGRICULTURAL
Product / Service: CASH CROPS
Foreign Market: EEC

Investor

BILLY BOBS

K & R

NIB Officer

BARROW

RB

Today's Date: 20/07/94

Investor / Firm: BILLY BOBS

Home Country: NETHERLANDS

Sector: :Agriculture

Products / Services: AGRICULTURAL SERVICES, GAMBIAN GOVERNMENT

Gambian Tax Identification Code: _____

Geographic Markets: _____, _____, _____

Other Projects In The Gambia: _____

Contact: BORING 000
Title & Department: _____
Company: 1992 BARGAIN PROJECT
Address: _____

Country: FRANCE

Telephone: (221 _____)

Fax: _____

Telex: _____

Source of Information on NIB / The Gambia:

:Investor's Government

:Professional Association: _____

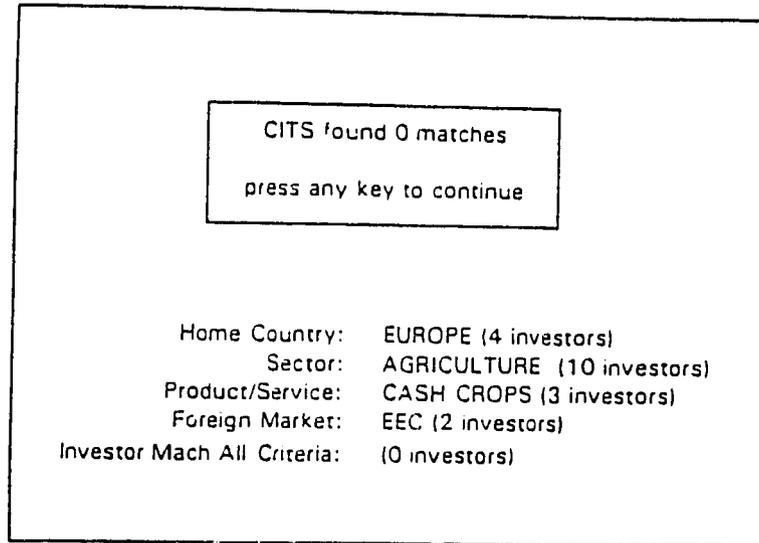
Want the Investment Packet?

Nib Officer Responsible: _____

prepared by: _____

83

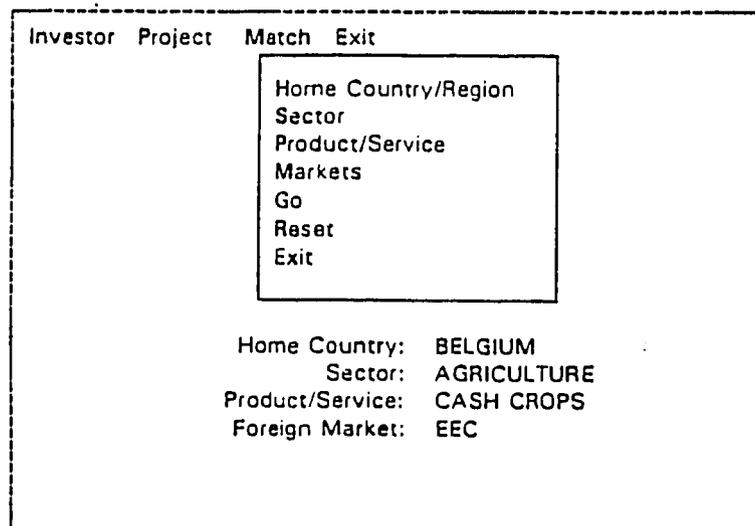
If no matches were found, you will see a screen like this:



Go: No Matches Found

This is where the criterion information can be especially useful. If you can relax one of your specifications (e.g. there are only two investors listed as selling in the EEC, and probably neither of them meet the other three criterion), you might get better matches. (To relax a specification, see the information on "Reset" below.

Now, as you know, we have been acquiring different criterion which we list below the match box. Too change any criteria anew (i.e. EEC to North America), just do like you did above. What if you want to start again new? You can relax just one of the criteria without changing everything. All you need do is select "Reset" from the Match sub-menu,



Reset in the Match Sub-Menu

and all your criteria are re-set to "any":

Investor	Projects	Match	Exit
<div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"><p>Home Country/Region Sector Product/Service Markets Go Reset Exit</p></div>			
Home Country: any			
Sector: any			
Product/Service: any			
Foreign Market: any			

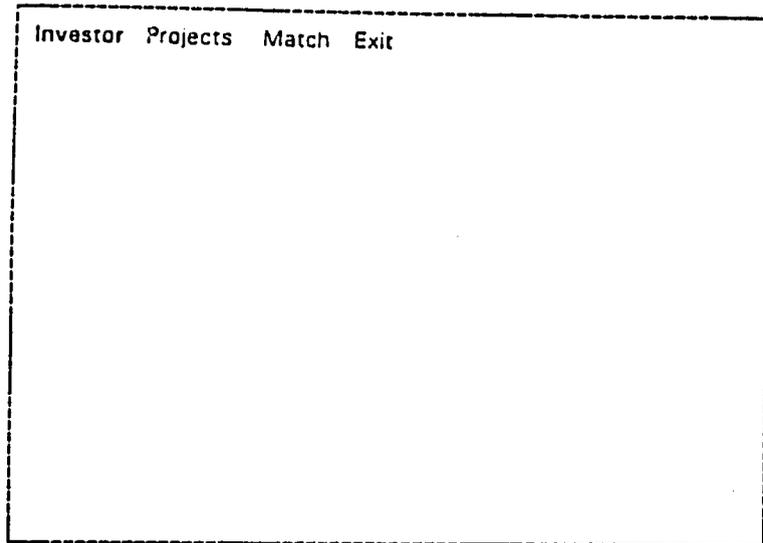
After *Resetting* Match Sub-Menu

When you are all finished playing the matching game, just select "Exit":

Investor	Projects	Match	Exit
<div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"><p>Home Country/Region Sector Product/Service Markets Go Reset Exit</p></div>			
Home Country: BELGIUM			
Sector: AGRICULTURE			
Product/Service: CASH CROPS			
Foreign Market: EEC			

Exit the Match Sub-Menu

and you will be back in the CITS main menu.



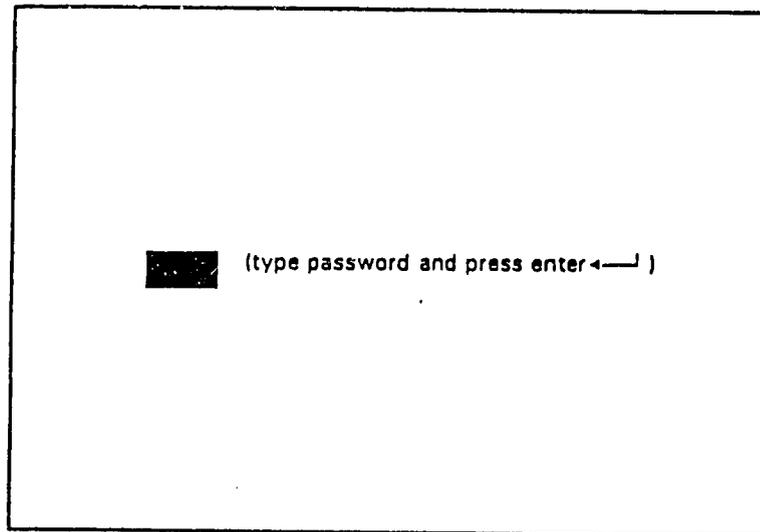
Exit leads to the Main Menu

Getting in And Out of CITS:

The bulk of this manual deals with the menu system once you reach the main menu and have access to all the menus which allow you to view and print data on investors and projects. However, you will never get to the main menu unless you know how to get in and out of CITS. To begin with, you will need a password. You will also need to understand when to update data, and when not to do so. And once you are all finished with CITS, you must know how to exit. The following sections are intended to help you understand this better.

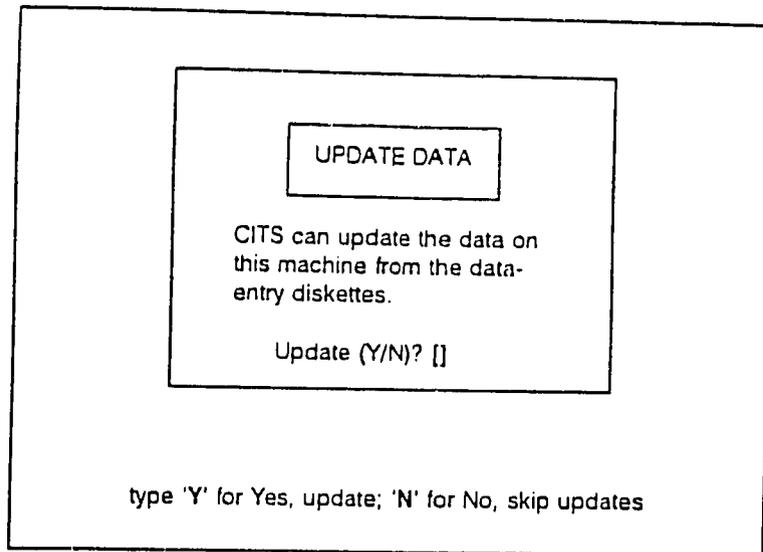
The Password:

If you know your password and are a good typist, you should have no trouble entering the password. You will not see it appear on the screen: it is a secret between you and the system! As it says, just type the password and press Enter  :



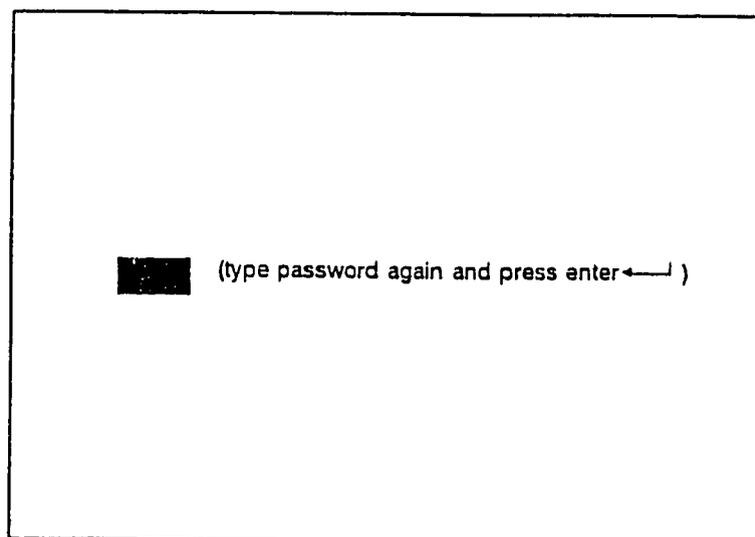
Password: 1st Try

Assuming you made no mistakes, the screen should clear and produce the following screen:



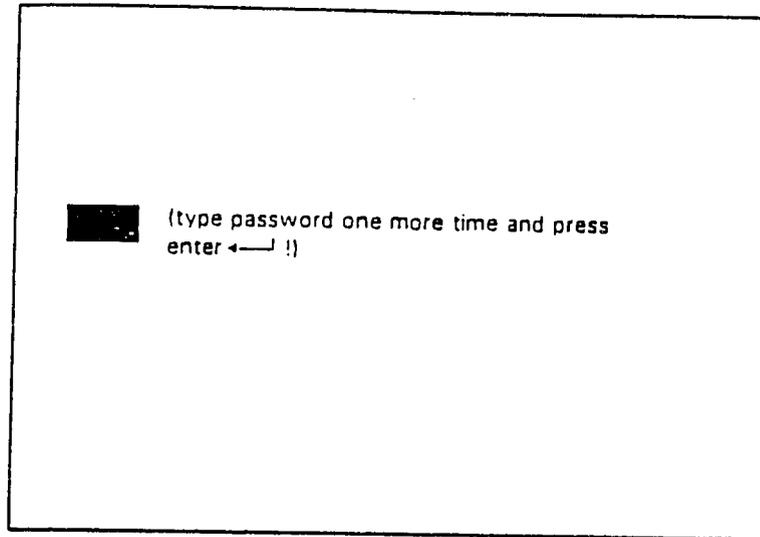
The Update-Data Screen

Of course, you may have made a mistake in your typing. (We all make mistakes, and do so more often when we can't see what we type!) If so, you are given a second chance:



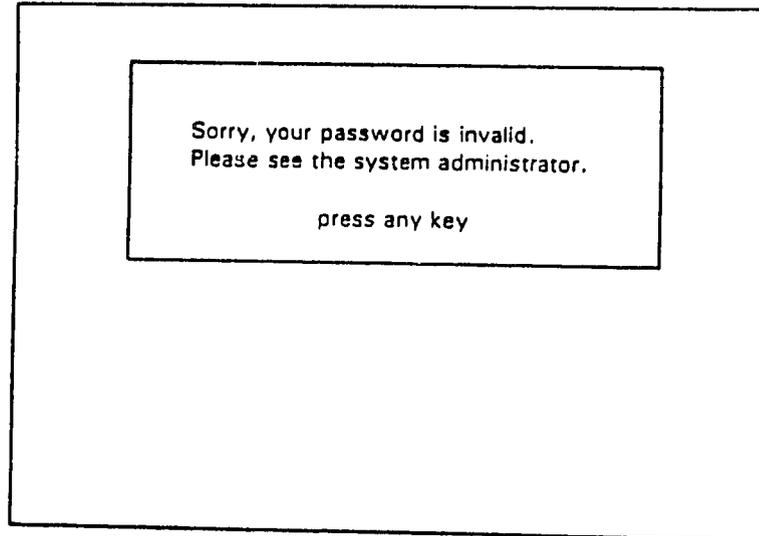
Password: 2nd Try

Now, if you made a mistake a second time, you are given one last chance:



Password: 3rd and Last Try

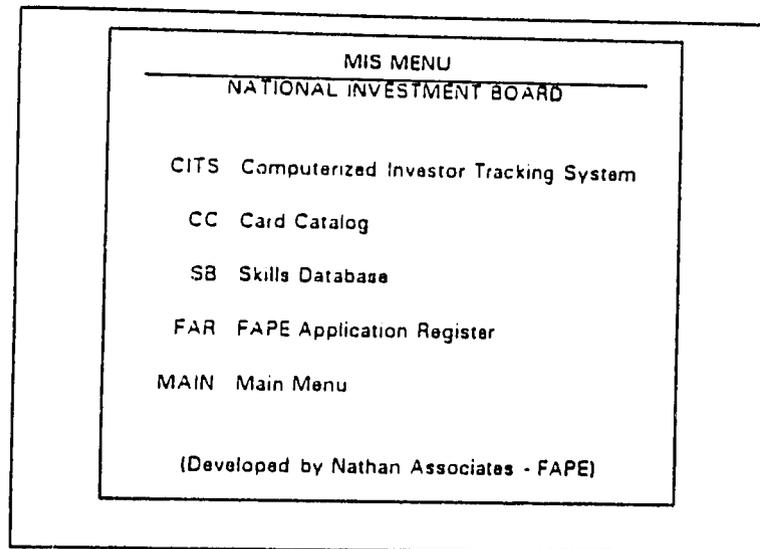
If you fail the password a third time, the computer assumes you didn't just type it wrong, that you must have forgotten (or otherwise confused) your password. In this case, the computer throws you out of CITS. That is the purpose of the following red message:



**Invalid Password:
Notice Before Being Thrown Out**

If you make three mistakes with your password, there is nothing left for you to do. You will not be allowed inside CITS until you learn your password better. Just press

any key on your keyboard (Enter←—). This will throw you of CITS all together:



Outside CITS

You can try to go back into CITS again: just type "CITS" and press Enter←— again. But make sure you know your password: otherwise, you will just get thrown out again.

If you are so denied entrance to CITS, then you should speak to the System Administrator (as the message says). Perhaps you have forgotten the password, or should choose an easier one.

Assuming, however, that you did type your password correctly, you will move on to the next screen, which is where you update your computer with the latest data:

UPDATE DATA

CITS can update the data on
this machine from the data-
entry diskettes

Update (Y/N)? []

type 'Y' for Yes, update; 'N' for No, skip updates

The Update Screen

Refer to this in the future if you find it helpful:

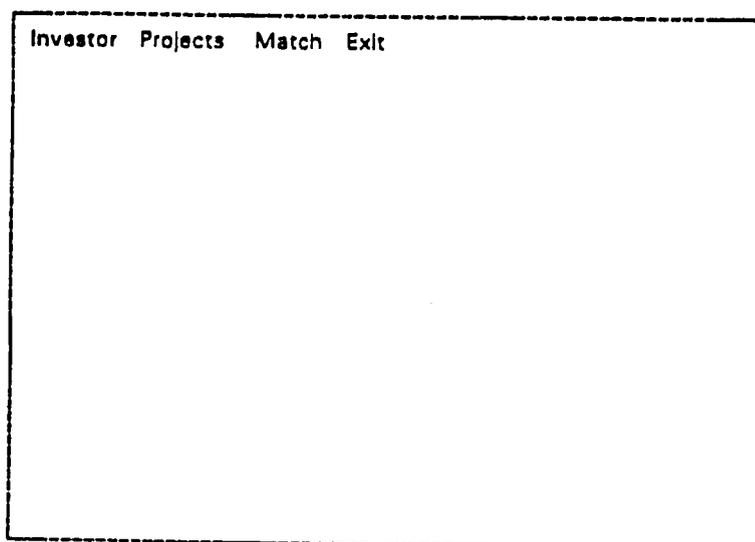
Y Yes, Update:

Move the most recent data from the diskettes (provided by the data-entry staff) to your computer;
This provides you with the most -up-to-date data available

N No, Do not update; Skip Updates:

No need to get more recent data;
Because your computer already has all the most recent up-to-date data

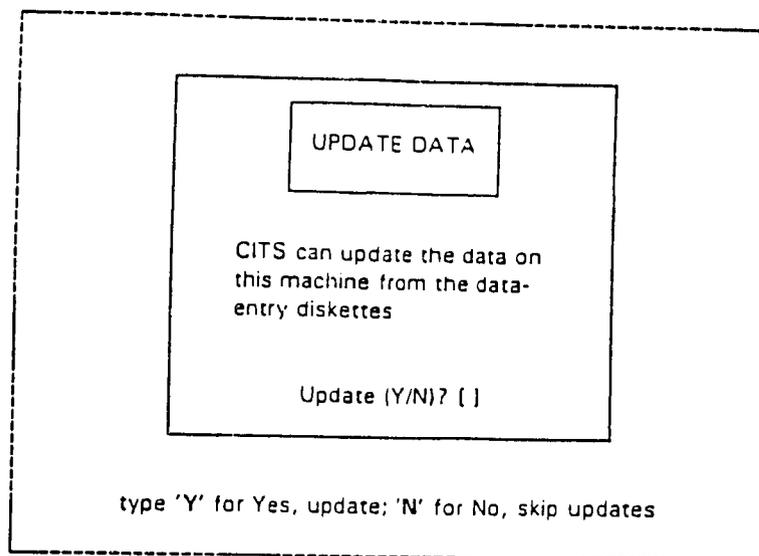
If you type "N" you will go automatically on to the main menu:



The CITS Main Menu

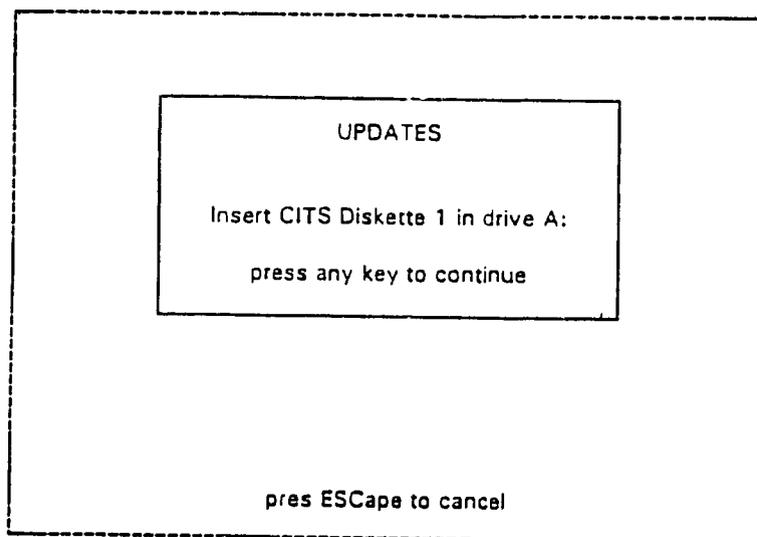
But assuming you do want to up-date the data, the remainder of this section explains the subsequent screen. It also tells you what to do if something goes wrong and you encounter errors. And it tells you what to do if you change your mind and don't want to do any updates after all.

The other choice when presented with the update screen to bring your computer up to date:



The Update Screen

Type 'Y' and this is the next screen you will see:

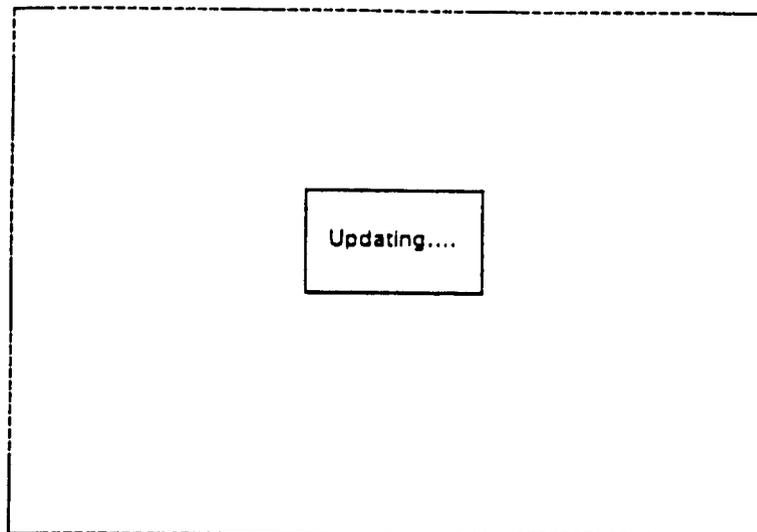


First Screen of Update Process

As the screen says, you should put diskette number 1 in the diskette bay (the appropriately-sized slot on the front of the computer box in front of you.) The number of the diskettes is clearly written on the label pasted to the diskette. Make certain you get the correct number: otherwise you will receive an error. Put the side of the diskette with the metal piece in the slot first.

So once you have the diskette in drive A, press any key (the space bar

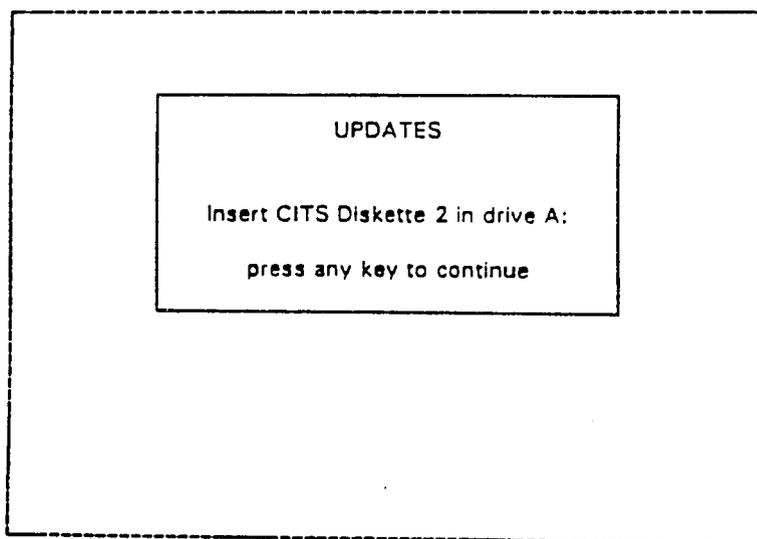
or the Enter ← key are good ones, but *any* key will do.) The computer will begin copying data and display the following while it does so:



The Computer Copies the First Diskette

You may see lights on the front of the computer go on and off while you do this: that is a natural part of up-dating.

