

A. (If your child cannot suggest anything, then you finish the story): Your child's name said, "Just wiggle it **LIKE THIS**, and it will come out." They boys wiggled and wiggled, and sure enough, their feet came out of the hole and **your child's name** saved the day.

They both said, "Thank you **your child's name**. We don't know what we'd do without you!"

And everyone went about their business, whistling **LIKE THIS**.

B. (if your child suggest something, then you say):

They both said, "Thank you **your child's name**. We don't know what we'd do without you!"

And everyone went about their business, whistling **LIKE THIS**.



Luke suggested, "Hey, you lean on my shoulder, uh, probably the right shoulder, that's **THIS ONE**, I think, and I'll try to lift your foot."

Ole Sloppincabbage agreed to try Luke's idea. Ole Sloppincabbage leaned on Luke's shoulder, the right one, and Luke tugged at Ole Sloppincabbage's foot. But nothing happened.

Luke moved closer to Ole Sloppincabbage and got a better grip on the leg, and gave it a BIG tug. Nothing.

Ole Sloppincabbage moved a little so that Luke could get even closer.

Luke looked at Ole Sloppincabbage. Ole Sloppincabbage looked at Luke. Bessy looked at both of the boys. Luke then closed his eyes and gave the biggest, tuggiest tug that he ever tugged anywhere. But...he slipped and his foot went right into the hole where Ole Sloppincabbage's foot was stuck. And it got stuck there too.

"Now what is we gonna do? said Ole Sloppincabbage.

Bessy then had an idea! "What if we ask *your child's name*? He/She always helps us!"

Just then *your child's name* came walking by. He/She said, "Just what seems to be the problem, boys?"

"We is stuck," said Ole Sloppincabbage.

"We is stuck," said Luke.

"I just said that," said Ole Sloppincabbage.

"Oh, I forgot," said Luke, ever his forgetful self.

"Luke, you is soooooo stupid..." Ole Sloppincabbage was hoping that *your child's name* could come up with a good idea.

Sure enough. *Your child's name* said... *(here, you ask your child to suggest a way to get the boys out of the hole. Any suggestion even vaguely feasible, should work.)*

But then Bessy Fewclothes came round the corner with her new hat on her head. It was red with blue flowers and some frizzley drizzley things sticking out of the top. It was real pretty, but funny looking.

Bessy stopped to look at her reflection in the mirror of the Tree Sap Furniture Store.

Benny called out to Bessy, "Hey, Bessy, come over here and help us out for a second."

Bessy turned her head away from the mirror, but not before she could give a little wink of her eye. She saw her friends, Luke, Ole Sloppincabbage and Benny and though they were just having fun. She giggled, sorta *LIKE THIS*, and went over to see them.

Ole Sloppincabbage said, "Hi Bessy. I'm stuck. "

Bessy said, "How do you mean that?"

Ole Sloppincabbage said, "Can you see my foot?"

Bessy said, "Sure can. It's over there. I knew that without even looking."

But what about the other one?

Bessy said, " What other one?"

Ole Sloppincabbage said, "Ah hah! You can't see it. Because it's stuck, you can't see it. The stuck means it's in a hole, so you can't see it. If it gets out of the hole, you could see it. Get it?"

Bessy replied, "Then get it out."

Ole Sloppincabbage looked at Luke. Luke looked back at Ole Sloppincabbage. Luke looked at Benny. Then Luke looked at Bessy. Then Luke looked at Mr. Strabinsky...

"Stop that!" said Ole Sloppincabbage.

Luke said, "Oh, well, I was just looking."

Just then, Luke got an idea. His ideas aren't always the best, but Ole Sloppincabbage was beginning to get a cramp in his leg, so he decided to listen.

Luke stopped his whistling and looked up. There was Ole Sloppin' Cabbage, stuck in the hole. Luke had bumped into him and that's why Luke couldn't walk any more. Ole Sloppincabbage just looked at Luke and made a face. **LIKE THIS**. Or maybe it was **LIKE THIS**, but anyway it was a face, and a funny one at that.

"Are you gonna help me outa this, or what?" said Ole Sloppincabbage.

Luke scratched his head. Then he scratched Mr. Strabinsky's head. Then Mr. Strabinsky scratched Luke's head. Then Luke and Mr. Strabinsky both scratched Ole Sloppincabbage's head. **LIKE THIS**.

"Now stop that. I don't have an itch. I have a stuck foot!" Ole Sloppincabbage was beginning to sound like he was getting tired of being stuck in a hole.

Luke asked, "How do you get unstuck there?"

Ole Sloppincabbage said, "I don't know. If I knew that, I'd be out of the hole by now.

Luke replied, "Oh, I forgot." And he went back to whistling and walked around Ole Sloppincabbage to continue his walk.

"Luke! Where do you think you're going?" Ole Sloppincabbage was getting real angry now. And his face looked a lot **LIKE THIS**. "Come back here and help me out of here!"

Just then, Benny Bedpost came around the corner and saw Luke and Ole Sloppincabbage.

He let out a real loud laugh, like a donkey, really, **LIKE THIS**. "Hey, how did you get your foot stuck in there?"

Ole Sloppincabbage said, "Cause I walked into it."

Benny said, "You need help and I'm just the guy to help you. All's I need is a big ole rope. You got a big ole rope?"

Luke said, "Nope. Nope. Nope to the rope." Luke forgot that he had a leash and a leash could be like a rope. Actualutely, Ole Sloppincabbage forgot that too. More actualutely, so did Benny.

Ole Slopincabbage gets his foot stuck in a hole.



It seems...

Ole Slopincabbage had been walking his dog, Mr. Strabinsky, and wasn't watching where he was going.

Mr. Strabinsky was pretty well thinking about a bone and about sniffing, and nothing else.

Ole Slopincabbage was thinking about...well, he wasn't really thinking about anything in particular. So he got his foot stuck in a hole.

It wasn't a very deep hole. Only **ABOUT THIS DEEP**, but he got stuck.

He wasn't scared or anything, just stuck.

Mr. Strabinsky wanted to run, but his leash was tightly wound round Ole Slopincabbage's hand, and that hand wasn't going anywhere.

Then along came Luke. He was whistling. **LIKE THIS**. And, as usual, paying no attention to where he was going.

Then he couldn't go any further. He stopped right there and couldn't go. Something was in the way. The sidewalk kept going and going, cause he always walked