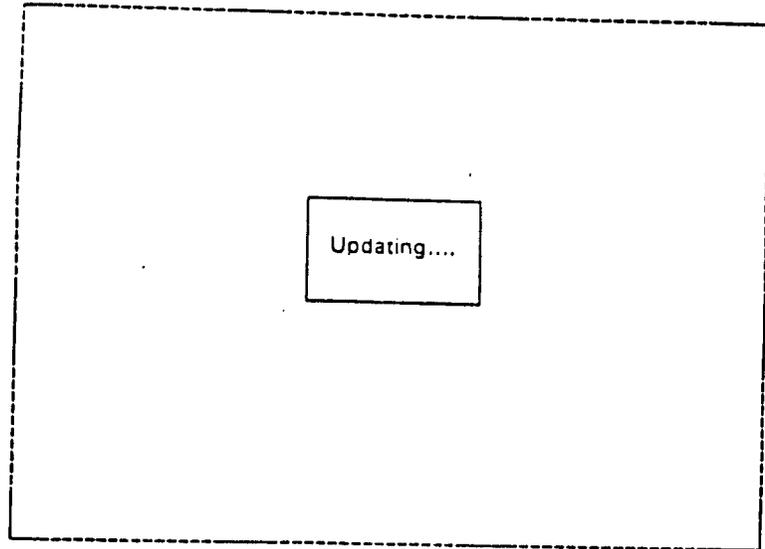
Once the first screen is finished, you will get a familiar screen telling you to insert the second diskette:



Next Screen of Update Process: Diskette 2

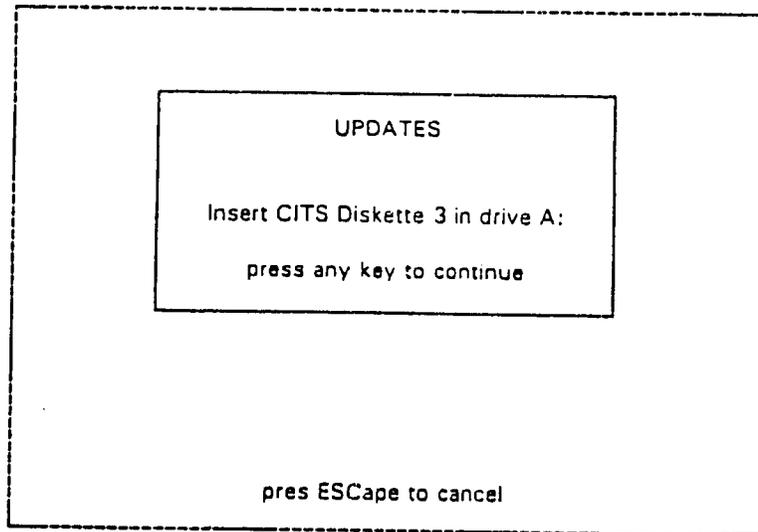
Insert diskette number two in the front of the computer, press any key

(any key will do), and you will see this familiar box:



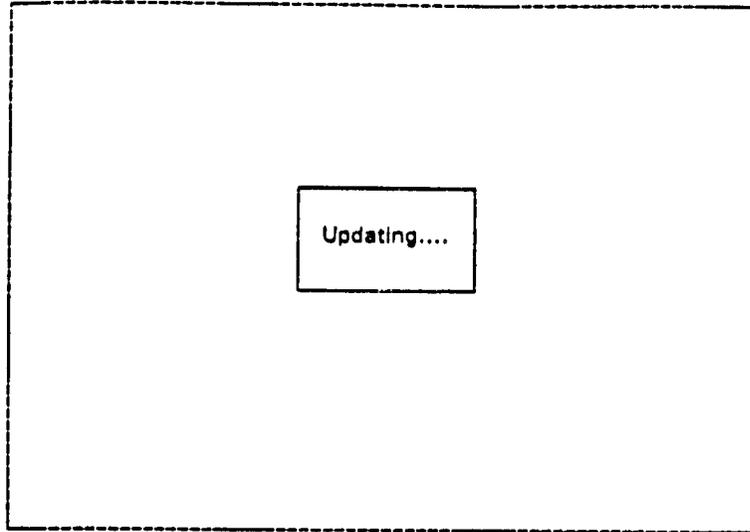
The Computer Copies the Second Diskette

Again, you may see lights on the front of the computer go on and off. Once the computer is finished with the second diskette, it prompts you for the third one:



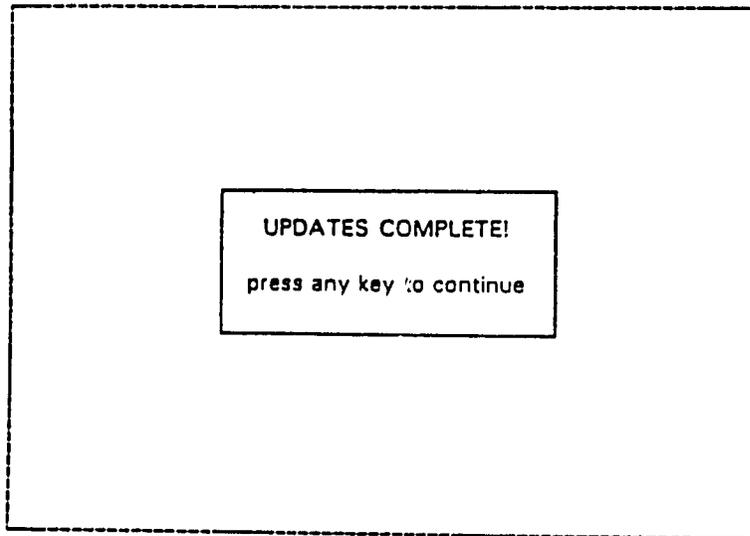
Next Screen of Update Process: Diskette 3

And for the last time, you will see this screen again:



The Computer Copies the Third Diskette

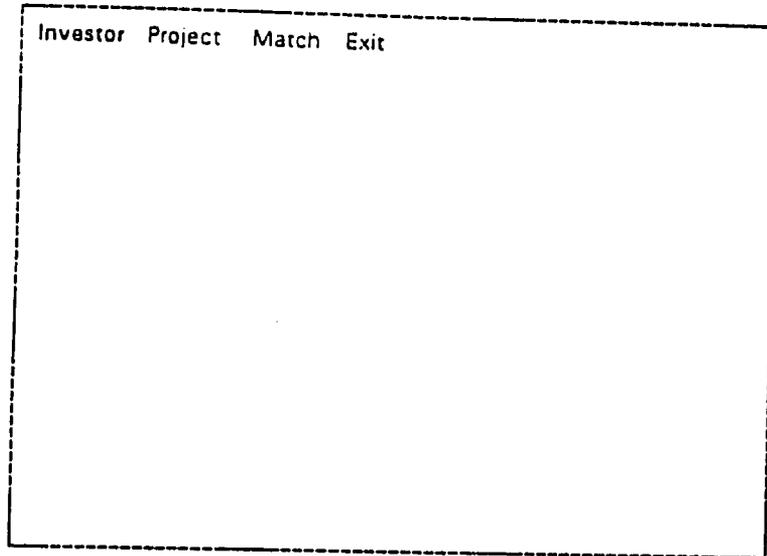
Now the computer has finished the last of the three diskettes, and tells you so:



Updates Complete

As the computer tells you, press any key (the space bar or the Enter← key are good ones, but *any* key will do.)

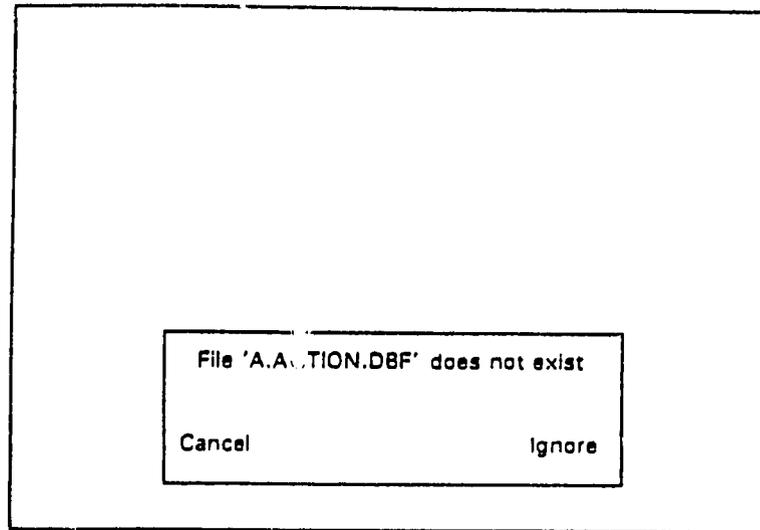
And you will be at the main menu:



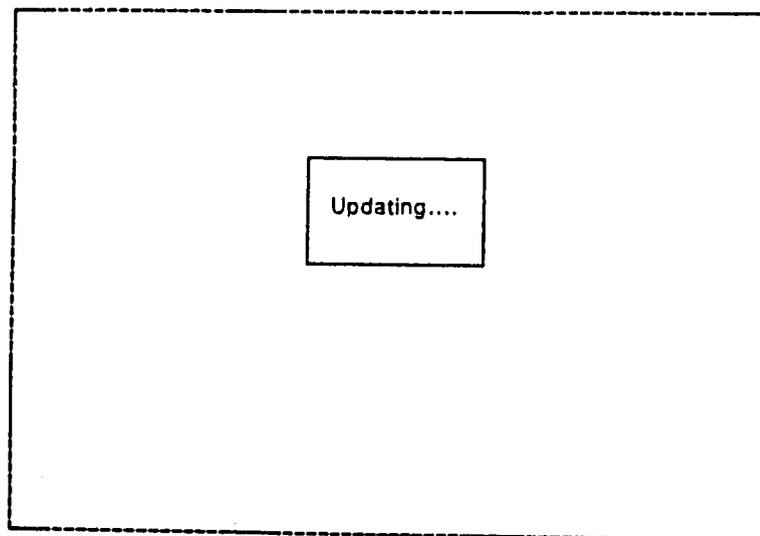
The CITS Main Menu

The only thing left to discuss are exceptional cases: if you change your mind or you make a mistake.

The most common mistake is that you accidentally put the wrong diskette in (maybe diskette 2 instead of diskette 1, or maybe a diskette that was sitting in the computer when you started CITS). If you do, the computer will give you a message in a red box which looks like this:

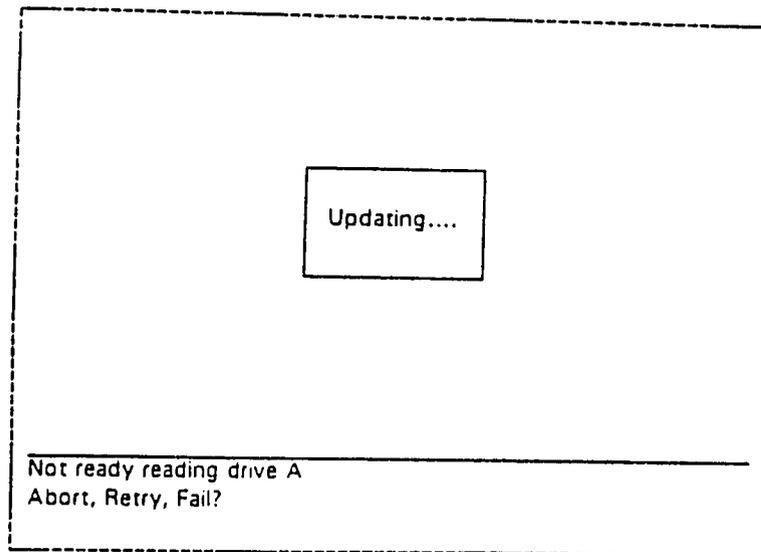


The solution is simple: put the proper diskette in (sorry, the message will not tell you if it is 1, 2, or 3. You just have to know it, or else guess it) and type "I" for "Ignore." (If you prefer, you can point to the word "Ignore" and press Enter←→). Once you do, the computer should go into normal mode:



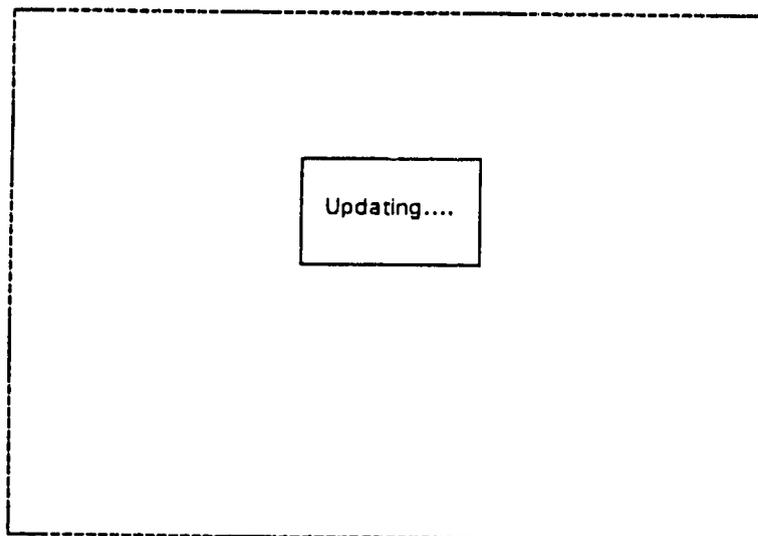
Normal Update: The Computer Copies a Diskette

Of course, there are other mistakes. You may have accidentally pressed a key telling the computer to continue, when you have not yet actually inserted the diskette. If so, you will obtain an ugly message at the bottom of the screen:



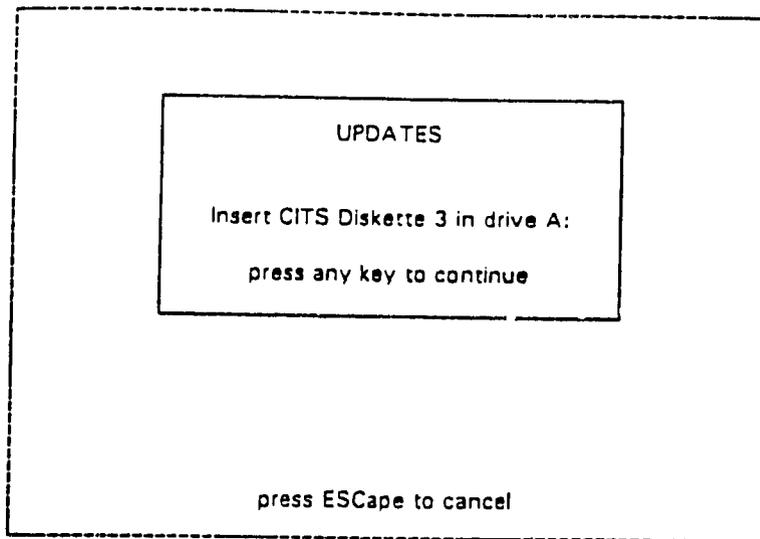
Message When there is *No Diskette* in the Computer

So of course put the diskette in the computer. Then type "R" (for "Retry"). This should set everything right:



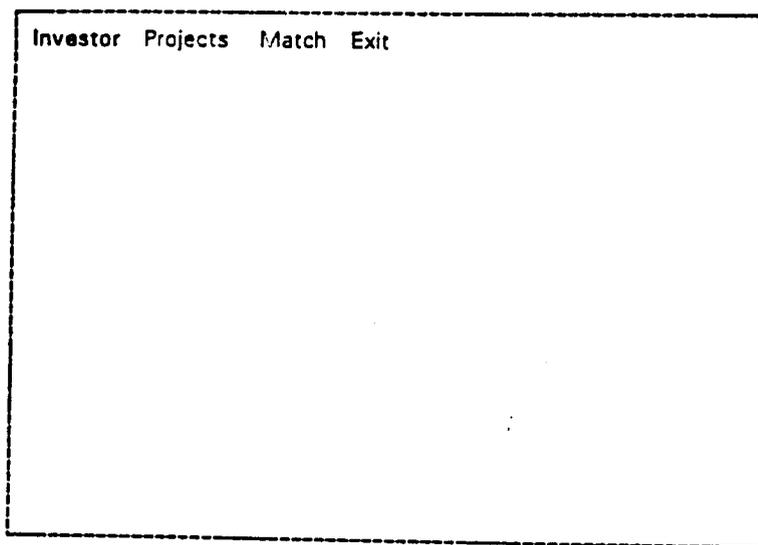
Normal Updating after "R" for "Retry" (with the Diskette)!

Of course, if you realize that you did not really want to update (you pressed the wrong key, or you remember the data is up-to-date), you can always press the ESCape key:



Cancel Update Process: Press ESCape

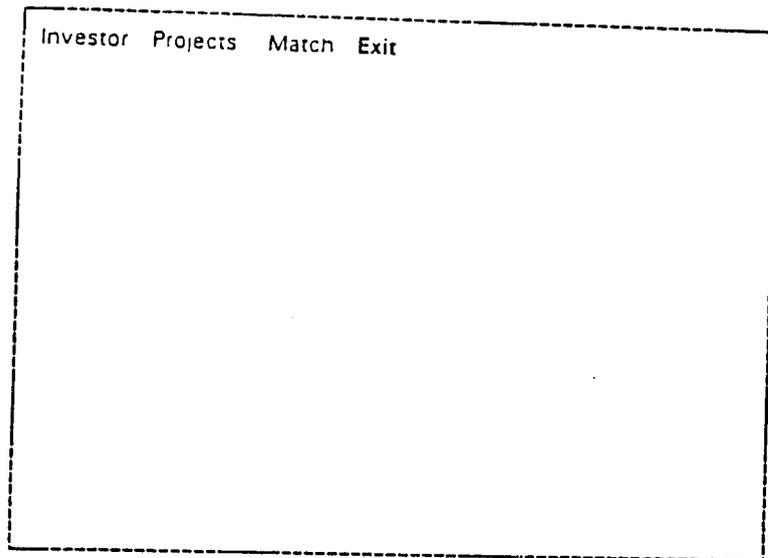
Press the ESCape key and you will soon be in CITS' main menu:



The CITS Main Menu

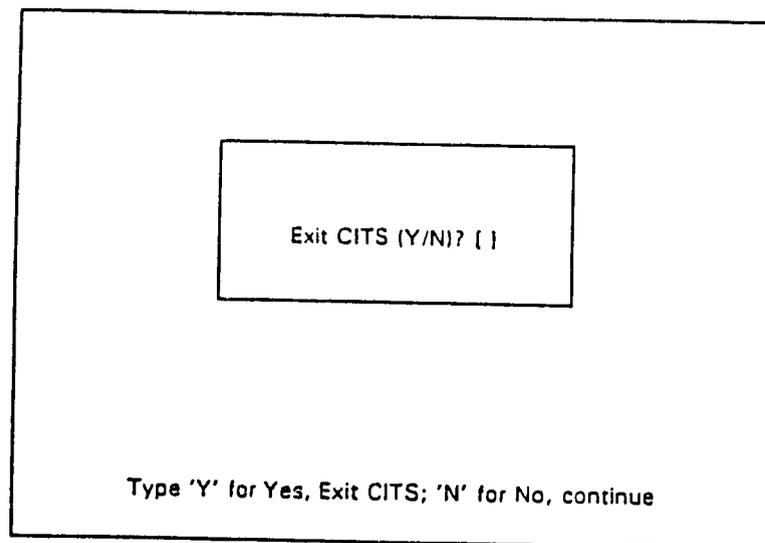
Exiting CITS:

Whether you do a little or a lot of work, you will eventually want to stop CITS and do something else. It is simple: you merely choose "Exit" from the main menu (that is, point to "Exit" and press Enter \leftarrow):



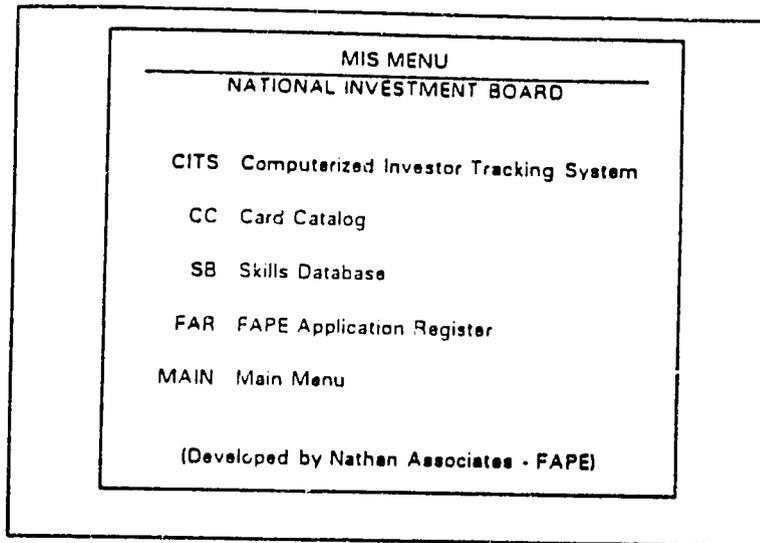
The CITS Main Menu: the Exit choice

The computer will not allow you to exit CITS immediately. (You may have selected "Exit" by mistake.) Instead, it displays a red box to check and be absolutely certain that is what you want:



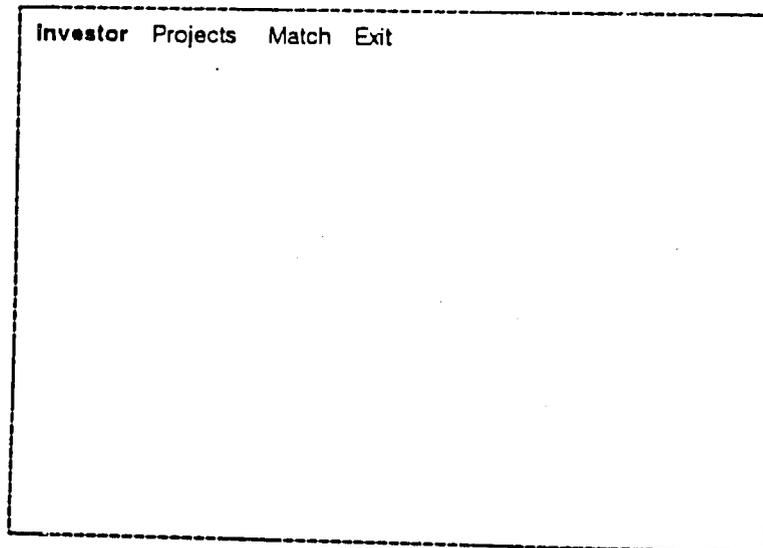
Exit CITS: Confirmation

As it says at the bottom of the screen, you either type 'Y' to confirm you really do want to exit from CITS. Do that, and you will be out of CITS and back at the MIS menu:



After 'Y' (Yes), Exit CITS

or else type 'N' to say "No, I don't want to exit; I want to continue work in CITS." Type 'N' and you are right back in the CITS main menu:



*After "N": Don't Exit CITS,
Go Back to The CITS Main Menu*

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
A A GARRATT	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A A JOHNSTON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A ALLEN (WHOLESALE FRUITERS)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A BRETT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A BROWN & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A D FRUIT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A E BURTON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A E HARPER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A E LANGDON & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A E POXON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A G AXTON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A G BENFIELD LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A G KING & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A H ADAMS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A H HARRIS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A H JENNINGS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A J DIGBY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A J FRUIT CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A J JACOBS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A J WEBB	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A J WEBB & SON (BRADFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A JONES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A KHALIQ	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A M BAILEY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

106

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
A M DAVENPORT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A MAY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A NAZIR CONTINENTAL FRUIT & VEGS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A PENNINGTON (STRETTFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A PHILIPS (BROKERS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A R BUTT	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A S PAYNE (WESTERN)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A W BAXTER PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A W CAVENGH (SPITAFIELDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A W FRUIT SERVICES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A W SEXTON (STRATFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A W SHARPLEY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
A. DURBECK GMBH	GERMANY	AGRIC'L	/ /	MBOGE
A.VAN DEN AKKEN HOEK VAN HOLLAND BV	SWITZERLAND	AGRIC'L	/ /	MBOGE
A1 FRUIT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ABERDEEN & STANTON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ACORN FRUIT BROKERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ADDEY & SON (WESTERN INTL) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ADDISICNS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
AFC (AFRIKANISCHE FRUCHT-COMPAGNIE)	GERMANY	AGRIC'L	/ /	MBOGE
AFI MARKET SALES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
AGROD-TROPIC AG	SWITZERLAND	AGRIC'L	/ /	MBOGE
AGROLON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
AINSWORTH & KELLY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
AKBAR GENERAL IMPORTERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
AKBAR OF MANCHESTER	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALBERT BARTLETT & SONS (AIRDRIE)LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALBERT L ROBINSON (NOTTINGHAM) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALDRIDGE'S	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALFRED BAKER	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALFRED BUTTONS FRESH FOODS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALFRED G PEARCE (SETCH) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALFRED PRICE & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALGEMEENE VRUCHTEN IMPORT MY N.V.	NETHERLANDS	AGRIC'L	/ /	MBOGE
ALLAN & ANDERSON (IMPORTERS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALLFRUIT BUYING AGENCY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALLFRUIT INTERNATIONAL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALLISON RISBERO & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALMANZORA LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALPHA PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALRICA FRESH PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALVIN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ALZIAL M.	FRANCE	AGRIC'L	/ /	MBOGE
AMBLEFORD LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANACO FRUIT IMPORTERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANAREX	GERMANY	AGRIC'L	/ /	MBOGE
ANCHOR PRODUCE CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANDREAS MICHLI	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

108

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
ANGLIA GROWERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANGLO-DAL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANGLO-EURO ENTERPRISES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANTHONY MALONEY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ANTHONY ROONEY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARATRA POTATO CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARGRUNORD S.A.	GERMANY	AGRIC'L	/ /	MBOGE
ARNOLD & CO (FARMS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARNOTT & MASON (HORT) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARNOTTS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARRIGONFRUTTA LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARTHUR HUTCHINSON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARTHUR J PEACOCK	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARTHUR RIDGEWELL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ARTHUR ROBERTS & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
AS VAINER	FRANCE	AGRIC'L	/ /	MBOGE
ASHER & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ASSOC. DES HORTICULTEURS DE LA SUIS	SWITZERLAND	AGRIC'L	/ /	MBOGE
ASSOCIATED CATERING SUPPLIERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ASSOCIATED GROWERS (HULL) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ASSOCIATION NATIONALE (ANIHORT)	FRANCE	AGRIC'L	/ /	MBOGE
ATTILA OILS & FROZEN FOODS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
AUX-MILLE-ET-UNE-FLEURS	SWITZERLAND	AGRIC'L	/ /	MBOGE
AVM FRUITS SA	BELGIUM	AGRIC'L	/ /	MBOGE

100

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
B & H BAKER (WHOLESALE) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B & S FRUITS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B ATKINSON (BRADFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B COOKSON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B E MARCHANT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B J NEALE & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B P TRUELOVE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B PARRY & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B R M WHOLESALERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
B W BROOKER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BANBURYS OF YEOVIL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BANJO POTATOES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BARBICAN FOODS (PLYMOUTH) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BARNETT BROS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BARNETT BROS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BARNETT EMANUEL LTD	UNITED KINGDOM	AGRIC'L	/ /	BARROW
BDK BLOEMEN IMPORT-EXPORT BV	SWITZERLAND	AGRIC'L	/ /	MBOGE
BEEMSTERBOER, J.P.	NETHERLANDS	AGRIC'L	/ /	MBOGE
BEESON GROUP LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BELLIES & MEEK LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BENFRUIT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BENNETT & HAWES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BERNA-FLOR MAX FRANZ AG	SWITZERLAND	AGRIC'L	/ /	MBOGE
BEVINGTON SALADS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
BIGWALLA (FRUIT & VEG) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BILLY HENDERSON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BISCOMBE & FORREST 1988 LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BLIGH LINES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BLOEMENEXPORT/IMPORT BV	SWITZERLAND	AGRIC'L	/ /	MBOGE
BLOEMENVEILING WESTLAND (CCWS)	SWITZERLAND	AGRIC'L	/ /	MBOGE
BLUE STAR PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BLUMEN-GALLI AG	SWITZERLAND	AGRIC'L	/ /	MBOGE
BLUNDELL & RIMMER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BLUNDELLS OF MANCHESTER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BOLLETER & HOTTINGER AG	SWITZERLAND	AGRIC'L	/ /	MBOGE
BOOKLESS BROS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BOOM, FA.A, & ZN	NETHERLANDS	AGRIC'L	/ /	MBOGE
BRADSHAWS (BOLTON) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRANSTON POTATOES PLC	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BREWSTER CRAVEI	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRIAN KEENAN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRIDGER LODGE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRIESS & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRISTOL FRUIT SALES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRITISH & BRAZILIAN PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRITISH FUELS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRITISH POT PLANT GROWERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BROADWAY PRODUCE SALES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

111

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
BROOKERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BROOKES BROS (WOLVERHAMPTON) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BROOKSBANK & CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BROS (BATH) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BROWNE & CO (LIVERPOOL)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BRUCE WHITE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
BUD HOLLAND BV	NETHERLANDS	AGRIC'L	/ /	MBOGE
BUNDESAMT FUR AUSSENWIRTSCHAFT	SWITZERLAND	AGRIC'L	/ /	MBOGE
BUNDESAMT FUR LANDWIRTSCHAFT	SWITZELAND	AGRIC'L	/ /	MBOGE
BUNDESSTELLE FUR AUSSENHANDELS	GERMANY	AGRIC'L	/ /	MBOGE
BUNDESVERBAND DER DEUTSCHEN	GERMANY	AGRIC'L	/ /	MBOGE
BURGESS & RICHARDSON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C & C FRUIT CO (NEW SPITAFIELDS)LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C & C FRUIT CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C & P WILSON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C A BURTON & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C BARNETT & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C BENTLEY & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C COLLIER (COVENT GARDEN)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C E WILKINSON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C E WILKINSON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C F BARSBY & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C J BOSSEY & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C LINDER (WESTERN)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

112

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
C P QUINEY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C SRUCTON & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C T KIPPINGS (SPITAFIELDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
C T TOOLEY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CAITHNESS POTATOES BREEDERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CALEDONIAN PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CAMBRIDGE PRODUCE BROKERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CAMPAGNIE FRUITIERE (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CAPITOU CACTUS	FRANCE	AGRIC'L	/ /	MBOGE
CARMICHAEL FRUIT CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CARRS OF BLACKBURN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CASTLE FRUITS (CARDIFF) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CATER FRESH	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CAVES FRUIT & VEG SUPPLIERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CENTRAL SALES (COVNETRY) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CENTRAL SALES (RUGBY) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CENTRE FOR THE PROMOTION OF IMPORTS	SWITZERLAND	AGRIC'L	/ /	MBOGE
CENTRE FRANCAIS DU COMMERCE EXTERIE	FRANCE	AGRIC'L	/ /	MBOGE
CHALLIES OF YORK LIMITED	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHANSON EXPRESS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHARLES E CROFT & SON (LEEDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHARLES F NAYLOR	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHARLES SOWDEN (LANCASTER) & CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHARLES WHITE (LIVERPOOL) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
CHESHIRE PRODUCE CATERING DIVISION	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHESHIRE PRODUCE CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CHINGFORD FRUIT PACKERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CITRONAS BV	NETHERLANDS	AGRIC'L	/ /	MBOGE
CITY HERBS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CLEMENCE GREEGROCERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CLOETTA AG, VICTOR	SWITZERLAND	AGRIC'L	/ /	MBOGE
COE & SONS (BOURNEMOUTH) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COLES & WALL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COLLINGRIDGE J. LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COLYN JAMES OF MERTHYR	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COMIT NATIONAL (CNIH)	FRANCE	AGRIC'L	/ /	MBOGE
COMMODITY BOARD FOR FLORICULTURAL	SWITZERLAND	AGRIC'L	/ /	MBOGE
CONDOR FRUIT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CONNOLLY INTERNATIONAL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CONSTANT SMITH & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CONSTANTIA INTERNATIONAL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CONTINENTAL FARMS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COOP SCHWEIZ	SWITZERLAND	AGRIC'L	/ /	MBOGE
COOPER BROS WHOLESALE (LEEDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COR VAN DUYN BV	SWITZERLAND	AGRIC'L	/ /	MBOGE
CORTES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COSSEY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
COULSDON MURRAY & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
COX & LAWSON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CRYSTAL IMPORT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CRYSTAL IMPORT SALES LIMITED	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CUMMINS BROS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CURTIS & COTTRELL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CYPFRUVEX (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CYPRO VEG LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
CYPRUS FRUIT SALES (LONDON) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D & F MCCARTHY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D & G DREW	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D A FISH	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D APPELL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D BRANSBY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D COYLE & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D CRAWLEY & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D CROSSLEY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D H FOX	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D H GREEN (1992) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D HOBKINSON & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D J LEWIS BROS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D MCLEOD & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D SAINTEN & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D SEPHTON (LIVERPOOL) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
D SPOONER & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

115

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
D SPOONER (POTATOES) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DALGETY PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DANIEL & SON (LIVERPOOL) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DANIEL H HART (HOLDINGS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DANIEL P HALE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DARENTH PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DART FRESH PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DAVID INGAMELLS LIMITED	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DAVID REYNOLDS (PRODUCE) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DAYFRESH PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DDP LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DEHNER & CO.	GERMANY	AGRIC'L	/ /	MBOGE
DEL MONTE FRESH PRODUCE (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DENNIS & COOPER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DENNIS BUTLER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DENNIS L MARTIN	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DER FLORIST	SWITZERLAND	AGRIC'L	/ /	MBOGE
DER GARTENBAU	SWITZERLAND	AGRIC'L	/ /	MBOGE
DEUTSCHE GESELLSCHAFT FUR	GERMANY	AGRIC'L	/ /	MBOGE
DEUTSHCE ENTWICKLUNGS-GESELLSCHAFT	GERMANY	AGRIC'L	/ /	MBOGE
DEVLIN FRUIT (INCOPORTATING)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DIRECT MARKETING SERVICES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DIRECT PRODUCE SUPPLIES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DONINGTON FRUIT IMPORTERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

116

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
DONNING LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DONOVAN BROS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DOUG MORTON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DRAKE & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DRAKE BROS (PLYMOUTH) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DUNAND & CO (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DUNSTERS FARM LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
DUTRIE (FTS)	FRANCE	AGRIC'L	/ /	MBOGE
E & H BRADNUM	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E & S WORMAN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E A SUGARMAN	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E AZOULAY ET CIE	GERMANY	AGRIC'L	/ /	MBOGE
E DENNIS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E ELLISON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E J BRADLEY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E J DEVIS & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E JAMES (BRENTFORD MARKET) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E KILVINGTON & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E PARK & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E SIDWELL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E SURREY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E TYLER & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E W JENKINS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E W WEBB & CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
E WEBB	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E WILLIAMSON & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
E.C. FISCHER	SWITZERLAND	AGRIC'L	/ /	MBOGE
EAST RIDING FARM PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EASTERN COUNTIES ORGANIC PRODUCERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ECCLES OF EVESHAM LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ED BALDWIN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EDDIE JORDAN (SHEFFIELD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EDEKA FRUCHTKONTOR GMBH	GERMANY	AGRIC'L	/ /	MBOGE
EDWARD ALAIN COOD LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EDWARDS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EDWIN ROBINSON (SHEFFIELD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EHRMANN-BALBONI	SWITZERLAND	AGRIC'L	/ /	MBOGE
ELAM & HALL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ELSEY & BENT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EMPIRE WORLD TRADE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EMSLEY & COLLINS (HUDDERFIELD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ENDE & ZONEN'S IMPORT ENEXPORT	NETHERLANDS	AGRIC'L	/ /	MBOGE
ENOS KAYE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ERIC ALLEN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ERIC CATTELL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ERIC SPARKE & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ERMS (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ERNEST BROADBELT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

118

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
ERNEST HAMMOND	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ERNEST WHITE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ESCREETS WHOLESAL SALADS & VEGETABL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
ETS KLEIN SPPM RENIS	GERMANY	AGRIC'L	/ /	MBOGE
ETS PARMIN SA	BELGIUM	AGRIC'L	/ /	MBOGE
EURO IMPORT/EXPORT CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EURODIX LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EUROFRESH	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EUROFRUIT (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EUROPE EXOTICS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EVANS & RADFORD LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EVEFLORA BLUMENVERTRIEB GMBH	GERMANY	AGRIC'L	/ /	MBOGE
EXOTIC FARM PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EXOTIC FARM PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
EXCTICA FRUITS & VEG	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F & G MIZEN (BRENTFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F A B MORGAN	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F A SADD SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F G BARKER (FLOWERS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F H GILMAN & CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F H S	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F H SMITH (PRODUCE) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F I BULLER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F M DIXON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
F MILFORD & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F R HEYDON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F SEPHTON & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
F UPSALL (COVENTRY) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FA. W. LUYENDIJK	SWITZERLAND	AGRIC'L	/ /	MBOGE
FAGAN	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FARGRO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FARM PRODUCE WHOLESAL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FARMAN ALI	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FARMERS CHOICE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FED NATIONAL DES GROSSISTES ET FLEU	FRANCE	AGRIC'L	/ /	MBOGE
FENMARC PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FENN & HEXTON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FESA UK LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FIELDING (TRANSPORT) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FII BELFAST	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FIRMA PAUL GRASSNICK	GERMANY	AGRIC'L	/ /	MBOGE
FISHER (POTATOES) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FLEMING NICOLL IMPORTS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FLEURANSSISTANCE	FRANCE	AGRIC'L	/ /	MBOGE
FLORATEX GMBH	GERMANY	AGRIC'L	/ /	MBOGE
FLORCULTURA IMPORT & EXPORT	SWITZERLAND	AGRIC'L	/ /	MBOGE
FLORIMEX AG	SWITZERLAND	AGRIC'L	/ /	MBOGE
FLORIMEX PARIS	FRANCE	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
FLORMEX LIMITED	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FLOWER TRADES JOURNAL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FMX FOOD MERCHANTS IMPORT/EXP LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRANCIS NICHOLLS (FLOWERS)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRANCIS NICHOLLS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRANCO ET CIE	FRANCE	AGRIC'L	/ /	MBOGE
FRANK E BENNER LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRANK SMITH LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRANKS SEECKTS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRED BRIDGE (MANCHESTER) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRED HALL & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRED HEWITT & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRED LEY & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRED MONK (PRODUCE)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FREDDY SHAMA & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FREEZLAND FROZEN FOODS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRENCH GARDEN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRESH PRODUCE SERVICES LTD\	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRESHCO FRUIT IMPORTERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRESHLINK LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRESHPIC PRODUCE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRESHPRO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRESHWAY (UK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUCHTHANSA GMBH CO. KG	GERMANY	AGRIC'L	/ /	MBOGE

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
FRUIT & PRODUCE (BRISTOL) LTD	UNITED KINGDOM	AGRIC'L	/ /	
FRUIT INTERNATIONAL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUIT TRANSIT KANTOOR LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUIT TRANSITOKANTOOR ROTTERDAM BV	NETHERLANDS	AGRIC'L	/ /	MBOGE
FRUITBROKERS CO. NV	BELGIUM	AGRIC'L	/ /	MBOGE
FRUITS UNIS S.A	GERMANY	AGRIC'L	/ /	MBOGE
FRUITSALES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUITWORLD MARKETING LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUITY FRUITS (WHOLESALE) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUMAR LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FRUTAS (LONDON) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FTK LONDON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FYFEES GROUP LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FYFEES GROUP LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
FYFFES-MONRO FLOWERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G & C GROUP LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G A KELLY (DONCASTER) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G A KELLY (FRUIT SALES) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G A WILLIAMSON & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G ALMOND	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G D SALES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G F AVIL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G F MERCER	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G FERRIGNO (IMPORT) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

125
100

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
G H LITTLE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G H WELLS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G HALL	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G HELFER S.A.	GERMANY	AGRIC'L	/ /	MBOGE
G J ELLIOT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G J JONES & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G MAGNIN (WHOLESALE) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G MARSH POTATOES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G MITCHELL (GLASGOW) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G R X LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G T HUTTON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G WRAGG (LEEDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G'S FRESH VEGETABLES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
G.J. VAN ZUYLEN BV	SWITZERLAND	AGRIC'L	/ /	MBOGE
GASTON J DWEK	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GAVES & HAYWOOD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEEST HORTICULTURAL GROUP	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEEST PRODUCE MARKETING DIVISION	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEEST WHOLESALE SERVICES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEISSLER AG. RICHARD	SWITZERLAND	AGRIC'L	/ /	MBOGE
GEO & C STANSELL (SPITAFIELDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEO CARRUTHERS & SONS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEO COEMAN (LONDON) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEO HAINES & SON	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

123

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
GEO HARLOW LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEOFFREY TARRANT	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE BATES LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE H KIME & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE ISLES JUNIOR LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE JACKSON (LEEDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE FERRY WHOLESALE FRUIT & VEG	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE SIM (FRUITERERS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE SMALLEY LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GEORGE W SNOWDON (LEEDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GHURA VEGETABLE & FRUIT	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GIBBS & PARDOE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GIBSON BISHOP & CO LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GILBERT THOMPSON (LEEDS) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GILGROVE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GILMORE-DENNIS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GIOVANNI SEMERIA	GERMANY	AGRIC'L	/ /	MBOGE
GLASS'S FRUIT MARTS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GLENTHORN GROWERS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GLOBAL TRADERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GOODWIN & CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GORDONS PRODUCE MARKET LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GOSBERTON FARM PRODUCE CO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GRAHAM, NICOL & DOW	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

101
07

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
GRANNY SMITH	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GREEK POTATO	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GREENHILL (WESTERN) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GREENHILL MUSHROOMS LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GREENLESS & WATERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GRIFFIN & BRAND (EUROPEAN) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GROFRU B.V.	NETHERLANDS	AGRIC'L	/ /	MBOGE
GROWER MARKETING SERVICES	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GROWERS' CHOICE FRUIT & VEG LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
GROWRANGE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H & H PRODUCE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H & J M BENNETT (IMPORT/EXPORT) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H BEANLAND & SON LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H E DIBBLE LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H F HARDY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H FRANKLIN LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H G WALKER & SON (FRESH PRODUCE) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H GOODALL LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H HASLAM (ORMSKIRK) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H HILTON (BRADFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H KNOWLES (BRADFORD) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H KRUIDENIER (LONDON) LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H L HALL (INTERNATIONAL)	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H MOORE & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE

25

INVESTOR LIST

<u>INVESTOR</u>	<u>HOME COUNTRY</u>	<u>SECTOR</u>	<u>LAST CONTACT</u>	<u>NIB OFFICE</u>
H P TRADERS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H S LEASON & SONS	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
H WHEELER	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
HAGAN GRANT LTD	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
HALES DANCY	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
HALES GROUP	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
HALLERPFLANGEN RUFENACH AG	SWITZERLAND	AGRIC'L	/ /	MBOGE
HALLS & COE	UNITED KINGDOM	AGRIC'L	/ /	MBOGE
HALUCO (UK) LTD	UNITED KINGDOM	AGRIC'L		

That keeps its own shape,
Like popcorn, or pebbles,
Or tree trunks, or tin!

19 **FX. GONG**

20 TOM: (BRIGHTLY) Question time. Barney said they needed three states of matter to get them home. O.K. Tell me, What was the first state of matter Pete looked for?

21 **PSR :02**

22 TOM: A solid. Right. Pete ran around the island looking for something solid. And he sang happily as he went, remember... Listen to his song again.

23 (PETE VOICE) A solid is something
That keeps its own shape
No matter what you put it in.
A solid is something
That keeps its own shape.
Like popcorn, or pebbles,
Or tree trunks, or tin!

24 TOM: A solid is something that keeps its own shape.
Hey, children, say that line with me:

(slowly) A solid is something that keeps its own shape.

25 Right. A solid doesn't spill all over the place like the water from my kettle. So, Pete's off looking for a solid. What solid do you think he'll find which could take him home?

26 **PSR :05**

27 TOM: Uh huh, that's what you think is it? Well, let's listen to some more story and see if you're right.

28 **FX. PAGES OF BOOK TURNING**

29 TOM: Pete ran around the island until he found just the solid he wanted—a big tree trunk. He dragged it down to the beach.

30 (OFF MIC) "I've found my solid," Pete shouted to Barney. "Now what do I do?"

31 "Look for the second state of matter, of course," said Barney through his banana. "Look for a LIQUID."

32 "Liquid?" asked Pete. "Why do I need a LIQUID?"
Then he caught sight of the ocean glinting in the sunlight. "Oh, oh," he said, "WATER, that's what you mean by LIQUID, huh Barney?"

33 "Right," nodded Barney patiently.... "You need a LIQUID on which to float your SOLID."

34 "I get it," shouted Pete happily. "I'm going to float my solid—like a boat—on the liquid, all the way home. Great."

35 Pete dragged and pushed and pulled his solid tree-trunk boat toward the liquid sea. Barney, meanwhile, busied himself pouring creamy liquid coconut milk into his tin pirate's cup. As he poured the cool, refreshing liquid, he chanted to himself:
"Most liquids are wet,
Most liquids can pour,
And liquids can splash
All over the floor.
Liquids have no shape
Like tree trunks and tin.
Liquids take on the shape
Of what they're put in."

36 **FX. GONG**

37 TOM: Look out, here comes the next question.
Tell me, what was the SECOND state of matter that Pete needed?

38 **PSR :02**

- 39 TOM: Liquid. Right. He needed a liquid on which to float the solid. And now, tell me, what was the LIQUID that Pete found to put his solid in?
- 40 PSR :02
- 41 TOM: Water...the sea. That's right. And Barney, you recall was busying himself with the liquid milk from the inside of a coconut. And Barney was singing a LIQUID song... it went like this:
- (BARNEY VOICE) "Most liquids are wet,
Most liquids can pour,
And liquids can splash
All over the floor.
Liquids have no shape
Like tree trunks and tin.
Liquids take on the shape
Of what they're put in."
- 42 TOM: Liquids take on the shape of what they're put in.
Children, say that line with me: (slowly) Liquids take on the shape of what they're put in.
- And that's the difference between liquids and solids. Solids keep their own shape no matter what you put them in. Liquids take on the shape of what they're put in.
- 43 TOM: So now, Pete has a solid—the tree trunk, and he has a liquid—the sea.
What do you think he will do next?
- 44 PSR :05
- 45 TOM: Uh huh....I wonder. Let's have some more of the story and find out..
- 46 **FX. BOOK PAGES TURNING**
- 47 TOM: Soon, Pete had his solid tree-trunk floating quietly in the liquid sea. "We're ready to float now," he called excitedly to Barney. "Are you coming?"
- 48 "You still need the third state of matter," Barney told him calmly.
- 49 TOM: "Oh yes, you did say THREE states of matter, didn't you?" said Pete. "But I'm so excited about going home, I can't think what the third state of matter could possibly be."
- 50 "GAS!" said Barney. "That's your third state of matter—GAS!"
- 51 "Gas?" gasped Pete, "But Barney, my solid doesn't have a gas tank."
- 52 "No,no no," muttered Barney, "Not that type of gas; not gasoline; not petroleum. I mean GAS—like the gases which make up the air around us."
- 53 "Oh, you mean we need AIR to get us home," said Pete, looking slightly confused. "But I don't see how we can use air to get us home. We can't even see air."
- 54 "Take off your shirt, Pete," ordered Barney. "Hold it above your head and run along the beach. Then you'll get the message."
- 55 Pete knew better than to argue with Barney, so he took off his shirt, held it high above his head with both hands, and ran down the beach. In no time, the flat shirt had filled with air and was billowing out behind him like a sail.
- 56 (OFF MIC) "I get it!" shouted Pete happily.(FADING IN TO MIC.) "A sail. We need a sail filled with the gases of the air to blow us home."
- 57 TOM: Pete found a long stick to tie his shirt-sail to, and as he worked he sang a "gas" song to himself:
- "Air is around us everywhere,
Gases together make up our air.
Air is here, though it leaves no trace,
Gases expand to fill up space."
- 58 As soon as Pete had his shirt-sail in place on the tree-trunk boat, the moving air blew against it, and the air—made up of gases—began to make the shirt-sail billow out.
- 59 **FX. GONG**

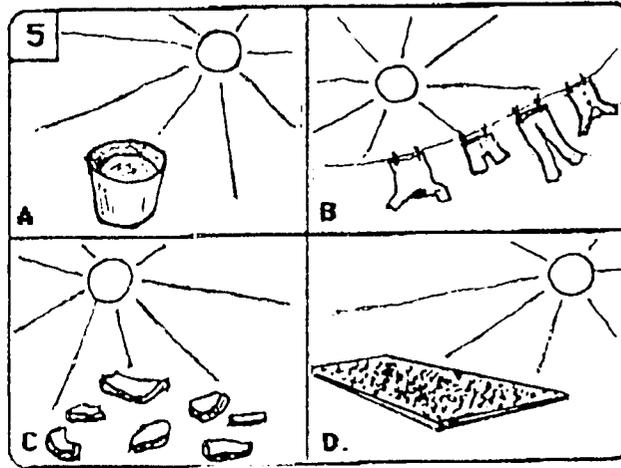
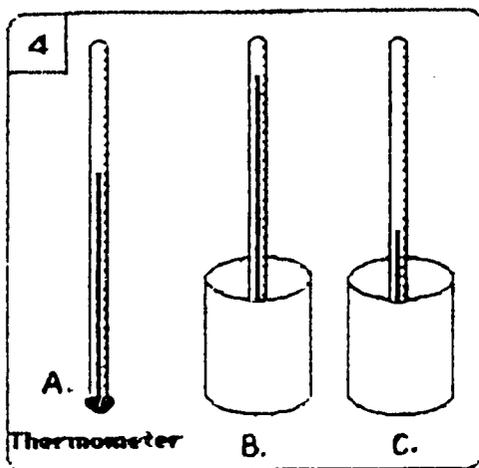
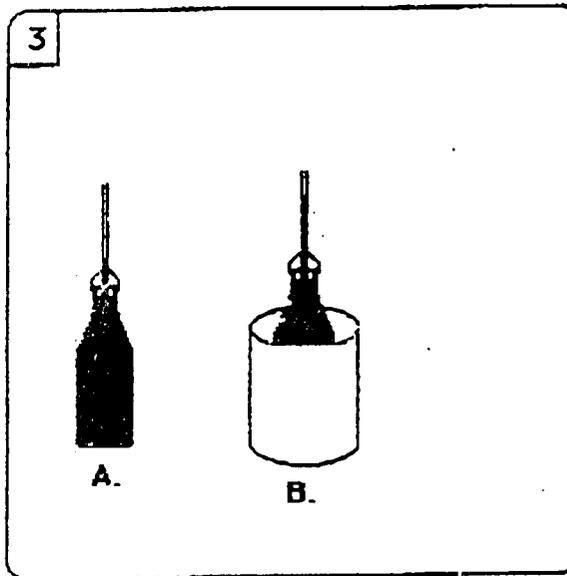
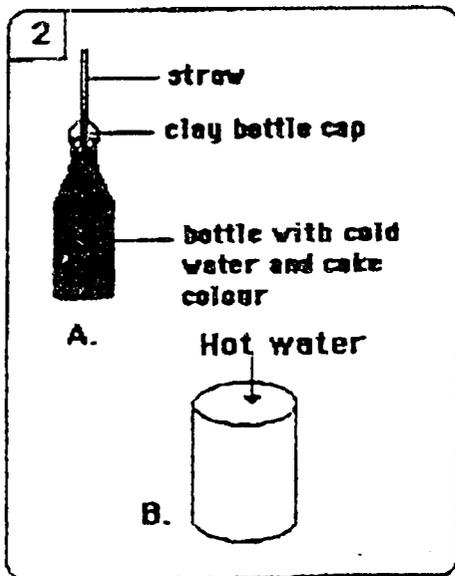
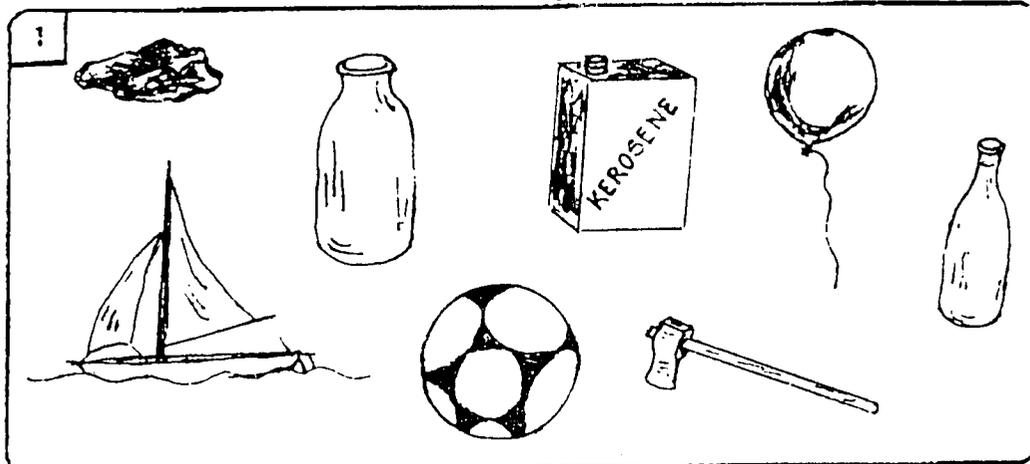
- 60 TOM: Next question. Tell me, what was the THIRD state of matter that Pete needed.
- 61 PSR :02
- 62 TOM: GAS. That's it. The three states of matter are solids, liquids and gases. And air is made up of gases, so Pete needed air to help blow the boat home. He put up a sail to collect the air, and as he did he sang a gas song, which went like this:
- (PETE VOICE) "Air is around us everywhere,
Gases together make up our air.
Air is here, though it leaves no trace,
Gases expand to fill up space."
- 63 TOM: Gases expand to fill up space. Hey, we can say that line together... Children, say it with me.
- (SLOWLY) Gases expand to fill up space. Solids keep their own shape no matter what you put them in. Liquids take on the shape of what they're put in. Gases expand to fill up space. And moving gases—like a breeze or a wind—push against a shirt-sail and that moves the whole tree-trunk boat forward through the water.
- 64 So now, surely, Pete could go home. I wonder if Barney will go with him.
What do you think?
- 65 PSR :05
- 66 TOM: Well, I guess I'd better read the last page of our book and find out if you're right.
- 67 FX. PAGES OF BOOK TURNING
- 68 TOM: So there was Pete sitting on his solid tree-trunk, floating on the liquid sea, with his shirt-sail billowing on its stick in the gases of the air. He was ready to go home.
- 69 Barney saw the tree-trunk boat all ready to move, and he jumped up quickly. He had decided that maybe living on this island forever wasn't such a good idea after all. "Hey, wait for me, Pete," he called, "I'm coming home with you."
- 70 Barney ran as fast as he could, but the boat was moving faster, and he had to jump into the sea and swim to catch up with it. Pete reached out and helped his friend on to the tree trunk. "Welcome aboard the S.L.G.," he said to Barney. "The S.L.G is taking us home."
- 71 "The S.L.G.?" panted Barney. "Why did you give the boat a silly name like that?"
- 72 "It's not a silly name," said Pete. "The good ship S.L.G. is what's going to take us home. S.L.G.... SOLIDS, LIQUIDS, GASES. My three favorite states of matter."
- 73 "The ONLY three states of matter," muttered Barney under his breath, but Pete wasn't listening. He had his eyes on the horizon looking for the first glimpse of home.
- 74 STORY MUSIC END
- 75 TOM: (LIGHTLY) Even pirates rely on the three states of matter that make up our Earth. Interesting isn't it...everything on this planet is either a solid, a liquid or a gas, or a mixture of two of them or all of them. Think about that. Next time, we'll talk more about why and how even a person—just like you—fits the solid, liquid, gas category.
- 76 But right now, let's stand up and act out the three songs that Barney and Pete sang.
- 77 MUSIC...INTRO TO ACTIVITY TIME

(The program continues from here into an activity with the song, followed by a paper and pencil activity, in which children write under pictures the word "solid," "liquid" or "gas," depending on what the picture shows. The follow-up activities for the program invite the children to act out the Barney and Pete story, singing the songs as they go, and to discuss solids and liquids that are part of their everyday lives.)

PROFESSOR WHIZ-BANG'S SCIENCE SHOW.WRITER: H. Nelsen

- 1 **PROF:** Hello, children, this is Professor Whiz-bang with you again to talk science.
- 2 Today, let's see what we can learn about what we call *The Three States of Matter*. *Three States of Matter*. That sounds strange and kind of difficult. I think, though, that you will find it easy after we talk about it for a while. Let's see.
- 3 First—what is "matter"? Well, matter is anything that takes up space. Space is all around us, and it is filled with all kinds of different stuff. We call that stuff "matter." Everything everywhere is made up of one kind of matter or another.
- 4 Even each one of YOU listening to me is made up of matter, and you fill up the space in which you are sitting. A rock is matter that fills up the space in which it sits.
- 5 A lake of water is matter which fills up the space in which it sits to make the lake. A boat in that lake pushes away a little of the water, and fills up the space where the water was with another sort of matter—the boat!
- 6 What we breathe is matter. We call it AIR. When you breathe IN, your chest becomes bigger and you fill up some of the space inside you with the matter we call AIR. When you breathe OUT, your chest, and the space where the air was inside you, become smaller.
- 7 So, there they are, the three different kinds of matter: the solid kind like a rock; the liquid kind like a lake; and the gas kind like the air we breathe.
- 8 We call these three kinds of matter *THE THREE STATES OF MATTER*—solid, liquid, and gas. We find matter in a solid state, a liquid state, or a gas state.
- 9 Each of these three states of matter—solid, liquid, and gas—is, in its own special ways, different from the other two.
- 10 Solid matter has a shape of its own. A rock is made of solid matter; a chair is made of solid matter; and a book, too, is made of solid matter. Each of these things has a shape of its own. You can reach out and *feel* these things that are made of solid matter and, when it is light, they can be seen.
- 11 You can feel and see liquid too, of course—for example, water—but water and other liquids do not have a shape of their own. Water in a glass, for example, has a special shape only because the glass holds it in that shape. Pour the water out of the glass and it loses the shape of the glass. The water will then take on the shape of the thing into or onto which it has been poured.
- 12 Like liquid, matter in a gas state—the air you breathe, for example—has no shape of its own. But gas is really VERY different from liquid. You can't see it. And when gas is still, you can't feel it. But, when it is blowing, you can feel it as it moves.
- 13 So, we ourselves and everything around us are made of stuff we call matter. We find this matter in three different states: solid, liquid, gas. Solid matter has a shape of its own. You can feel it and see it. Liquid matter has no shape of its own, but you can see it and feel it.
- 14 Gas has no shape of its own; you can't see it; you can feel it... but only when it is blowing.

37
Heat Changes Things



RADIO SCIENCE

- 1 ANNOUNCER: This is Radio Science for grade four, lesson number thirty-seven.
For this lesson, you will need your Radio Science book page thirty-seven and your heat kit.
- 2 MUSIC: SCIENCE SONG INTRO :10
- 3 MRS PORO: Hello, children.
- 4 PSR :02
- 5 MR TORE: In our last lesson, we studied about heat.
- 6 MRS PORO: Yes. We looked at the sources of heat and how we can measure heat.
- 7 MR TORE: In today's lesson, we will review some things we learned in our last lesson, and we will see what happens to liquids when they are heated.
- 8 MUSIC BRIDGE :05

SEGMENT 2: REVIEW MATERIAL OBJECTS

- 9 MRS PORO: Children, you will need your Radio Science Book page thirty-seven. (PAUSE) Look at Box One. (PAUSE) There are eight objects in Box One.
- 10 MR TORE: Point to the milk (PAUSE)
Point to the punch.
- 11 MRS PORO: Now point to the kerosene...
Are these solid or liquid objects?
- 12 PSR :02
- 13 MRS PORO: Liquid. Milk, punch and kerosene are liquid objects. Do liquids have shape?
- 14 PSR :02
- 15 MRS PORO: No. Liquids are objects that have no shape and can be easily poured into different containers.
- 16 MR TORE: Liquids only have shapes when they are poured into containers.
- 17 MRS PORO: Children, do liquids have different smells?
- 18 PSR :02
- 19 MRS PORO: Yes. Liquids have different smells.
- 20 MR TORE: Do liquids have different sizes?
- 21 PSR :02
- 22 MR TORE: Yes. Liquids have different sizes.
- 23 MRS PORO: Now children point to the balloon. (PAUSE) What's inside the balloon?
- 24 PSR :02
- 25 MRS PORO: Air. Air is inside of the balloon.
- 26 MR TORE: Look at the boat. What's blowing into the sails of the boat?

27 PSR :02

28 MR TORE: The wind. Wind is moving air. And air is a gas. Children, sit up straight. (PAUSE) Now breath in... and out... breath in... and out... What did you breath in?

29 PSR :02

30 MR TORE: Air. You breath in air. And you also breath out air.

31 MRS PORO: Is air all around us?

32 PSR :02

33 MRS PORO: Yes. Air is all around us. We can't see air with our eyes, but we can feel and smell air. Air does not have any shape.

34 MR TORE: Now children, point to the ball. (PAUSE)

35 MRS PORO: Point to the stone. (PAUSE) Now point to the axe. (PAUSE) Are these liquid or solid objects?

36 PSR :02

37 MRS PORO: Solid. The ball, the stone and the axe are solid objects. Can you touch solid objects?

38 PSR :02

39 MRS PORO: Yes. You can touch solid objects.

40 MR TORE: Children, look at the solid objects again. Do they have the same shape?

41 PSR :02

42 MR TORE: No. Solid objects have different shapes.

43 MR TORE: The shape of solid objects can be round, square, a rectangle, or any shape.

44 MUSIC BRIDGE :05

SEGMENT 3: WHAT HAPPENS WHEN A LIQUID IS HEATED?

45 MRS PORO: Children, you will do some activities in your groups. Make sure you take page thirty seven with you. Now get into your groups.

46 MUSIC: GROUP SONG :24

47 TEACHER CUE (:01)

48 MR TORE: Teacher, make sure each group has a heat kit.

49 MUSIC: WORK MUSIC :30

50 MRS PORO: Look at Box Two, Picture A (PAUSE) now picture B (PAUSE) Each group should have these materials: a dark colored bottle with cold water in it. The cold water should have food coloring in it. Coloring makes the water easier to see. A clay cap on top of the bottle. A straw through the clay cap. And an empty container.

51 MR TORE: Now you're going to find out what happens when we heat a liquid.

52 TEACHER CUE (:01)

53 MRS PORO: Teacher please pour the hot water in the containers.

54 MUSIC: WORK MUSIC 1:00

55 MR TORE: One child from each group, put the bottle in the container of hot water. Be careful not to burn yourself.

- 56 PSR :05
- 57 MRS PORO: Children, look at the straw in the bottle... Watch what happens to the coloured water in the straw.
- 58 MUSIC: WORK MUSIC 1:00
- 59 MR TORE: Children, is the water in the straw going down or up?
- 60 PSR :02
- 61 MR TORE: Up. The liquid should go up the straw. If your water did not go up the straw, that happens sometimes. You can try this activity again after this broadcast. If your water did go up the straw this happened because when we heat water, the heat causes the water to get bigger. The water gets bigger in the bottle and goes up the straw. The water needs more space in the bottle. The heat makes the water go up the straw. Now another child from each group, take the bottle out of the container and set it to one side. You will need the bottle later on.
- 62 PSR :05
- 63 MRS PORO: Let's revise what happens when we heat water. Look at Box Three. (PAUSE) This shows what should have happened in your activity. Look at picture A. (PAUSE). We start with a bottle. Is the bottle light or dark?
- 64 PSR :02
- 65 MRS PORO: Dark. The bottle is dark.
- 66 MR TORE: There's water inside the bottle. Is the water inside the bottle hot or cold?
- 67 PSR :02
- 68 MR TORE: Cold. The water inside the bottle is cold. This water is colored to make it easier to see.
- 69 MRS PORO: Look at Picture A again. (PAUSE) Are there one or two straws in the bottle?
- 70 PSR :02
- 71 MRS PORO: One. There is one straw in the bottle.
- 72 MR TORE: Look at picture B. (PAUSE) Is cold or hot water put in the container?
- 73 PSR :02
- 74 MR TORE: Hot. Hot water is put in the container. Then the bottle is put inside the container of hot water.
- 75 MRS PORO: Does the water in the bottle get colder or hotter?
- 76 PSR :02
- 77 MRS PORO: Hotter. When you put the bottle in the container of hot water, the water inside the bottle gets hotter.
- 78 MR TORE: When water is heated does it get bigger or smaller?
- 79 PSR :02
- 80 MR TORE: Bigger. When water is heated it gets bigger and it needs more space.
- 81 MRS PORO: Look at picture B again... Does the water in the straw go up or down?
- 82 PSR :02
- 83 MRS PORO: Up. The water goes up the straw. When we heat water or any liquids they get bigger and they need more space.
- 84 MR TORE: What makes the water go up the straw?
- 85 PSR :02
- 86 MR TORE: Heat. The heat makes the water go up the straw. The water goes up the straw because the heat from the hot water makes the bottle hot. When this happens, the water will go up the straw.
- 87 MUSIC BRIDGE :05

SEGMENT 4: REVIEW OF A THERMOMETER

- 88 MR TORE: Children, look at Box Four. (PAUSE) Look at picture A. (PAUSE) What is it?
- 89 PSR :03
- 90 MR TORE: A thermometer. Picture A is a thermometer. The activity you just did also shows how a thermometer works.
- 91 MR TORE: Look at the thermometer. (PAUSE) Point to the liquid inside the thermometer.
- 92 MRS PORO: Look at Picture B. (PAUSE) That's a thermometer inside a tin can. There's water in the tin can. Is the water hot or cold?
- 93 PSR :02
- 94 MRS PORO: Hot. The water in picture B is hot. The thermometer is in hot water. Will the liquid inside the thermometer go up or down?
- 95 PSR :02
- 96 MRS PORO: Up. The liquid inside the thermometer will go up.
- 97 MR TORE: Now look at Picture C. (PAUSE) There's a thermometer in a tin can. There's water in the tin can. Is the water hot or cold?
- 98 PSR :02
- 99 MR TORE: Cold. The water is cold. Look at the liquid inside the thermometer... Will the liquid in the thermometer go up or down?
- 100 PSR :02
- 101 MR TORE: Down. The liquid in the thermometer will go down when it is in cold water.
- 102 MRS PORO: The liquid inside a thermometer will go up if we put the thermometer in hot water.
- 103 MR TORE: That happens because the heat makes the liquid bigger so it goes up. It needs more space.
- 104 MUSIC BRIDGE :05

SEGMENT 5: SOLAR HEATING

- 105 MARY: It's so hot today.
- 106 MRS PORO: Yes Mary, the sun is very hot today. I'm glad the sun is hot today.
- 107 MARY: Why Mrs Poro?
- 108 MRS PORO: I was able to do my washing and my clothes line is full of clothes.
- 109 MARY: Do clothes dry faster in the hot sun?
- 110 MRS PORO: Yes. Clothes dry faster in the hot sun. The clothes on the line would dry slower or stay wet if the sun was not shining today. The heat from the sun will dry out all the water in the clothes. By the time I get home, my clothes will be dry.
- 111 MARY: Mrs Poro, what will happen if we leave a bucket of water out in the sun?
- 112 MRS PORO: Well, the bucket of water in the sun will get warmer. The heat from the sun will make the water warm. If you leave the bucket of water out in the sun for a long time, the water will dry up.
- 113 MARY: The water will dry up?
- 114 MRS PORO: Yes, the water will dry up and there won't be any water in the bucket.
- 115 MR TORE: Children, think about some things we put in the sun to dry.

- 116 MUSIC: THINKING MUSIC :04
- 117 MRS PORO: Raise your hand if you can name one thing you can put out in the sun to dry.
- 118 TEACHER CUE (:01)
- 119 MR TORE: Teacher, call on a child to name one thing that you put out in the sun.
- 120 PSR :04
- 121 MRS PORO: Choose another child.
- 122 PSR :04
- 123 MRS PORO: You may have said clothes on the line, a piece of meat, a bucket full of water, copra or coffee.
- 124 MR TORE: Some of you children may not know how the copra and coffee are dried up. Let me tell you a little bit about this. First, you cut the coconut in half with a knife. Then the meat of the coconut is taken out. The meat is heavy, because there is water in the meat. The coconut meat is put out in the sun to dry. The sun dries the water out of the coconut. This dried out piece of coconut is called copra.
- 125 MRS PORO: We also dry coffee in the same way. We break open the coffee take out the coffee beans. Put the beans out in the sun to dry. The water inside the bean dries up and the beans are ready to be sold.
- 126 MR TORE: Children look at Box Five. (PAUSE)
Look at the picture A. (PAUSE) Picture A is a bucket of water in the sun. Children, will the bucket of water get colder or warmer?
- 127 PSR :02
- 128 MR TORE: Warmer. The water in the bucket will get warmer in the sun. The heat from the sun makes the water warm.
- 129 MRS PORO: Children, look at Picture B. (PAUSE)
Picture B shows clothes on the line out in the sun. Will the clothes get wet or dry?
- 130 PSR :02
- 131 MRS PORO: Dry. The clothes will get dry.
- 132 MR TORE: Look at the Picture C. (PAUSE) Picture C shows some copra out in the sun. Will the copra get wet or dry?
- 133 P3R :02
- 134 MR TORE: Dry. The copra will dry in the sun.
- 135 MRS PORO: Look at the Picture D. (PAUSE) Picture D shows some coffee beans in the sun. Will the coffee beans get wet or dry?
- 136 PSR :02
- 137 MRS PORO: Dry. Coffee beans are dry.
- 138 MR TORE: Children, we've been talking about drying things in the sun. We can dry clothes in the sun.
- 139 MRS PORO: We can dry copra in the sun.
- 140 MR TORE: We can dry coffee in the sun.
- 141 MRS PORO: We can heat water in the sun.
- 142 MUSIC BRIDGE :05

FINAL SEGMENT

143 MR TORE: Children, you will need your bottle again... Look at the straw in your bottle.

144 PSR :02

145 MRS PORO: Has the water in the straw gone up or down?

146 PSR :02

147 MRS PORO: Down. The water in the straw has gone down.

148 MR TORE: This happened because the water inside the bottle cooled off. The water cooled off when you took it out of the container of hot water.

149 MRS PORO: You will continue working with your teacher.

150 MR TORE: We have to go now.

151 MRS PORO:
and MR TORE: Goodbye.

152 MUSIC: SCIENCE SONG INTRO :10

153 ANNOUNCER: Teacher, you will continue the lesson by reviewing what happens when liquids are heated. Please read the Notes For The Teacher for details. This was Radio Science for grade four, lesson number thirty-seven.

154 MUSIC TO END.

ENGLISH IN ACTION

Writer: Kailn

Lesson: 15 Block:

Segment: A Skill:

Segment page: 1 of: 1

1 STANDARD OPENING - VOICE OVER CENTERED

2 LINDA: You are listening to ENGLISH IN ACTION, Lesson Fifteen, Level One.

3 LINDA: Good morning, Dineo.

4 DINEO: Good morning, Linda.

5 SIPHO: Good morning, John.

6 JOHN: Good morning, Sipho.

7 LINDA: Good morning, Teacher!

8 SIPHO: Good morning, Children!

9 MUSIC - INTRO TO GOOD MORNING SONG

10 DINEO: Everyone, sing with us!

11 LINDA, SIPHO, DINEO, and JOHN: (SINGING)

GOOD MORNING, GOOD MORNING, HOW ARE YOU?
GOOD MORNING, GOOD MORNING, HOW DO YOU DO?
GOOD MORNING, GOOD MORNING, HOW ARE YOU?
GOOD MORNING, GOOD MORNING, HOW DO YOU DO?

12 MUSIC - CLEAN FINISH TO ABOVE

13 LINDA, SIPHO, DINEO, and JOHN:

Good morning!!!

14 FX. BRIDGE - CYMBALS

Writer: Brooke

Lesson: 15.SA Block:

Segment: B Skill:

Segment page: 1 of: 1

1 LINDA: Hello, Teacher. Use your sun and moon card to remind the class about the difference between the words "morning" and "evening". Explain the meaning of the word, "afternoon". You have about one minute.

2 MUSIC - MOTHER TONGUE 1:00

3 SIPHO: Now teacher, hold up the card and ask individual children to say, "Good morning. How are you?" or "Good evening. How are you?" according to the picture you show. When you hide the card behind your back the child should say ("GOOD AFTERNOON, HOW ARE YOU?") You can answer, "I am fine, thank you." "Thank you." You have about three minutes.

4 MUSIC - TEACHER ACTIVITY - 3:00

Writer: Brooke

Lesson: 15.SA Block:

Segment: C Skill:

Segment page: 1 of 1

1 MUSIC - 2 VERSES KEYBOARD SOLO OF "MY NAME IS" -VOICE OVER AT BEGINNING

2 SIPHO: Teacher, in mother tongue please ask the children to use their own names when singing with us.

3 KEYBOARD ABOVE CONTINUES - BECOMING SONG

4 LINDA, SIPHO, JOHN, and DINEO: (SINGING)

MY NAME'S LINDA/JOHN/DINEO/SIPHO
MY NAME'S LINDA/JOHN/DINEO/SIPHO
MY NAME'S LINDA/JOHN/DINEO/SIPHO
WHAT'S YOUR NAME?

MY NAME'S LINDA/JOHN/DINEO/SIPHO
MY NAME'S LINDA/JOHN/DINEO/SIPHO
MY NAME'S LINDA/JOHN/DINEO/SIPHO
WHAT'S YOUR NAME?

5 MUSIC ABOVE ENDS - CLEAN FINISH

6 FX. BRIDGE - CYMBALS

Writer: Cutler

Lesson: 15.SA Block:

Segment: D Skill:

Segment page: 1 of 1

1 SIPHO: Boys, stand up.

2 FX. STAND UP WHISTLE

3 JOHN: Boys, my name is John. What's your name?

4 PSR :04

5 JOHN: Again.

6 PSR :04

7 LINDA: My name is Linda. What's your name?

8 PSR :04

9 LINDA: Again.

10 PSR :04

11 SIPHO: Boys, sit down.

12 FX. SIT DOWN WHISTLE

13 DINEO: Girls, stand up.

14 FX. STAND UP WHISTLE

15 SIPHO: Girls, my name is Sipho. What's your name?

16 PSR :04

17 JOHN: Again.

18 PSR :04

19 DINEO: My name is Dineo. What's your name?

20 PSR :04

21 DINEO: Again.

22 PSR :04

23 LINDA: Girls, sit down.

24 FX. SIT DOWN WHISTLE

25 FX. BRIDGE - CYMBALS

Writer: Cutler

Lesson: 15.8A Black:

Segment: E Skill:

Segment page: 1 of: 1

1 JOHN: Dineo, clap.

2 FX. CLAPPING - 2 SECS - HOLD TO LINE 5

3 DINEO: (LOUDLY) I am clapping.

4 JOHN: You are clapping.

5 DINEO: John, stand up.

6 FX. STAND UP WHISTLE

7 JOHN: I am standing.

8 DINEO: You are standing.

9 DINEO: John, sit down.

10 FX. SIT DOWN WHISTLE

11 JOHN: I am sitting.

- 12 DINEO: You are sitting.
 13 JOHN: Dineo, snap your fingers.
 14 **FX. FINGERS SNAPPING - 2 SECS - HOLD UNDER**
 15 DINEO: I am snapping.
 16 JOHN: You are snapping.
 17 **FX. END SNAPPING**
 18 **FX. BRIDGE - GONG**

Writer: Brooke

Lesson: 15.8A Block:

Segment: F Skill:

Segment page: i of: 1

1 SIPHO: Teacher, divide the class into Group One and Group Two. Tell each group to listen and sing when asked.

2 MUSIC - KEYBOARD INTRO TO STAND/SIT SONG (REPEAT 2x FOR TIME)

- 3 LINDA: Group One, sing!
 4 LINDA: (SINGING)
 STAND UP clapclap SIT DOWN clapclap
 STAND UP clapclap SIT DOWN clapclap
 5 SIPHO: Group Two, sing!
 6 SIPHO: (SINGING)
 STAND UP clapclap SIT DOWN clapclap
 STAND UP clapclap SIT DOWN clapclap
 7 LINDA: All children, sing!!
 8 LINDA AND SIPHO: (SINGING FASTER)
 STAND UP clapclap SIT DOWN clapclap
 STAND UP clapclap SIT DOWN clapclap

9 MUSIC ABOVE ENDS - CLEAN FINISH

Writer: Cutler

Lesson: 15.8A Block:

Segment: G Skill:

Segment page: 1 of: 1

1 LINDA: Children, please open your workbooks.

2 PSR :04

3 LINDA: Teacher, in mother tongue, tell the children to open their workbooks to page 2. Have them touch the picture when Siphho tells them to.

4 MUSIC MOTHER-TONGUE :12

5 SIPHO: Children, listen.

6 FX. DOG - 5 SECS

7 SIPHO: Tell me, what's that?

8 PSR :03

9 SIPHO: That's a dog. Touch the picture of the dog.

10 PSR :03

11 SIPHO: Listen.

12 FX. COW - 5 SECS

13 SIPHO: What's that?

14 PSR :03

15 SIPHO: That's a cow. Touch the picture of the cow.

16 PSR :03

17 SIPHO: Listen.

18 FX. BABY CRYING :05

19 SIPHO: What's that?

20 PSR :03

21 SIPHO: That's a baby. Touch the picture of the baby.

22 PSR :05

23 SIPHO: Listen.

24 FX. BUS :05

25 SIPHO: What's that?

26 PSR :03

27 SIPHO: That's a bus. Touch the bus.

28 PSR :03

29 LINDA: Teacher, please hold up a workbook and touch the pictures as you say the words. Have the children say the words with you.

30 MUSIC MOTHER TONGUE :30

31 FX. BRIDGE - CYMBALS

Writer: Brooke

Lesson: 15.8A Block:

Segment: H Skill:

Segment page: 1 of: 1

1 MUSIC - INTRO TO PUT YOUR HANDS UP/DOWN SONG

2 SIPHO: (SINGING)

PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP AND DOWN!

3 LINDA: Group One, put your hands up and down.
 (PAUSE)

Group Two, put your hands up and down.
 (PAUSE) Group One, stand up!

4 FX. STAND UP WHISTLE

5 LINDA: Teacher tell Group One, to do what the song says.
 Tell Group Two, to point at Group One and sing with me.

6 MUSIC - VERSE HANDS UP/DOWN SONG

7 LINDA: Ready? Group Two, sing!
 (SINGING)
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP AND DOWN!

8 LINDA: Group One, sit down.

9 FX. SIT DOWN WHISTLE

10 SIPHO: Group Two, stand up.

11 FX. STAND UP WHISTLE

12 SIPHO: Now, teacher tell Group Two to do what the song says.
 Tell Group One, to point at Group Two and sing!

13 MUSIC - VERSE HANDS UP/DOWN SONG

14 SIPHO: (SINGING)
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP
 PUT YOUR HANDS DOWN
 PUT YOUR HANDS UP AND DOWN!

15 SIPHO: Group Two, sit down.

16 FX. SIT DOWN WHISTLE

17 FX. BRIDGE - CYMBALS

Writer: Cutler

Lesson: 15.8A Block:

Segment: I Skill:

Segment page: 1 of: 1

1 DINEO: John, stand up.

2 **FX. STAND UP WHISTLE**

3 JOHN: I am standing.

4 DINEO: You are standing. John, sit down.

5 **FX. SIT DOWN WHISTLE**

6 JOHN: I am sitting.

7 DINEO: You are sitting.

8 DINEO: Teacher, please have Group One children stand.

9 **FX. STAND UP WHISTLE**

10 PSR :05

11 DINEO: Group One children say, "I am standing."

12 PSR :04

13 DINEO: I am standing. Again, please.

14 PSR :03

15 JOHN: Group Two, point to Group One.

16 PSR :02

17 JOHN: Group Two, say, "You are standing."

18 PSR :03

19 JOHN: You are standing. Again.

20 PSR :03

21 DINEO: Group Two children, say "I am sitting."

22 PSR :03

23 JOHN: Group One, point at Group Two.

24 PSR :02

25 DINEO: Group One, say, "You are sitting."

26 PSR :03

27 DINEO: You are sitting. Again.

28 PSR :03

29 JOHN: Group One, please sit down.

30 **FX. SIT DOWN WHISTLE**

31 **FX. BRIDGE CYMBALS**

Writer: Brooke

Lesson: 15.SA Block:

Segment: J Skill:

Segment page: 1 of: 1

1 MUSIC - INTRO TO LITTLE FINGERS SONG

2 LINDA: Children, sing!

3 LINDA: (SINGING)
 ONE LITTLE, TWO LITTLE, THREE LITTLE FINGERS
 FOUR LITTLE, FIVE LITTLE, SIX LITTLE FINGERS
 SEVEN LITTLE, EIGHT LITTLE, NINE LITTLE FINGERS
 TEN LITTLE FINGERS HERE!

4 SIPHO: Again.

5 SIPHO: (SINGING)
 ONE LITTLE, TWO LITTLE, THREE LITTLE FINGERS
 FOUR LITTLE, FIVE LITTLE, SIX LITTLE FINGERS
 SEVEN LITTLE, EIGHT LITTLE, NINE LITTLE FINGERS
 TEN LITTLE FINGERS HERE!

6 LINDA: Sing!!

7 LINDA AND SIPHO: (SINGING)
 ONE LITTLE, TWO LITTLE, THREE LITTLE FINGERS
 FOUR LITTLE, FIVE LITTLE, SIX LITTLE FINGERS
 SEVEN LITTLE, EIGHT LITTLE, NINE LITTLE FINGERS
 TEN LITTLE FINGERS HERE!

8 MUSIC ABOVE ENDS - CLEAN FINISH

Writer: Kalin

Lesson: 15.SA Block:

Segment: K Skill:

Segment page: 1 of: 1

1 LINDA: Who's humming?

2 FX. MAN HUMMING (JOHN) - INTERMITTENT TO 9

3 LINDA: Are you Siphon?

4 JOHN: No.

5 LINDA: Are you Eric?

6 JOHN: No!

7 LINDA: Are you John?

8 JOHN: Yes, I am John.

9 LINDA: You are John?

10 JOHN: Yes, I am John.

11 FX. LADY HUMMING (DINEO) INTERMITTENT TO 18

- 12 SIPHO: Are you Linda?
13 DINEO: No!
14 SIPHO: Are you Fatima?
15 DINEO: No!
16 SIPHO: Are you Dineo?
17 DINEO: Yes!
18 SIPHO: You are Dineo?
19 DINEO: Yes, I am Dineo.

20 FX. HUMMING (SIPHO) - INTERMITTENT TO 8

- 21 DINEO: Are you John?
22 SIPHO: No.
23 DINEO: Are you Themba?
24 SIPHO: No!
25 DINEO: Are you Sipho?
26 SIPHO: Yes, I am Sipho.
27 DINEO: You are Sipho?
28 SIPHO: Yes, I am Sipho.

29 FX. HUMMING (LINDA) - INTERMITTENT TO 17

- 30 SIPHO: Are you Dineo?
31 LINDA: No.
32 SIPHO: Are you Margaret?
33 LINDA: No!
34 SIPHO: Are you Linda?
35 LINDA: Yes, I am Linda.
36 SIPHO: You are Linda?
37 LINDA: Yes, I am Linda.

38 FX. BRIDGE - CYMBALS

Writer: Cutler

Lesson: 15.8A **Block:**

Segment: L **Skill:**

Segment page: 1 **of:** 1

1 FX. BRIDGE - CYMBALS

- 2 SIPHO: Children, stand up.

3 FX. STAND UP WHISTLE

4 LINDA: CLAP YOUR HANDS clapclapclap
 CLAP YOUR HANDS clapclapclap
 CLAP YOUR HANDS clapclapclap
 CLAP YOUR HANDS clapclapCLAP!

5 MUSIC - KEYBOARD INTRO TO HAPPY SONG

6 LINDA: Sing!

7 LINDA: (SINGING)
 lalalalalalala CLAP YOUR HANDS
 lalalalalalala CLAP YOUR HANDS
 lalalalalalala lalalalalalala
 lalalalalalala CLAP YOUR HANDS

8 MUSIC ABOVE ENDS

9 SIPHO: SNAP YOUR FINGERS snapsnapsnap
 SNAP YOUR FINGERS snapsnapsnap
 SNAP YOUR FINGERS snapsnapsnap
 SNAP YOUR FINGERS snapsnapSNAP!

10 MUSIC - KEYBOARD INTRO TO HAPPY SONG

11 SIPHO: Sing!

12 SIPHO: (SINGING)\
 lalalalalalala SNAP YOUR FINGERS
 lalalalalalala SNAP YOUR FINGERS
 lalalalalalala lalalalalalala
 lalalalalalala SNAP YOUR FINGERS

13 MUSIC ABOVE ENDS

14 LINDA: STAMP YOUR FEET stampstampstamp
 STAMP YOUR FEET stampstampstamp
 STAMP YOUR FEET stampstampstamp
 STAMP YOUR FEET stampstampSTAMP!

15 MUSIC - KEYBOARD INTRO TO HAPPY SONG

16 LINDA: Sing!

17 LINDA: (SINGING)
 lalalalalalala STAMP YOUR FEET
 lalalalalalala STAMP YOUR FEET
 lalalalalalala lalalalalalala
 lalalalalalala STAMP YOUR FEET

18 MUSIC ABOVE ENDS

19 FX. SIT DOWN WHISTLE

20 SIPHO: Children, sit down.

21 FX. BRIDGE - CYMBALS

Writer: Maitungu

Lesson: 15.8A Block:

Segment: M Skill:

Segment page: 1 of: 1

1 MUSIC - KEYBOARD INTRO TO ANIMAL SONG

2 LINDA: Children, sing with Siphoh!

3 SIPHO: (SINGING)
LISTEN TO THE CAT SAY MEOW MEOW MEOW
LISTEN TO THE COW SAY MOO MOO MOO
LISTEN TO THE SHEEP SAY BAA BAA BAA
LISTEN TO THE COCK SAY COCKLEDOODLEDOO

LISTEN TO THE HEN SAY GECK GECK GECK
LISTEN TO THE GOAT SAY BLEET BLEET BLEET
LISTEN TO THE BIRD SAY TWEET TWEET TWEET
LISTEN TO THE DOG SAY RUFF RUFF RUFF

4 MUSIC - CLEAN FINISH TO ABOVE

5 LINDA: Yes, listen!

6 FX. CHORUS OF ANIMAL SOUNDS

7 FX. BRIDGE - CYMBALS

Writer: Mutungu

Lesson: 15.SA Block:

Segment: N Skill:

Segment page: 1 of: 1

1 DINEO: Teacher, In mother tongue, first please explain the difference between the words "point" and "touch." You have about one minute.

2 MUSIC, TEACHER ACTIVITY :1:00

3 JOHN: Now, teacher, look around your classroom and give an instruction using "Point" or "Touch." For example,

4 DINEO: "Touch the chair."

5 JOHN: or

6 DINEO: "Point at the poster."

7 JOHN: Try to use new words that the children might not know. Call on an individual child to follow the instruction but then let the class practice any new word. You have about three minutes.

8 MUSIC, TEACHER ACTIVITY :3:00

Writer:

Lesson: 15.SA Block:

Segment: 0 Skill:

Segment page: 1 of: 1

1 MUSIC - ONE VERSE OF GOODBYE SONG AS KEYBOARD INSTRUMENTAL

2 LINDA/SIPHO: (SING) Goodbye, Goodbye, it's time for us to go.

3 DINEO/JOHN: (SING) Goodbye, Goodbye, it's time for us to go.

4 MUSIC ABOVE ENDS - CLEAN FINISH



5 LINDA, SIPHO, JOHN, AND DINEO: G - O - O - D - B - Y - E !

6 STANDARD CLOSE - VOICE OVER CENTERED

7 LINDA: You've been listening to ENGLISH IN ACTION,
Lesson Fifteen, Level One.

PLANET EARTH

ENVIRONMENT SERIES, Grade 4-5

Writer: BCD

1 MUSIC. INSTRUMENTAL :05 FADE UNDER 2

2 NARRATOR: Come, join us! Together we'll discover the wonders the Earth has in store for us, how nature works, and what we can ALL do to protect it. Are you ready? (PAUSE), Let's begin!

3 MUSIC. SONG THAT IDENTIFIES :05. GOES UP - GOES DOWN, DISAPPEARS WITH EFFECTS THAT INITIATE SEGMENT 2

4 FX. FOREST NOISES — BIRDS CHIRPING LIGHT, CHILDREN IN THE WOODS

5 EARTH: Who's that stepping on my lawn? Wait, listen, I want to talk to you.

6 ROSITA: Did someone say something?

7 MARIO: (TROUBLED) What was that? Did you hear someone say something? A really weird voice.

8 DIEGO: Teacher, what is that strange voice saying? Who's talking?

9 SUSANA: (TRYING TO STAY CALM) Children, I don't think I've ever heard that voice before.

10 FX. CHILDREN WHISPERING--ASTONISHED AND AFRAID :03

11 SUSANA: Children, children (COMPOSED AGAIN) Let's be quiet and listen. Maybe we'll hear that voice again and figure out what it is saying.

12 FX. FOREST SOUNDS (SOFT). ANIMAL SOUNDS BECOMING LOUDER :03

13 DIEGO: Let's ask the animals that live in the forest. They'll know who is trying to talk to us.

14 SUSANA: Okay, Diego, go ahead. Ask the squirrel if he knows the voice we heard.

15 DIEGO: Squirrel, from way up in the trees, you can see the whole jungle. Tell us, please, whose voice was it that we just heard?

16 SQUIRREL: I've lived in the forest for a long, long, long time. Even though I roam through the jungle every day I can't tell you whose voice it is...but it's odd... I, I, yes,...I vaguely recall (CHIRPY MUSING VOICE OF SQUIRREL) Could it be?...I've heard that voice before somewhere. But whose is it? (SHAKES HIS HEAD) No, I can't say. (SCURRIES OFF)

17 FX. CHIRPING OF BIRDS...GETTING LOUDER :03

18 ISABEL: Here comes a hummingbird...Look how it beats its little wings. It's so tiny. Mr. Hummingbird, do you know whose voice it is?

19 H.BIRD: No, I'm scrry, Isabel. I can fly and hover in the air for seconds at a time...I can squeeze into many places and overhear many things, but I don't recognize that voice... Although it does sound familiar, like I've heard it before...but where?

20 FX. HUMMINGBIRD FLIES AWAY :02

21 EARTH: So, you fly over my trees and feed from my flowers, and you still don't recognize me?

22 ISABEL: SO, you're the voice of the forest.

23 EARTH: Wel., Isabel, you're on the right track. But you haven't guessed yet. It's more clues you need. School children who are in the forest, and all those students listening on the radio, I challenge you to a guessing game.

- 24 ALL: Yes, yes, let's play.
- 25 SUSAN: The children who are listening with us, please play, too. Think hard. Let's guess whose voice it was.
- 26 PSR :05
- 27 FX. FOREST SOUNDS :03 FADE
- 28 ROSITA: If it isn't the forest, give us another clue.
- 29 EARTH: Okay. The forest is just one small part of me. It's one important piece, but not the whole thing. Listen carefully now.
- 30 FX. RIVERS, WIND AND RAIN
- 31 MARIO: It's the voice of the river!
- 32 ISABEL: No, no...I know, it's the ocean.
- 33 EARTH: Warmer, warmer, but you haven't got it yet.
- 34 FX. CITY SOUND EFFECTS
- 35 EARTH: I will give you one last clue, but that's it...that's final. Listen everyone...
- 36 FX. CITY SOUNDS UP STRONGER
- 37 EARTH: Everybody breathes my air, crowds my land with farms and plantations, and everybody...everybody takes up more and more room to build their houses. Now have you figured out who I am?
- 38 PSR :05
- 39 FX. START WITH URBAN SOUNDS, TRAFFIC, CROWDS, MUSIC FADE
- 40 ISABEL: (EXCITEDLY) I think it's the city! I think you are the city talking!
- 41 EARTH: Children, you are almost getting it, but you are still naming parts of me, but not the whole thing. (GRUMBLING A LITTLE) I'm not giving you any more clues.
- 42 SUSANA: children, think it over carefully. All these clues are different parts of the same thing. The children listening on the radio should think about that, too. You are trying hard and doing well, guess one more time.
- 43 PSR :05
- 44 DIEGO: Oh, I know, I know. I know who's talking. Planet Earth is talking to us...it's the Earth.
- 45 SUSANA: Very good, Diego. The forests, rivers, mountains, and all living beings, people included...we are all parts of Planet Earth. But right here, and right now, something very serious and very sad is happening to the Earth.
- 46 ROSITA: So, tell us now, Planet Earth, why did you want to talk to US?
- 47 DIEGO: Why did you choose us children to tell how you feel?
- 48 EARTH: Because you're children. I am trusting you to help me stay healthy, and to defend me, and to make sure we all survive.
- 49 FX. RING OUT!
- 50 ISABEL: You can depend on us, we'll learn how nature works and why you are in danger. From today on we will start a club in our schools and neighborhoods, and we won't let you down. Right guys?
- 51 ALL: Right!
- 52 MUSIC. BEGINS SOFTLY UNDER NEXT LINES
- 53 SUSANA: Before we see how we can help the planet, let's move a bit first.

- 54 ALL: Yes...yes.
- 55 SUSANA: Very well then, stand up...everybody UP! You kids listening on the radio, you hear the music, get up on your feet.
- 56 MUSIC...ACTIVITY MUSIC UP :05
- 57 SUSANA: Let's imitate the movements and sounds of the forest. When you hear a clap (MAKE CLAP NOISE) change the movement. Ready? In the same place, jump like rabbits.
- 58 **FX. CHILDREN JUMPING TO MUSIC. THEN CLAP**
- 59 SUSANA: Now eat like squirrels eat.
- 60 MUSIC. :02. CLAP
- 61 SUSANA: Move...move like snakes
- 62 MUSIC. :02. CLAP
- 63 SUSANA: Now whistle like birds.
- 64 MUSIC. :02. FX OF CHILDREN WHISTLING. CLAP
- 65 SUSANA: Plant your feet like roots, but sway your body like branches in the wind.
- 66 MUSIC. :02. CLAP
- 67 SUSANA: With your hands, imitate the rain...Clap with one finger.
- 68 MUSIC. :05. WITH SOUND OF FINGER CLAP
- 69 SUSANA: Now with two fingers.
- 70 MUSIC. :05. WITH FINGER CLAPS
- 71 SUSANA: Now with three fingers.
- 72 MUSIC. :05. WITH FINGER CLAPS
- 73 SUSANA: Now with four fingers.
- 74 MUSIC. :03. WITH FINGER CLAPS
- 75 SUSANA: Now with the whole hand.
- 76 **FX. SOUND OF RAIN POURING DOWN**
- 77 DIEGO: (BREATHLESS) All right now, Planet Earth, how can we help you? Tell us.
- 78 ROSITA: All of you children, close your eyes and come along.
- 79 **FX. WIND AND MIDI HARP GLISSANDO TO TRANSPORT CHILDREN :04 TO FX. OUTDOOR VILLAGE AMBIANCE...SOUNDS OF CHAIN SAWS, FALLING TREES...TRUCKS FAINTLY IN DISTANCE**
- 80 SUSANA: Don Julio, how are you? It's a long time since I've seen your face in this part of town. How have you been?
- 81 DON JULIO: Fine, teacher, thank you. And how is Isabel doing in school?
- 82 SUSANA: She's doing just fine, Don Julio. And every day she is becoming more and more interested in what is happening to the environment around here... And speaking of the environment, what do you think if we have the next meeting on the thirtieth of this month?
- 83 DON JULIO: (DISTRACTED) Uh...yes...yes...the 30th is...fine. Ah...yes,...that sounds fine.
- 84 **FX. CHAIN SAW LOUD. TREE CRASHING VERY LOUDLY**
- 85 SUSANA: What's the matter, Don Julio? You look kind of concerned. Is something wrong?
- 86 DON JULIO: No...it's nothing.



- 87 SUSANA: Don Julio...
- 88 DON JULIO: Teacher, have you noticed how many more logging trucks have been passing through here in the past few weeks?
- 89 SUSANA: There seem to be a few more, yes...it's true.
- 90 DON JULIO: A few?! The number has nearly doubled. (DESPONDENT) Teacher, I'm beginning to think that we may have lost our chance to make a difference.
- 91 SUSANA: Don Julio, now is not the time to give up. By joining together as a community for action, we gain the power to change the future...not only for ourselves, but for our children as well!
- 92 MUSIC. CLOSING MUSIC TO END

Series: SCARCITY CITY

Program #2: Jack & The Scarcity City Panthers

Writer: Y Ford-Ahmed

Series by T. Ford-Ahmed & Randall Tan

1 MUSIC. THEME (DRUM PULSE) UP :10 FADE AND HOLD UNDER SCENE

- 2 MC: Hell-O-O-O, I'm Priority MC
Welcome back to Scarcity City
Where there's no pity, because Scarcity City
Has something for everyone, Yeah
Scarcity City has something for everyone
Scarcity City has something for everyone
Kids, join us.... Say
- 3 Studio Kids: Scarcity City has something for everyone
Scarcity City has something for everyone
- 4 MC: Say...You and me
- 5 SK: You and me
- 6 MC: You and me, that's right!
Kids out there... SAY... "you and me."
- 7 PSR :02
- 8 MC: You and me. That's right. Everybody... and that means YOU out there, too.. say "you and me."
- 9 PSR :02
- 10 MC: You and me, that's right!
I have jeans and I have rings,
I have shoes, but not the blues.
- 11 SK: I have jeans and I have rings,
I have shoes, but not the blues.
- 12 MC: Kids out there, come on and fill in the gaps for us... SING...I have...
- 13 PSR :02
- 14 MC: And I have...
- 15 PSR :02
- 16 MC: I have...
- 17 PSR :02
- 18 MC: But not...
- 19 PSR :02
- 20 MC: Wow, you have lots of things. Good!
Because in Scarcity City
Where there's no pity,
You can have lots of things,
BUT..not everything.

Kids out there, what can you have?
- 21 PSR :02
- 22 MC: Can't hear you... What CAN you have?
- 23 PSR :02

- 24 MC: Lots of things. Good.
BUT not everything. Good!
Which brings me to the subject
that we launched last time.
Remember? Tell me kids out there
What did Jill buy?
- 25 PSR :02
- 26 MC: Zoom X roller blades. Right.
It's O.K. if you called them X Zoom roller blades, too.
And to get these blades
What did she have to give up—
Something that she wanted? What was it?
- 27 PSR :02
- 28 MC: Ice-cream. You got it.
She stopped herself buying ice-cream.
Jack couldn't control his spending. He
couldn't get the thing for which he was yearning.
And I remember a request I made of you.
Now is the time,
Find your listing of Jack's wants, for it is now due.
I asked you to make a want-list for Jack.
I have my own right here that I don't mind sharing
But I'll wait until you get yours, because I'm a caring kinda guy
not the least bit shy..Go dig out that list.
- 29 MUSIC. UP :30. HOLD LOW THROUGH SCENE
- 30 MC: OKAY! Here's Jack's list.
Jack wants ... a segonintendo
lamborginilinguini (DEEP BREATH)
A superpowerlongshootingwatergun,
skate board and cherokeepacer
In case the lamborgini breaks down,
he'll have a replacer.
- 31 SK: WOW, MC, you have a lot of things on that list that Jack might want.
- 32 MC: I know, I know, and I could continue, but
I want to hear
From my friends out there.
Tell me, what's on Jack's list that you can share?
Now's your chance to express his wishes.
Read from your list, five items or so...
On your mark, get set, ready, GO!
- 33 PSR :05
- 34 MC: (LOUD) WHOA! You have listed a lot of
things that Jack
might want.
Well, today we'll visit Jack, who
will give us a clue
to what's on his list.
Jill says her dear brother Jack
isn't very wise,
and he needs to learn to **prioritize!**
As you prepare to hear this tale
about Jack and his wants, there's
something I want from you. It's a
simple task that you all can do.
So, kids, keep that paper on your desk,
This is going to be
a mini test!
Hell-O-O-O-O, I'm waiting and contemplating
your magnificent skill in this listening drill.
Listen up. Every time Jack expresses a want,
Just write it down. Yes, write it down
on your piece of paper, while we listen to the sound
Of Jack and his friend,
in the Scarcity City Elementary School gymnasium!

35 MLC SERIAL THEME UP (DRUM PULSE) :05 CROSS FADE TO

36 FX. SOUNDS OF GYM FEW VOICES FAR OFF MIKE..BOUNCING BALL FADE AND HOLD UNDER SCENE.

37 PAT: Great shot, Jack. Sure am glad you moved to Scarcity City. The Panthers need a three-point shooter like you.

38 JACK: I'm sorta glad we moved here, too, Pat. My biggest want in the world is to play basketball.

39 FX. QUICK DRUM PULSE :02

40 MC: Were you listening? Did you get that my intelligent ones? What is Jack's first want?

41 PSR :03

42 MC: To play basketball. You wrote that down, I hope.
You're all so keen. You can't be fooled.
Now I know why you're all in school.
But as for me, I'm outta here.
I won't break in with another clue,
You'll just have to listen.
It's now all on you.

43 FX. BOUNCING BALL. FOUR OR FIVE DRIBBLES THEN FADE & HOLD UNDER

44 JACK: Yep, I'm sorta glad we moved here, too, Pat. My biggest want in the world is to play basketball. The school I went to before didn't have a team. I'm really pumped for next week's game. Are the Roadrunners as tough as everyone says they are?

45 PAT: They're not that tough. There's this one guy...thinks he's so cool...a three point shooter.

46 JACK: O-oh yeah?

47 PAT: Heck, you don't have to worry. I betcha you can match him shot for shot.

48 JACK: Pro-o-bly. Yeh, my folks gave me the twenty bucks to pay for me uniform. Where do I pick it up, Pat?

49 PAT: From Miss Beale, our trainer.

50 FX. BALL BOUNCING A COUPLE OF TIMES

51 JACK: You know what, Pat, do you think I can make a basket from here?

52 PAT: No way!

53 FX. SWISH OF BALL GOING THROUGH NET AND LANDING

54 PAT: Wow...gimme 5 Jack!

55 FX. SLAPPING HANDS

56 JACK: No sweat!

57 PAT: Boy! It's gonna be fun with you on the team. After we beat those Roadrunner turkeys on Friday, we can celebrate at the Hammer concert on Saturday.

58 JACK: Hammer's gonna be here?

59 PAT: Yeh!

60 JACK: Wow, I sure **WANT** to see Hammer. You guys have a lotta things here in Scarcity City.

61 PAT: Yeh, but not everything. We don't have 'Da Bulls' (LAUGHTER), but we do have tickets for the Hammer. Ms Beale's got those, too...just for our school. You can get one when you go to pick up your uniform.

62 JACK: How much are they, Pat?

63 PAT: Eighteen dollars and fifty cents.

64 JACK: Oh, wow!

65 PAT: Kinda steep, huh?

66 JACK: Uh, no—no sweat!

67 KEVIN: (COMING IN) Hi, guys.

68 PAT: Jack, this is Kevin.

69 KEVIN: Hey, dude, you're a good shooter.

70 JACK: Thanks, Kevin.

71 KEVIN: You guys wanna come by after you get through here at the gym, and play some video games. I just got the first version of Dark Raiders.

72 JACK: You got Dark Raiders?

73 KEV: Yep. Well the first version. I tell you Jack, it took three weeks of saving my grass-cutting money. Now I'm selling two of my Nintendo cartridges so I can get the second version. Let you have them for seven bucks a piece.

74 JACK: Oh, wow. I sure **WANT** those Nintendo games. Seven bucks...that's all? Gee.

75 KEV: Well they're yours if you can get 'em by Monday. Mark's supposed to get 'em. But I don't know. He never comes through, does he, Pat?

76 PAT: Nope. He's always spending his money on sodas, popcorn, chips, candy bars...you name it. If it's in a store that he goes by, and he's got **any** money on him, he'll buy it.

77 KEV: You got that right. Well, I gotta go. You guys coming by?

78 PAT: Maybe, Kevin.

79 JACK: Yeh, maybe.

80 KEV: (FADING OFF) Well, later dudes.

81 JACK: Wow, how can he just give away his Nintendo games like that? Is he rich or something?

82 PAT: No, Kevin's cool. He does get a lotta things, but **NOT** everything. He's always asking somebody's folks if they want him to do a job or something. They give him a little money in return, and in no time he puts the money together and gets something neat.

83 JACK: Cool!

84 PAT: Then you know what he does, Jack?

85 JACK: What?

86 PAT: He practically gives away his old stuff. Well, it's not really old, it's still good. Kevin calls it updating his **priorities**.

87 JACK: What?

88 PAT: Updating priorities. You know, like getting the latest version of things. That's real important to Kevin.

89 JACK: You mean, it's like what he **WANTS** most in the world?

90 PAT: Yeh, that's it. He saves his money to buy what he really, really, and truly **WANTS**.

91 JACK: I guess Jill...you know, my sister...well I guess she knows about priority, too. I mean, she saved up all her money and got a new pair of speedy Zoom-X roller blades. If her feet weren't so big, I'd be testing them babies out in the Park any time she wasn't looking.
(LAUGHTER)

92 PAT: Hey, it's getting late. We better get our stuff and get outta here.

93 FX.WALKING OUT OF GYM...FADE OUT AND IN AGAIN

94 JACK: Got all your gear, Pat?

95 PAT: Yeh.

96 JACK: Where'd you get that Wheelers baseball cap? It's neat, I **WANT** one like that.

97 PAT: You can wear it on the way home if you like, Jack. But you gotta give it back to me before I go into the house.

98 JACK: No sweat!

99 PAT: My brother sent it to me from California.

100 JACK: You're real cool, Pat. Thanks.

101 PAT: And don't forget to get your uniform. The coach won't let you play if you don't suit up.

102 JACK: I'm gonna deal with that tomorrow.

103 PAT: And don't forget about Hammer.

104 JACK: Uh...oh. Okay.

105 MUSIC. DRUM PULSE :05 CUT

106 MC: Hell-O-O-O! Our dear friend Jack sure **WANTS** a lot of things. I hope you caught them all and put them on your list. Bet you didn't miss a one. So, let's check your list. Tell me, what's the first thing Jack wants?

107 PSR :03

108 MC: A basketball uniform. You got it. Outta sight. Okay, tell me, what's the second thing Jack wants?

109 PSR :03

110 MC: Hammer tickets. Right again. A ticket to see Hammer. Now, tell me, the third thing Jack wants.

111 PSR :03

112 MC: Nintendo. Video games. You bet. Now, tell me, what's the fourth thing Jack wanted?

113 PSR :03

114MC: Baseball cap. Right. Now here's the BIG question. What do YOU think Jack will buy with the twenty dollars he has?

115 PSR :05

116 MC: You gave a whole bunch of answers. Great, but now tell me, what would YOU do if you were in Jack's shoes: buy the basketball uniform? go see Hammer? or get the video games?

117 PSR :05

118 MC: Clearly you don't all agree. But that's Okay. I wonder what would help you decide which thing to buy. Let's see what you have to say about that. Tell me, what do you think would help you decide which thing to buy?

119 PSR :05

120 MC: I heard a couple of you say, "I'd go for the thing I wanted most." Okay...and I even heard a few of you say, "Priority" ...you'd go for your top priority. That's good thinking. So, talking of priorities, tell me, which kid in today's story saved his money to get the things he wanted most?

121 PSR :02

- 122 MC: Kevin. Yes. So tell me, which girl in our previous lesson also saved to get her priority?
- 123 PSR :02
- 124 MC: Jill. You're right. So Jill and Kevin both got something that was very important to them. There's another way of saying that. Tell me, what's the word we've used today that means the thing that is top in importance?
- 125 PSR :05
- 126 MC: PRIORITY! That's it. Priority. And what about Jack?
Let's go back to see,
you and me,
what's his priority
in Scarcity City.
I wonder what you think
it's gonna be.
- 127 MUSIC. DRUM BEAT. SHORT
- 128 JACK: Hi, Ms Beale, I'm Jack.
- 129 BEALE: Hello there, Jack. I suppose you've come for your Hammer concert ticket.
- 130 JACK: Well, ah, yes...I mean, no.
- 131 ECHO EFFECT OF KEVIN'S VOICE SAYING:
"Only seven bucks for Nintendo Game. seven bucks, seven bucks!"
- 132 JACK: I want...I've come for...my basketball uniform.
- 133 BEALE: Fine. You're Jill's brother, right?
- 134 JACK: (WITH PRIDE) Yes, ma'am.
- 135 BEALE: (FADING OUT) Well, Jack we sure are glad to have you both at...
- 136 MUSIC. DRUM PULSE. UNDER
- 137 MC: Hell-O-O-O. So Jack did have a priority. So, you clever people, you, tell me, what was Jack's priority?
- 138 PSR :02
- 139 MC: The uniform. Yes. Playing basketball mattered most to him. Hell-O-O-O, do you have a priority? I'll bet you do. We all do. MC Priority would like to know about yours. Write down your priority in your best writing and send it to me—the man of the same name. Tell me your top priority and tell me what you think you can do to get it.
- 14 Hell-O-O-O... time to go-O-O-O.
See you back here at Scarcity City where you can have lots of things, but not everything.
- 141 As you all know, Scarcity City has something for everyone. All together, now, what does Scarcity City have?
- 142 MC & AUDIENCE: Scarcity City has something for everyone
Scarcity City has something for everyone
- 143 MC: Especially for those who have a priority.
Say it, kids.
- 144 MC & AUDIENCE: Especially for those who have a priority.
Especially for those who have a priority.
You bettcha!
- 145 ANNOUNCER: (FADING IN) Kids, send your priority to MC Priority at BOX 555. He's waiting to hear from YOU.
- 146 THEME MUSIC UP STRONG TO END.

HAPPY AND HEALTHY

Program #14

Writer: ANON

1 MUSIC. THEME MUSIC :10 CROSS FADE TO 22 FX. CLASSROOM NOISES. SCRAPING CHAIRS. CHILDREN'S CHATTER

3 ANGELA: Students, I am Angela, the radio health worker, honored to be back in your classroom once again. I am going to tell you the story of Pablo and his baby brother, Carlitos. What happened to them happens every day in our country. It also happens in other countries all over the world.

4 FX. VILLAGE SOUNDS. DOORS OPENING, VILLAGERS SAYING "GOOD MORNING"

5 ANGELA: It was a usual morning in Pablo's house. Pablo's mother went out to the market to sell corn. Pablo had to stay home to take care of his baby brother, Carlitos.

6 FX. DOOR OPENS AND CLOSSES. MORNING BIRD SINGING. BUZZING OF FLIES SEGUES INTO BABY MOANING, CRYING SOFTLY AND THEN LOUDER AND MORE INSISTENT

7 PABLO: Shh, shh, cick, cick, Whatsamatter little baby brother? Why do you look so sad? (WORRIED) Please, Carlitos, don't cry like that. Don't worry, you'll feel better soon.

8 FX. PABLO OPENS A WOODEN BOX. TAKES OUT A CUP, PUTS IT DOWN, DIPS A CUP INTO A PAIL, POURS INTO A CUP

9 PABLO: Carlitos, be good and drink this. I made it for you.

10 FX. BABY'S CRY QUIETS AS DRINKING NOISE IS HEARD IN BACKGROUND

11 PABLO: Carlitos, you already finished the whole cup! So thirsty! I will give you some tea.

12 FX. PABLO PUTS CARLITOS DOWN. TAKES THE CUP AND PREPARES A CUP OF TEA, STIRRING THE FIRE IN THE OVEN, POURING AND PREPARING. BABY BURPS AND CRIES. PABLO DROPS THE CUP AND KNOCKS OVER THE POT

13 PABLO: Oh now! What's wrong?

14 FX. RUNNING BACK TO CARLITOS

15 PABLO: You've thrown up all over yourself. Poor Carlitos. Maybe I shouldn't have given you anything to drink. I won't give you any more.

16 FX. SIMULTANEOUS BABY CRYING AND FLIES BUZZING. FLY SWATTING

17 PABLO: Get away, you stupid flies! Leave Carlitos alone. Get outa here, or I'll get you.

18 FX. SWATTING AT FLIES19 FX. FLIES BUZZING. WINDOW BEING SHUT. BUZZING STOPS

20 PABLO: It's all right, Carlitos, I won't let those flies bother you. Ay, little one, you've got poo-poo caca all over yourself again. What a mess! It looks like diarrhea again. What am I going to do with you? (SIGHS)

21 MUSIC. ANGELA'S MUSIC STARTS SLOWLY AND STAYS IN BACKGROUND

22 ANGELA: (WITH SUSPENSE) So Pablo cleaned up Carlitos without knowing what was wrong.

23 FX. BABY CRYING

24 PABLO: Baby brother, you seem so pale and tired. You cry without tears, and your eyes, they look so hollow. Your lips are dry and you won't eat. But maybe food and drink will make you worse. I'd better not give you anything to eat.

25 JAVIER: (CALLING FROM OUTSIDE THE HOUSE) Pablo, are you home? It's me, Javier!

26 PABLO: Yes, I'm here. Come in.

27 JAVIER: Come on, Pablo, let's go outside and play.

28 PABLO: I can't, Javier. I have to stay here and take care of Carlitos. He's sick, and besides, I'm very tired.

29 JAVIER: Oh, Pablo, you're no fun any more. You never come out and play. I'll see you later.

30 **FX. JAVIER WALKS AWAY, KICKING A TATTERED SOCCER BALL. HE OPENS THE DOOR AND THEN SLAMS IT BEHIND HIM**

31 PABLO: (YAWNING) I'm so tired, and I'm hungry, too. Carlitos, let's take a little nap. Sleep a bit, it'll make you feel better. When you wake up, Mama will take care of you. Shh, go to sleep now.

32 PABLO: (SINGS A SHORT LULLABY)

33 **MUSIC. SIGNIFYING PASSAGE OF TIME AND BUILDING SUSPENSE**

34 **MUSIC. ANGELA'S MUSIC IN BACKGROUND**

35 ANGELA: When his mother came home, Pablo was fast asleep.

36 **FX. DOOR OPENING RUSTLE. CRICKETS OUTSIDE**

37 MAMA: Hello, children...I'm home. (SUDDENLY WHISPERS) Oh, you're sleeping. Well, best not to wake you.

38 **MUSIC. SUSPENSEFUL MUSIC. LOCAL FUNERAL MUSIC**

39 ANGELA: Little Carlitos never woke up. Because I am a health worker, I can tell you the reason Carlitos died. Often babies get diarrhea and get better quickly. But if babies get diarrhea that goes on and on, they lose the water in their little bodies. They lose water every time they go caca. Babies die if they lose lots of water and are not given water and food to replace what has been lost. That is why Carlitos died.
In the next lesson we will make a special drink that is given to babies when they lose lots of water from diarrhea. Anyone at home can make it by following simple steps we will explain to you. It's simple, it's made from clean water—boiled to kill the germs—and then you just add the right amounts of sugar and salt.

40 **FX. SEGUE INTO CLASSROOM NOISES, CHAIRS MOVING, CHILDREN CHATTERING**

41 **MUSIC. DRAMATIC MUSIC FADES AWAY. SAD MUSIC UP**

42 MARTA: Listen, children, Angela our radio health worker is here to help teach us some important ways to keep the whole family healthy.

43 ANGELA: Yes, Juan.

44 JUAN: It's so sad that little Carlitos died. How terrible, the poor family.

45 ANGELA: Pablo didn't know how to help his baby brother.

46 ELENA: I wish I could help, teacher! Tell me, what can I do if my little sister keeps getting diarrhea?

(NOTE THE FOLLOWING SECTION NEEDS MORE MUSIC AND SOUND EFFECTS THROUGHOUT THE CLASSROOM SCENE)

47 ANGELA: First, Elena, let's ask all our friends listening to us on the radio. Think about what happened with Carlitos. Was there something that might have given him diarrhea? What did Carlitos eat or drink?

48 **PSR :06 Q & A CHIME**

49 ANGELA: Carlitos could have gotten diarrhea from unclean water, dirty baby bottles, and unwashed fruit.

50 MARTA: if a baby has diarrhea, should you give him water from a well without boiling it first?
Everybody answer, I want to know.

51 PSR :06 Q & A CHIME

52 ANGELA: All water should be boiled even if it looks clear. Because it might still have germs in it that can make you sick. Always boil the water first. Then let it cool down, then give it to the baby.

53 JUAN: But, teacher, should she keep giving her little sister water to drink, even when she is sick?

54 PSR :03 Q & A CHIME

55 ANGELA: Yes! Give the baby boiled water or special water with salt and sugar mixed in. The baby needs to replace what she has lost from diarrhea and vomiting. You should give the baby at least a liter of water daily, a little at a time. Mother's milk is good, too.

56 PSR :04 Q & A CHIME

57 JUAN: So all babies need mother's milk, or clean water and clean food. O.K. Good, now I know.

58 ANGELA: Yes, Elena, but not just babies. We all need clean water and clean food. Then we will not get sick so easily. Now, let's sing a song to remind us of all we have learned today. This is how it goes:

59 MUSIC. SONG MUSIC BEGINS

60 ANGELA: I'll sing the first two lines, then you repeat them.

61 (SINGING) I saw a small baby yesterday
He cried without tears

And his mouth was so dry,
Dried up from diarrhea,

With eyes sunken in
Skin wrinkled and dry.

The little baby cried,
Cried from di-ar-rhea.

We cannot live without water,
No-one survives without water

Like flowers that want to survive,
We need water to keep us alive.

62 MUSIC. SONG CONTINUES

63 ELENA: Now I know what to do so I never get sick again! I also know how to take care of my baby sister.

64 ANGELA & MARTA: (LAUGH)

65 JULIO: That's wonderful, Elena, but we still have other important things to learn about.

66 MUSIC FADES AND SEGUES INTO

67 FX. CHILDREN'S VOICES. BUSY CLASSROOM

68 JULIO: Quiet down, everybody. We're going to play a game.

69 FX. CHILDREN WHISPERING

70 JULIO: Now then, let's pick a student from the class to be our helper. — You, out there! Yes, you! Don't be shy. Come up to the front.

71 FX. DRUM ROLL AS STUDENT SHUFFLES TO FRONT OF CLASS

72 FX. WHISPERING

73 JULIO: Good, now, let's see. We're going to call you— h'mm. How about—"Brave One"?

74 FX. CHILDREN LAUGHING

75 ANGELA: All right now Brave One. Listen carefully.

76 **FX. CHILDREN SHUSHING EACH OTHER**

77 JULIO: When I say "GO" and start the music, go outside and bravely walk in the big patch of mud we have made outside the classroom door.

78 **FX. CHILDREN GIGGLING. DOOR OPENING**

79 ANGELA: When the music stops, come back into the classroom and wait.

80 JULIO: Ready (PAUSE) Go!

81 **MUSIC. HAPPY MUSIC** :12

82 ANGELA: Good job, Brave One.

83 **FX. APPLAUSE**

84 MARTA: Now, stay by the door.

85 JULIO: O.K, now, Brave One, tiptoe to the front of the class.

86 **MUSIC. SOFT MUSIC** :08 **INSTRUMENTAL TIPTOE SOUNDS AS HEARD IN CARTOONS**

87 JULIO: Excellent, Brave One. Now, lift your foot and show your classmates your shoes. Lend a hand, Ms Rosa.

88 **PSR** :03 **CHIME**

89 ANGELA: There you go. So, children, do you see mud on Brave One's shoe?

90 **PSR** :03 **CHIME**

91 ANGELA: There is mud on Brave One's shoe. Thank you, Brave One. You can go sit down.

92 **FX. APPLAUSE**

93 JULIO: All right, children. Tell me: Do you have feet?

94 **FX. CHILDREN'S LAUGHTER**

95 **PSR** :02 **CHIME**

96 JULIO: How silly! Of course you have feet! Here's another question: What's on the floor?

97 **PSR** :02 **CHIME**

98 JULIO: Right—there's mud on the floor!

99 **MUSIC** :05

100 **FX. CHILDREN'S VOICES. BUSY CLASSROOM**

101 JULIO: (AUTHORITATIVE) O.K., settle down! pay attention now. I'm going to call on you to answer a question.

102 **FX. BELL RINGING**

103 JULIO: Now, here's the question. What did we ask Brave One to do to the floor?

104 **PSR** :05 **CHIME**

105 ANGELA: Yes, we're right again. We asked Brave One to walk into a patch of mud, and then make a big mess on the floor. We asked him to do that to teach us something important.

106 JULIO: Tell me then, children, what if Brave One stepped in poo-poo caca instead of mud? What would happen to the floor?

107 **PSR** :03 **CHIME**

108 ANGELA: The floor would be dirty, just like from the mud.

109 **FX. FLIES BUZZING**

110 JULIO: Now, who can answer this: Do flies and mosquitoes have feet?

111 **PSR :02 CHIME**

112 ANGELA: Yes, flies and mosquitos have feet. Their feet are just a lot smaller than ours.

113 **FX. CHILDREN'S LAUGHTER**

114 JUAN: But they don't wear shoes.

115 JULIO: No, but if bugs stand in feces, then what happens?

116 **PSR :04 CHIME**

117 MARTA: After bugs stand in poo-poo or caca, they leave the poo-poo, caca everywhere they land. It is the same as when Brave One stepped in the mud outside, and then left it on the classroom floor.

118 JUAN: Oh, how disgusting.

119 JULIO: So, if a fly or mosquito lands on your food or dishes, what should you do?

120 **PSR :03 CHIME**

121 ANGELA: Wash them with clean water and get rid of the dirt it leaves behind.

122 MARTA: That's why it's good to cover food and dishes to protect them from flies and mosquitoes and their dirty feet.

123 ELENA: If we, like Pablo, can learn more about how to keep our families healthy, maybe our baby brothers and sisters won't get so sick like Carlitos.

124 JULIO: Right! If you keep things clean and covered then you won't let the germs spread.

125 **MUSIC. BREAK INTO CONCLUSION MUSIC**

126 JUAN: We've learned a lot today. These are things we'll never forget.

127 ANGELA: Good! Until next time, children, Keep Healthy.

128 **MUSIC. BRING UP CONCLUSION MUSIC TO END**

TITLE: **Let's Go With Globo****SERIES
DESIGNERS:**

Siobhan K. Sheeran
Eric C. Greene
Jacqueline M. Brackett

**GENERAL
TOPIC:**

Cultural Awareness

AUDIENCE:

United States elementary school children in urban public schools.
Grades 1- 3
Ages 6 - 8
These students will have no formal background in multi-cultural education. The series of programs is designed to supplement an existing curriculum.

**SERIES PURPOSE
STATEMENT:**

To enable children to become more aware of and have more appreciation for diverse cultures.

**SERIES
MEASURABLE
OBJECTIVE:**

Students will understand the meaning of cultural diversity.
Students will be able to describe differences in cultural behaviors among the groups portrayed in the series: stories, songs, food, and other factors as portrayed in the programs.

**PROGRAM
FORMAT:**

Drama with questions and answers. Each short complete-in-itself drama will be introduced by Globo. He is a Culturoid, with a distinctive metallic voice (made with an echo device). He will be joined in each program by the two earthling children, Tray and Sandy. In each program, Globo and Tray and Sandy will visit a different country and its culture (all of them being cultures which make up the diversity of the American nation). The interactivity of the program is achieved as the listening children try to find and learn three specific pieces of information. Unless listeners can answer questions about these pieces of information, Tray and Sandy and Globo are unable to return to their home. The listening students are invited—in each program—to become Culturoids and to take the Culturoid pledge.

**PROGRAM
HOSTS:**

GLOBO: a Culturoid who has traveled all over the world and knows all about every culture. Indeed, Globo IS culture. He can speak every language and dialect in the world, and he knows all customs of all peoples. He alone speaks to the listening audience. Whenever Globo speaks to the listeners, Tray and Sandy are out of the scene. Globo is ageless and has a distinctive voice which is achieved through the use of an echo device.

TRAY: A seven-year-old African American boy from an urban area in the United States. He is inquisitive and adventuresome, although sometimes a little less brave than he would like to be.

SANDY: A seven year girl of mixed European descent. She and Tray are best friends and often do their homework together. She is two and a half months older than Tray, and she never lets him forget it.

PROGRAM #5: IRELAND AND ST PATRICK'S DAY

Purpose: To familiarize children with elements of Irish history and folklore, especially those elements dealing with St. Patrick and the Blarney Stone.

Measurable Objectives: Students will understand that St. Patrick is the patron saint of Ireland.
Students will understand what the Blarney Stone is and why people kiss it.
Students will understand that Ireland's nickname is "The Emerald Isle," and that people wear green on St. Patrick's Day to honor the Emerald Isle.

Content:

1. St. Patrick's Day is March 17
2. St. Patrick is the patron saint of Ireland
3. A patron saint (in some Christian churches) is a holy person who helps and protects
4. People from Ireland, or with heritage from Ireland are called "Irish"
5. The Irish honor St. Patrick on St. Patrick's Day.
6. Ireland is known as "The Emerald Isle." Emerald is a shade of green, so people wear green on St. Patrick's Day in honor of The Emerald Isle.
7. The Blarney Stone is a stone in the wall of Blarney Castle in Ireland. It is said to give "the gift of the Blarney" to those who kiss it.
8. "Blarney" means smooth talk, and the ability to coax and flatter others.
9. According to Irish folklore, a leprechaun is a fairy in the form of a little old man who can reveal a crock of buried gold to anyone who can catch him.
10. Some people claim that St. Patrick drove all the snakes out of Ireland. They base this claim on the fact that there are no snakes in Ireland!

Key Words:

Patron saint: a holy person (in Christian churches) who is dead, but has the power to protect living creatures.

Blarney: Smooth talk that is used to flatter or coax others to do things they might not really want to do.

Leprechaun: In Irish folklore, a fairy in the form of a little old man who can reveal a buried crock of gold to anyone who can catch him.

Pre-Requisites: Students will have heard and learned the word "folklore" in previous programs.
Students will have heard and learned the word "culture" in previous programs.

EXERCISE:

The following program is presented in two columns. The left hand column shows the first draft of the script. The right hand column shows the changes that were made when the script had been reviewed by members of the Design Team.

Bearing in mind the objectives of the program, the audience for whom it was made, the characters who are presenting it, and the nature of good radio writing, discuss the possible reasons for the changes that have been made. Consider whether you agree with these changes, and if there are any others you would make before the program is recorded.

SERIES: THE CULTUROIDS

Page 1 of 7

PROGRAM #5: IRELAND. St Patrick's Day

Writer: Slobhan K. Shceran

1 THEME MUSIC :10 FADE UNDER 2

2 GLOBO: Hello, Culturoids. I can't wait to take you all on a new adventure. Tray and Sandy don't know it yet, but today we'll all be going to Ireland. People from Ireland are Irish. We'll hear about Irish folklore, which includes stories about snakes, gold, and a stone that gives a special gift. The music you'll hear is traditional Irish music. I'm so excited. Let's go pop in on Tray and Sandy and get this adventure under-way.

Hello, Culturoids.. it's your outer-space friend Globo here...ready to take you on another adventure with those two earthlings, Tray and Sandy. They don't know it yet, but today we're going to Ireland. That's right, Ireland, where the Irish folk live. The Irish are big on folklore: they love to tell stories about snakes, and gold, and funny little folk called leprechauns. Oh...and we're going to find out about a VERY strange stone today, so listen up. Let's go see what's happening in the earthling world.

3 TRANSITION MUSIC UP...:10 FADE

4 TRAY: Hey, Sandy, what's up?

Hey, Sandy, what's up?

5 SANDY: Um, not much Tray.

Um...oh hi, Tray..not much.

6 TRAY: Well then, what are all those books you're going through?

So what's with all the books and stuff?

7 SANDY: Oh, these? I have to do a report about St. Patrick's Day for school, but all I know is that everyone wears green.

These? I've got this report to do.... for school, you know. It's about St. Patrick's Day. All I know so far is that everyone wears green on St. Patrick's Day.

8 TRAY: How about starting with the date? When is St. Patrick's Day?

What's St. Patrick's Day? For that matter WHEN's St. Patrick's Day?

9 SANDY: The date? I don't know for sure, Tray. Let's look at the calendAr, it must be on there.

WHEN? Dunno.Let's check the calendar. It's probably on there somewhere.

10 TRAY: I don't see it in January.

Not in January...at least I can't see it in January.

11 SANDY: No, it's not in January. I don't see it in February either.

Not in February either. How about March?

- 12 TRAY: No, it's not. Is it in March? There it is, March 17.
- 13 SANDY: There it is, Tray. March 17th. St. Patrick's Day is March 17th. That's it, Tray. St. Patrick's Day is March 17. (surprised) Hey, that's weird....
- 14 TRAY: Sandy, what's happening to the calendar? Why is the date March 17th glowing like that? (Anxious) What...what's happening to the calendar? Why is March 17 glowing like that? What....what?
- 15 FX MAGICAL SOUND OF GLOBO APPEARING :03
- 16 SANDY: It's Globo! It's Globo!
- 17 GLOBO: Hi, Sandy! Hi, Tray! Well hi there earthlings.. Sandy...Tray.
- 18 SANDY & TRAY: Hi, Globo! Hi, Globo!
- 19 GLOBO: So, Sandy, you need to know about St Patrick's Day... You're looking at one of my favorite days—St. Patrick's Day.
- 20 SANDY: Yeah, I have to do a report. Yeah, I have to do a report on it.
- 21 GLOBO: So, tell me what you know. So what do you know already?
- 22 GLOBO: I know that St. Patrick's Day is March 17th. And I know people wear green on that day. Well now I know that St. Patrick's Day is March 17...The only other thing I know is that people wear green on St. Patrick's Day.
- 23 GLOBO: Why do people wear green? Why do they wear green?
- 24 SANDY: I don't know. I don't know!
- 25 GLOBO: Tray, do you know why people wear green on St. Patrick's Day? How about you, Tray...Why DO people wear green on St. Patrick's Day?
- 26 TRAY: ...Mmm...No. Am I supposed to know? I don't have to do a report. Hey, I'm not supposed to know. I'm not the one doing the dumb report.
- 27 GLOBO: Every Culturoid should know. You want to be Culturoids don't you? You want to work to understand people and cultures everywhere, don't you? Ah, but every Culturoid should know these things. You ARE Culturoids aren't you? You DO believe in working to understand people and cultures everywhere, don't you?
- 28 SANDY & TRAY: Yes. Yes!
- 29 GLOBO: Great! Great!
- 30 SANDY: with Globo, What does St.Patrick's Day have to do with culture? Yes, but Globo, what does St. Patrick's Day have to do with culture?
- 31 GLOBO: Good question, Sandy. St. Patrick's Day is very important to Irish people all over the world. What, the lady asks, does St. Patrick's Day have to do with culture? Just about everything, that's all...at least to Irish people all over the world.
- 32 TRAY: Irish? Who are the Irish? Irish people. Who are Irish people?
- 33 GLOBO: The Irish are people from Ireland. Or people whose parents or grand-parents came from Ireland...or great-grand-parents, or great-great-great-grand parents. Irish people...why, they're people from Ireland...or people whose family came from Ireland, like their grand parents, or great grand parents or great great grandparents or great great great grand....
- 34 TRAY: I think I've got it now Globo, thanks. People from Ireland or whose family have roots or history back to people from Ireland are Irish. (interrupting) I think I've got it, thanks Globo. People from Ireland, or people whose family came from Ireland—even ages ago are called Irish people.
- 35 GLOBO: Exactly! Exactly!
- 36 SANDY: Irish? Why is St. Patrick's Day so important to the Irish? But that still doesn't tell me why St. Patrick is so important to these people....the Irish people.

37 GLOBO: Because St. Patrick is the patron saint of Ireland.

38 SANDY: Oh...Globo, what does patron saint mean?

39 GLOBO: In some churches, especially holy people are remembered and honored after they are dead. They are called saints. Patron saint means the spirit of the saint helps or protects whatever it is they are patron saint of. St. Patrick helps and protects Ireland and Irish people.

40 SANDY: I think that sounds kind of spooky.

41 TRAY: I think that sounds pretty cool.

42 GLOBO: Would you like to go to Ireland and learn more about St. Patrick and Ireland, and the Irish and their culture?

43 SANDY: Wow! First hand information for my report. Yeah, I want to go.

44 GLOBO: It might be cold there, you and Tray better run and get sweaters before we go. *(calling to them as they walk away)* But hurry, we don't have much time. You need to get back here to finish your report

45 *(to radio listeners)* O.K. They're gone, we can talk now Culturoids. Tray and Sandy don't know this, but I can't get us all back here unless you help me. On our trip home, after our adventure, I'm going to ask three questions. You Culturoids will have to answer correctly, or we won't be able to get back home! So you'll have to listen very carefully so that you will know the answers to these three questions:

46 Ireland has a nickname. What is it? Why do people kiss something called the Blarney Stone? And what do the Irish say St. Patrick did?

47 Remember to listen carefully for the answers to these three questions, Culturoids. Sandy, Tray, and I are depending on you. We have a long trip to Ireland so when you hear the magic sound, think about things you know about St. Patrick's Day. Uh-oh, they're back!

48 *(Calling to Tray and Sandy)* Hurry! Let's go.

49 SANDY: *(fading in, breathless)* We ARE hurrying, Globo. We ran the whole way!

50 GLOBO: Good. Exercise is good for you. Are you ready to go to Ireland?

51 SANDY: Ready, Globo.

52 GLOBO: Tray?

53 TRAY: Ready, Globo.

54 FX. GLOBO TRAVEL SOUND. :05. CROSS FADE TO 55

55 TRANSITION MUSIC :10. FADE OUT

56 FX. MAGICAL SOUND. GLOBO ARRIVING :02

Ah now, that's because St. Patrick is the (big announcement) PATRON SAINT of the Irish.

The what? The patron saint? what's that?

Patron saint...well now, let's see. In some churches, a person who has been especially good...holy...in life is called a SAINT after death... A patron saint is a saint who pronounces himself...or herself a guardian over a whole group of people...or animals...And St. Patrick is the saint who watches over...takes care of if you like the Irish people...See?

Sounds sort of spooky to me

I think it sounds pretty COOL!

Spooky? Cool? Hmm...why don't we go to Ireland and see what the folks there think? You want to do that?

Wow! First hand information for my report. Yeah, I want to go.

Warning...it's often cold in Ireland—even at this time of the year. You two'd better go grab yourselves some sweaters before we go. *(calling to them as they walk away)* But don't dawdle...we don't have a lot of time. We've got to get you back here to finish that report.

(to radio listeners) O.K. Now they're gone, I can talk to you REAL Culturoids out there. You know the drill—I can't get these two earthlings back home after their great adventure unless you guys can answer today's three BIG questions about the place we're going to visit. Listen up then, these are the three things you have to find out today:

Number 1: Ireland has a nickname. What is it? Number 2: Why do people kiss this thing called The Blarney Stone? and Number 3: The Irish claim that St. Patrick did something pretty special. What is it that St. Patrick is believed to have done?

That's it, Culturoids. We're depending on you. Without those three pieces of information from you, Sandy and Tray and I are stuck in Never-Never Land for ever-ever. SO: What's Ireland's nickname? Why do the Irish kiss the Blarney Stone? What did St. Patrick do? Look out, the earthlings are coming back.

(Calling to Tray and Sandy) Hurry up, you two. Let's get going.

(fading in, breathless) We ARE hurrying Globo. We ran the whole way.

I should think so. Exercise is good for the young! So, ready to go to Ireland?

Ready, Globo.

Tray?

(big performance) R E A D Y!

- 57 GLOBO: Welcome to Ireland, the Emerald Isle. Welcome to Ireland, the Emerald Isle.
- 58 SANDY: Emerald Isle? What does that mean? Emerald Isle? I don't see any emeralds, or diamonds for that matter.
- 59 GLOBO: The Emerald Isle is sort of a nickname for Ireland. Isle means island, and emerald is a shade of green. So, Emerald Isle means the green island. People wear green on St. Patrick's Day in remembrance of the Emerald Isle. The Emerald Isle is a sort of nickname for Ireland. Isle means island, and emerald means green like the emerald gemstone. So... Emerald Isle means "gem of a green island" People wear green on St. Patrick's Day to remind them of the beauty of the island of Ireland.
- 60 TRAY: That's why people wear green! Because Ireland's nickname is The Emerald Isle. Oh, so that's why people wear green, because Ireland's nickname is The Emerald Isle.
- 61 SANDY: That's good to know. I'll have to remember that for my report. And that's going in my report.
- 62 TRAY: Globo, look over there ... a castle! Hey, Globo, look over there. It looks like a castle!
- 63 GLOBO: That's Blarney Castle, and that's where we're going next. Why don't you two run up and get a closer look. I'll catch up later. That's Blarney Castle. That's where we're going. It's a pretty steep climb up there. You two run on ahead ... I'll catch up with you.
- 64 *(to radio listeners)* O.K. We're alone, Culturoids. We just found out that Ireland has a nickname, the Emerald Isle. *(to radio listeners)* O.K. Culturoids, you got that I hope...the answer to our first BIG question. Ireland has a nickname. The Emerald Isle. That's one of the three things you have to know to help me get home.
- 65 GLOBO: That's one of the things I need you to remember so that we can all get home. Tell me, Culturoids, what is Ireland's nickname? So, just checking. Culturoids. Tell me: What is Ireland's nickname?
- 66 PSR :05
- 67 GLOBO: The Emerald Isle. Right! Remember that. Ireland's nickname is The Emerald Isle. *(Whispering)* We're getting close to Tray and Sandy. Remember, the Emerald Isle. The Emerald Isle. Right. Ireland's nickname is the Emerald Isle. Hey, you Culturoids are pretty smart. Watch it, we're catching up with those earthlings again.
- 68 TRAY: Globo, are we going to go inside the castle? Can we go inside the castle, Globo?
- 69 GLOBO: Of course, Tray. We have to go into the castle and go all the way to the top of that tower, so that we can kiss the Blarney Stone. Of course, Tray. We're not only going to go inside the castle, we're going to go all the way to the top of that tower...so we can ...kiss the Blarney Stone!
- 70 SANDY: Kiss a stone! Yuck! Why would we want to do that? Kiss a stone! YUCK! Why would we want to do that?
- 71 GLOBO: Because, according to Irish folklore, the Blarney Stone is very special, and it gives the gift of Blarney to anyone who kisses it. Because...according to Irish folk-lore, the Blarney Stone is very special, and anyone who kisses it... gets the gift of the Blarney!
- 72 TRAY: Blarney? What's Blarney? What sort of a gift is that... the gift of the Blarney?
- 73 GLOBO: Blarney is smooth talk, like flattery used to talk people into things. Ah and begorrah...Blarney is smooth talk...like flattery..that'll talk people into things—even things they don't want to do.
- 74 TRAY: So, if I had this gift of Blamey, I might be able to talk my Mom into letting me stay up past my bedtime? That's worth kissing some old rock. You mean, if I had this gift...of the Blarney...I might be able to talk my Mom into letting me stay up past my bed-time. Hey neat, that's worth kissing some old stone. Let's go.
- 75 SANDY: Yeah, maybe I can talk my teacher into believing that my report is the best in the class. Yeah, maybe I can talk my teacher into believing that me report's the best in the class. It's worth a try. Take me to the Blarney Stone.
- 76 GLOBO: Okay, you two, run up to the top of the tower. I'll be right behind you. O.K. O.K. Since you're in such a rush, you can RUN all the way to the top of the tower. I'll be right behind you.

- 77 (to radio listeners) Culturoids—Sandy and Tray are going to kiss the Blarney Stone to get the gift of Blarney, so that they can be smooth talkers. People kiss the Blarney Stone to get the gift of Blarney. That's one of the things you Culturoids have to remember for me. Tell me, Culturoids, Why do people kiss the Blarney Stone?
- (to radio listeners) Now then, Culturoids, can you believe it? Sandy and Tray are going to kiss the Blarney Stone so they can have the gift of the Blarney, and be able to smooth talk their way through life. That, I trust you recall, is another of the important points you're expected to remember today. Irish people believe that if you kiss the Blarney Stone, you'll get...the gift of the Blarney. Got it? O.K. Then tell me, what do people believe they get when they kiss the Blarney Stone?
- 78 PSR :05
- 79 GLOBO: To get the gift of Blarney. Right! People kiss the Blarney Stone to get the gift of Blarney. Remember that, and let's go find Tray and Sandy.
- The gift of the Blarney! You got it ... the answer, that is, not the gift of the Blarney. People kiss the Blarney Stone so they can get the gift of the Blarney. Crazy, huh or is it? I can see the earthlings are waiting to do it
- 80 FX. QUICK STRUM OF HARP :02
- 81 GLOBO: Ready to kiss the Blarney Stone?
- All right, earth...I mean Tray and Sandy, ready to kiss the Blarney Stone?
- 82 SANDY: Yeah.
- Yeah...you bet...
- 83 TRAY: Well, where is it?
- Well, where is it?
- 84 GLOBO: It's over the edge. You have to lie down and lean over the edge. I'll hold your feet. We're up really high, but you'll be fine. I won't let anything happen to you.
- It's over the edge of the wall. You have to lie down and lean...way over the edge. Don't worry, I'll hold your feet so you don't fall.
- TRAY: You mean, over there. But wait a minute...we're way up high.
- GLOBO: Don't worry, I won't let anything happen to you.
- 85 SANDY: I'll do it. I'll go first. I'm the older anyway, a whole two and a half months older.
- I'll do it. I'll go first. I'm older anyway. A whole two and a half months older.
- 86 GLOBO: O.K. Sandy, you first. Ready? (PAUSE) Now, that wasn't so bad, and now you'll have the gift of Blarney! Now you, Tray. (PAUSE) Now, you both have the gift of
- O.K., Sandy, you first. Ready...we go.
- SANDY: (OFF) Wowece....Uh...(NOISE OF KISS OFF)
- GLOBO: Now, that wasn't so bad was it? Your turn, Tray. Here we go.
- TRAY: ? Oh O.K. (OFF) Here goes. WOW! Wild! Stone, get this! (LOUD KISS)
- GLOBO: Great, now you both have the gift of the Blarney.
- 87 TRAY: What next? Any more stones for us to kiss? Maybe one that will give us a ton of gold?
- What next? Any more stones for us to kiss? How about one that will give us a ton of gold?
- 88 GLOBO: No, no more stones to kiss, but according to Irish legends, if you catch a leprechaun, he can reveal a buried crock of gold to you!
- No, no more stones to kiss, but according to Irish folklore, you can find a crock of gold, if you can first catch a leprechaun.
- 89 SANDY: Wow! Let's catch one. What is a leprechaun?
- Wow! Then let's catch one. But...er.. what IS a leprechaun?
- 90 GLOBO: A leprechaun is a sort of fairy in the form of a little old man. He even has magic powers. But I don't think we'll have the time to find one. We have to be going back soon, and Sandy has a few more things to find out before we go.
- A leprechaun is a sort of fairy, or elf, like a little old man...with magic powers. But, I'm sorry to say we won't have time to go looking for a leprechaun today. We have to be going home soon, and Sandy has a few more things to find out before we go.
- 91 SANDY: I do?
- I do?
- 92 GLOBO: Of course, silly! You have to do a report on St. Patrick's Day, so shouldn't you know what St. Patrick did?
- Of course you do. You have to report on St. Patrick's Day, right? So shouldn't you know what St. Patrick did that was so good?
- 93 SANDY: He is the patron saint of Ireland.
- You said he was the patron saint of Ireland.
- 99 GLOBO: Yes. St. Patrick is the patron saint of Ireland. He is also important in Irish folklore.
- Yes, St. Patrick IS the patron saint of Ireland. He's also a pretty important person in Irish folklore.

- 95 TRAY: More Irish folklore. The Irish have a lot of myths and legends and stuff. What did St. Patrick do? More Irish folklore. The Irish sure have a lot of myths and legends and stuff. don't they. So, O.K. what DID St. Patrick do?
- 96 GLOBO: The Irish say that he drove ALL the snakes out of Ireland. The Irish say that he drove all the snakes out of Ireland.
- 97 TRAY: Is that true? Is that true?
- 98 GLOBO: Have you seen any snakes? Have you seen any snakes while we've been here?
- 99 TRAY: No. No.
- 100 GLOBO: Neither have I. We have to go now. You and Sandy run down to where we arrived. I'll be right behind you. Neither have I, so I guess it's true. O.K. we have to go now. You and Sandy run down to our take-off spot. I'll be right there.
- 101 SANDY & TRAY: *(fading off)* O.K. Globo. *(fading off)* O.K. Globo.
- 102 GLOBO: *(to radio audience)* Culturoids, I just told Tray and Sandy the answer to the third question. The Irish say that St. Patrick drove ALL the snakes out of Ireland. Tell me, Culturoids, what do the Irish say that St. Patrick did? *(to radio audience)* So. Culturoids, I hope you heard me give the earthlings the answer to our third BIG question ...about how the Irish say that St. Patrick was a great guy because he drove all the snakes out of Ireland. All right, try this. Tell me, Culturoids, what is it the Irish say St. Patrick did?
- 103 PSR :05 PSR :05
- 104 GLOBO: Drove all the snakes out of Ireland. Right. The Irish say that St. Patrick drove all the snakes out of Ireland. Keep that in mind because we're coming to the end of our adventure, and if I'm going to get Tray and Sandy home, you Culturoids will have to answer the three questions. I'd better go get Tray and Sandy. It's time to go. Drove all the snakes out of Ireland. Right. According to the Irish, their patron saint, St. Patrick was the one who drove ALL the snakes out of Ireland. How about that? That's important answer Number 3. I'm relying on you to recall the answers to those three questions, so I can get these earthlings back home. Talking of which... it's time we got under way.
- 105 FX. QUICK STRUM OF HARP :02
- 106 GLOBO: Come on Tray and Sandy, it's time to go home. Ready? Come on Tray and Sandy. Time to go home. Ready?
- 107 SANDY & TRAY: Yes. Yes
- 108 GLOBO: Then, we're off again! Then we're off again!
- 109 FX. GLOBO TRAVEL SOUND :03. CROSS FADE TO MUSIC
- 110 TRANSITION MUSIC :05. FADE OUT
- 111 GLOBO: *(to radio listeners)* Culturoids, Tray and Sandy have fallen asleep. We've all had quite an adventure, and it's been a long trip home. *(to radio listeners)* Culturoids, as usual Tray and Sandy have fallen asleep. They always do after an exciting adventure. But, perhaps it's just as well because now you have to help me get them home. It's time now for the BIG THREE questions.
- Now you have to help me. I'm going to ask the three questions, and you have to tell me the answers, or I may never get Tray and Sandy back. I sure hope you know the answers.
- I'll just bet you remember the answers to everyone of them. I sure hope you do because Sandy and Tray want to get home...and I want to get something to eat.
- 112 The first question. Culturoids, what is Ireland's nickname? So, without further ado, here's the first question: Tell me, Culturoids, what is Ireland's nickname?
- 113 PSR :03 PSR :03
- 114 GLOBO: The Emerald Isle! Yes! Only two more questions and Tray and Sandy will be home. Here's question Number 2: What do people think they will get if they kiss the Blarney Stone? The Emerald Isle. That's it. Great. Only two more questions and Tray and Sandy will be home. Here's question Number 2: What do people think they will get if they kiss the Blarney Stone?
- 115 PSR :05 PSR :03

116 GLOBO: To get the gift of Blarney. You Culturoids are really good at this. Just one more question and we'll be home. Here's the third question. What do the Irish say St. Patrick did?

The gift of Blarney. That's it. They think it will make smooth talkers out of them. All righty...here's the final question. Number 3: What do the Irish say that St. Patrick did?

117 PSR :05

PSR :03

118 GLOBO: Drove ALL the snakes out of Ireland. Great job, Culturoids. Thanks. (yelling) Wake up Tray and Sandy. We're back!

Drove ALL the snakes out of Ireland. Great job, Culturoids. So many of you got all the questions right that we've made it home. (Loudly to Tray and Sandy) Wake up, Tray and Sandy. We're back.

119 FX. SOUNDS OF CHILDREN YAWNING AND STRETCHING

120 GLOBO: Did you have fun?

Well, was it all fun?

121 TRAY: Yeah, that was fun.

Yeah, that WAS fun.

122 SANDY: Thanks, Globo, that was COOL! And now I know lots of things about St. Patrick and Ireland for my report.

Thanks, Globo, that was COOL! I've got lots of good stuff for my St. Patrick's Day report now.

123 GLOBO: I like to learn about other cultures, people, and places. It's always an adventure.

I like finding out about other cultures and people and places. It's always an adventure.

124 TRAY: I like it too.

I like it, too!

125 GLOBO: Of course you do. All Culturoids like to work to understand people and cultures.

Of course you do, you're a Culturoid. All Culturoids like knowing about and understanding other cultures and other people.

126 TRAY: When can we go on another adventure?

When can we go on another adventure?

127 GLOBO: I'll come back and take you for another adventure if you promise to live by the Culturoid pledge.

I'll promise to take you on another cultural adventure if you'll promise to remember and live by the Culturoid Pledge.

128 SANDY: I do.

I promise.

129 TRAY: I do, too.

I do, too.

130 GLOBO: Then, let's say the Culturoid Pledge together. (*whispering to audience*) You, too Culturoids, we'll all say it together.

Then let's repeat the culturoid pledge together. (*whispering to radio audience*) You too, Culturoids. We'll all pledge together. Ready!

131 GLOBO,
SANDY,
& TRAY: I pledge to work
to understand
People and cultures
All over our land.

I pledge to work
To understand
People and cultures
All over our land.

132 GLOBO: Good-bye, Tray! Good-bye, Sandy. (*Whispering to radio listeners*)
Good-bye everyone!

Good-bye, Tray! Good-bye, Sandy!
(*whispering to radio listeners*)
Good-bye everyone!

133 SANDY
& TRAY: Bye!

Bye!

134 THEME MUSIC UP. STRONG TO FINISH



PROGRAM SYNOPSIS: GUY TALK

Writers: Christine Bailey, Rebecca Kalin, Mitch Kirby

Program 1: Sex and Health

Purpose: To teach young men the causal relationship between sexual activity and sexually transmitted diseases, and to educate them to use condoms for the prevention of sexually transmitted diseases.

Objectives: *The audience will know:*
· To have sexual relations is to incur health risks which often require medical attention.
· The use of condoms helps prevent sexually transmitted disease (STD.)
· Some common sexually transmitted diseases have recognizable symptoms.

The audience will
· Use condoms to prevent the likelihood of sexually transmitted disease.
· Communicate any suspicion of sexually transmitted disease, and follow up with a visit to the health worker.

The audience will believe
· The use of condoms can help prevent sexually transmitted disease.

Story Line: After sharing a soda with a classmate, Scott imagines that he has contracted a sexually transmitted disease. An STD informational pamphlet convinces him that death is imminent. He and Brian decide to speak to Brian's grandfather about mortality.

While dispelling their fears, Brian's grandfather helps the boys understand the connection between sex and health. Advising them to "tap the cap" (wear a condom), he explains STDs to them. Scott goes home relieved to know that he will live to see another day.

Program 2: Consequences of Irresponsible Sexual Activity

Purpose: To communicate the serious consequences of careless sexual behavior, and to enumerate some of the responsibilities and life changes of early fatherhood.

Objectives: *The audience will know*
· Having sex without the use of birth control, specifically condoms, can lead to pregnancy and disease.
· Teenage fatherhood involves emotional and financial sacrifices.

The audience will
· Use birth control, particularly condoms, to prevent pregnancy, and to postpone fatherhood.

The audience will believe
· Fatherhood is a serious commitment that should be undertaken only when one is emotionally and financially mature.

Story Line: Scott and Brian have a good laugh after a particularly dull sex education class. Overhearing them, Brian's older brother, Jim, explains—and exemplifies—the responsibilities of teenage fatherhood. He also impresses them with the relevancy of the content of the "sex ed." course. Having felt the full impact of Jim's words, Scott leaves, regretting the carelessness of his sexual activity with his girl friend, Shana.

Program 3: The Importance of Communication

Purpose: To educate young boys on the importance of communication in the prevention of pregnancy and disease; to persuade them to talk with one another, as well as seek assistance and advice from others.

Objectives: *The audience will know*
 Communication between partners can prevent pregnancy and disease.
 Communication with an adult can help clear up misconceptions regarding both sex and disease.

The audience will
 Talk to partners about sex, birth control, and disease.
 Seek help and advice from informed counselors, family members, friends, and other adults regarding these issues.

The audience will believe
 Communication facilitates an understanding of sex, disease, and sex related issues.
 Communication is important between partners in preventing pregnancy and disease.
 Adults or authorities can be a source of support and information.

Story Line: Now that Scott has realized the possible repercussion of having "careless sex", he arrives at Shana's house to talk to her about it. Shana and Scott talk about the importance of birth control and avoiding pregnancy. Concerned that the worst has already happened, they convince themselves that Shana is already pregnant. Together, they decide that Shana will seek help from a family planning clinic.

Program 4: Contraceptive Options

Purpose: To teach young men the importance of using birth control, especially condoms, in the prevention of sexually transmitted disease and pregnancy.

Objectives: *The audience will know*
 The condom is important alone, and sometimes in combination with other forms of birth control
 Abstinence is a 100% effective means of birth control.
 Withdrawal is an ineffective means of birth control.
 Access to condoms is easy and inexpensive.

The audience will
 Use condoms as both a primary and back-up birth control method.

The audience will believe
 The practice of using condoms is important in the prevention of pregnancy and disease.

Story Line: On the basketball court, Scott and Brian talk about sex. Scott's more casual attitude contrasts with Brian's more cautious attitude. Scott tells Brian that Shana is "cool", that is "not pregnant". Brian wants Scott to act more responsibly with Shana. Shana tells Scott about her visit to the family planning clinic. Although she has now started taking birth control pills, she has been advised that Scott should use a condom as well.

Program 5: Realities of Fatherhood

Purpose: To educate teenage boys about the legal, financial, and emotional responsibilities of fatherhood; and the emotional rewards resulting from responsible fathering. The program will persuade teenage boys actively to postpone fatherhood until they are financially and emotionally mature.

Objectives: *The audience will know*
 Being a good father entails financial, personal, and emotional giving or sacrifice.
 When fatherhood is delayed, there is a better chance of supporting your child both financially and emotionally.

The audience will
 Postpone fatherhood until financially and emotionally capable of fulfilling the role.
 Conscientiously use condoms to prevent pregnancy.
 Become actively involved with their children (those who are already teenage fathers).

The audience will believe
 The presence of a father is of paramount importance to the growth and well-being of a child.
 A man can give his best to his child only when he is financially and emotionally strong enough to fill the role.

Story Line : Scott, Brian, Jim and Chris are at Grandpa's house helping with the gardening and other chores. When Jim has an accident, Grandpa must take him to the hospital, leaving Scott and Brian to watch Chris. Scott and Brian find that they don't know how to respond to Chris's questions, demands, and tantrums. They must cancel their evening plans with Shana and Bonnie because of Grandpa's and Jim's late return. Scott and Brian pay close attention to admire how Grandpa and Jim deal with Chris. Scott and Brian realize that they are not emotionally prepared to be fathers.

Program 6: Making the Right Choice

Purpose: To persuade teenage boys to avoid peer pressure and to make responsible choices about sexual relationships. To make them aware that the choices they make have consequences for their futures.

Objectives: *The audience will know*
 Long-lasting relationships involve far more than sex; they are built on care, compassion, and understanding over a period of time.

The audience will
 Not succumb to peer pressure of 'group think' attitudes about sexual relationships.
 Carefully consider the consequences of sexual behavior.

The audience will believe
 That responsible choice about sexual relationships is the best path from boyhood to manhood.

Story Line: Scott, Brian, and Grandpa are in the garage talking about cars. Grandpa invites Scott to go fishing the morning after Scott and Brian are going to a party. At the party, a young woman propositions Scott, and, overjoyed by the opportunity to "score", Scott leaves Brian and goes off with the woman to Miller's Pond. The next morning, while fishing, Scott confesses to Brian and Grandpa that he found himself unable to go to Miller's Pond with her. His commitment to Shana, and thoughts about Grandpa's stories of his wonderful, long-lasting relationship with Esther got the better of him. By the end of the program, Scott is fully aware of the importance of, and the responsibilities and commitment associated with his relationship with Shana.

THE FAMILY OF NUMBERS.

Grade 3. Lesson 23

Segment 3: CA. Song "Going to School"

Objective: To memorize the lyrics and music.

Script Writer: T. Murillo.

Time: 1:35

- 1 EVERYBODY: Hello Students!....
- 2 ELENA: (WITH GREAT ENTHUSIASM) We are ready to go.
- 3 DAVID: Yes students, we are ready to go because we are going to the beach.
- 5 SARA: While we are on the way, let's sing "Going to School".
- 6 DAVID: Let's clap to the song, Ready!
- 7 MUSIC SONG "GOING TO SCHOOL" (PRE-RECORDED) 1:20
- 8 FX. GONG TRANSITION TO NEXT SEGMENT
- 9 DAVID: (FULL OF EMOTION) We're here...
- 10 ELENA & LUIS:(VERY HAPPY) We're here....We're here.
Sara, may I eat a cheese sandwich?
- 11 SARA: Yes, but only one, it is not lunchtime.
- 12 ELENA: Sara, may I also?
- 13 SARA: All right, but only one...
- 14 LUIS: Let's eat now and then we can build sand castles....
- 15 ELENA: Sara, are you going to give us food only once?
- 16 SARA: I will think about it, why do you ask?
- 17 ELENA: Because one times one, is like saying one multiplied by one.
- 18 LUIS: And if I eat a sandwich twice, we would say mmm
(THINKING) two times one is like saying, what Sara?
- 19 SARA: Two multiplied by one. Students, two times
one...How much is that?
- 20 PSR: :03
- 21 DAVID: Two. Two times one is two. Then how much would two multiplied by one be?
- 22 PSR :03
- 23 SARA: Two. Two multiplied by one is two.
- 24 ELENA: If I have three friends, and each has one
sandwich, it the same as saying three times one, isn't it David?
- 25 DAVID: Correct. How much is three times one?
- 26 SARA: Somebody else can answer; what is three times one?
- 27 PSR :02
- 28 DAVID: Three; three times one is three.
- 29 SARA: And....What is three multiplied by one?
- 30 PSR :02

- 31 SARA: Three. Three multiplied by one is three.
- 32 DAVID: What is four times one?
- 33 PSR :02
- 34 SARA: Four. Four times one is four.
- 35 DAVID: And.....What is four multiplied by one?
- 36 PSR :02
- 37 SARA: Four. Four multiplied by one is four.
- 38 DAVID: What is five times one?
- 39 PSR :02
- 40 SARA: Five. And five multiplied by one?
- 41 PSR :02
- 42 DAVID: Five.
- 43 SARA: What is six times one?
- 44 PSR :02
- 45 DAVID: Six.....And six multiplied by one?
- 46 PSR :02
- 47 SARA: Six. Right.
- 48 LUIS: Hooray! I answered everything!
- 49 ELENA: (IN A COMPLAINING VOICE) Look where you're going, you've destroyed the sand castle.
- 50 SARA: Build another one, don't fight....
- 51 DAVID: But build it bigger!
- 52 EVERYBODY: Yes, yes (AD LIB).
- 53 MUSIC , SPECIAL TRANSITION TO IDENTIFY WORKING BOOK :10

Segment 5: AV.201.3 Vertical addition carrying 1 with 2-4 amounts of 2-3 columns.
Objective: Vertical sums carrying 1 with various amounts of 2-3 columns.
Script Writer: T. Murillo Time: 5:05

- 54 DAVID: Carry on building sand castles and we will work with the students.
- 55 SARA: Find an empty space in your work book.
- 56 DAVID: Let's write and do sums....remember: only write one number in each block.
- 57 SARA: Write twenty five...plus...
- 58 PSR :04
- 59 DAVID: Plus eighteen.
- 60 PSR :05
- 61 SARA: Don't underline, don't underline. Below eighteen write forty three.
- 62 PSR :03

- 63 DAVID: Now underline.....and add.
- 64 PSR :22
- 65 SARA: Tell me, how much is twenty five plus eighteen, plus forty three?
- 66 PSR :03
- 67 DAVID: Eighty six...twenty five plus eighteen, Plus forty three...eighty six.
- 68 SARA: Let's do another exercise...write forty three...plus...
- 69 PSR :04
- 70 DAVID: Twelve plus....
- 71 PSR :03
- 72 SARA: Thirteen plus....
- 73 PSR :03
- 74 DAVID: Twenty Four.
- 75 PSR :03
- 76 SARA: Now underline....and add.
- 77 PSR :22
- 78 DAVID: Now answer, how much is forty three, plus twelve, plus thirteen, plus twenty four?
- 79 PSR :03
- 80 SARA: Ninety two. Forty three plus twelve, plus thirteen, plus twenty four...Ninety two.
- 81 DAVID: Place your work book and pencil to one side on the desk.
- 82 ELENA: Sara, we want to play with you.
- 83 SARA: Let's do that children....

Mathematics, Third Grade, Lesson 23, Version 1,
Segment: 6 Physical Exercise "The Clock"
Objective: To Entertain.
Script Writer: Carlos Z. Time: 1:49

- 84 SARA: Students, stand up!
- 85 PSR :02
- 86 DAVID: Today we are going to play clock.... your arms will be the hands of the clock.
- 87 SARA: Your right arm is the hand with which you write, this right arm will be the clock's big hand.
- 88 DAVID: And your left arm will be the clock's small hand, so....ready!...
- 89 SARA: Arms up....touch your hands....arms higher and touch your hands...come on...everybody...now the clock shows twelve o'clock...
- 90 PSR :04
- 91 DAVID: What time is the clock showing?
- 92 PSR :02
- 93 SARA: Twelve o'clock.

94 DAVID: Now down with your arms...everybody arms down...and touch your hands...come on...do it...now the clock shows six thirty.

95 PSR :02

96 SARA: What time is the clock showing?

97 PSR :02

98 DAVID: Six thirty.

99 SARA: Now show twelve o'clock...both arms up.. come on...twelve o'clock...twelve o'clock.

100 PSR :02

101 DAVID: Show six thirty...both arms down...both arms down...six thirty...six thirty...

102 PSR :02

103 SARA: Twelve o'clock...

104 PSR :02

105 DAVID: Six thirty.

106 PSR :02

107 SARA: Twelve o'clock...

108 SARA: Students, sit down...

109 ELENA: (BREATHING DEEPLY) How wonderful the sea air is!...

110 LUIS: I like the air, the sun, the palm trees... mmm... mmm...I like everything.

111 SARA: And I know that you also like to count backwards.

112 ELENA: Yes we like it.

113 SARA: So let's do it...students, let's count backwards from thirty three...ready!

114 EVERYBODY: Thirty two....

115 MUSIC, STROKE OF A PIANO'S BLACK KEY.

116 EVERYBODY: Thirty one....

117 MUSIC, STROKE OF A PIANO'S BLACK KEY.

118 EVERYBODY: Thirty....

119 MUSIC, STROKE OF A PIANO'S BLACK KEY.

120 EVERYBODY: Twenty nine....

121 MUSIC, STROKE OF A PIANO'S BLACK KEY.

122 EVERYBODY: Twenty eight....

123 MUSIC, STROKE OF A PIANO'S BLACK KEY.

124 EVERYBODY: Twenty seven....

125 MUSIC, STROKE OF A PIANO'S BLACK KEY.

126 EVERYBODY: Twenty six....

127 MUSIC, STROKE OF A PIANO'S BLACK KEY.

128 EVERYBODY: Twenty five...

129 MUSICAL TRANSITION TO NEXT SEGMENT

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DEMONSTRATION TAPES

American University School of Communication produced the following taped programs:

Pre School Program

Science Stuff

Proffessor Whiz Bang's Science Show

Radio Science

Scarcity City

American University's team comprised:

Direction:

Dr. John Doolittle

Ms. Kim Gerson

Acting:

Peter Chewing

Martha LaCrosse

Alex LaGory

Joseph Martin

Jack Orwant

Tony San Filippo

Hanna Wolfson

Allan Kulakow

Music:

Joey Phillips

Technical:

Robert Simms

"Happy and Healthy" and "Planet Hearth" were produced by Interlock Media.

The Radio Language Arts Project tapes were produced by Open Learning Systems Education Trust.

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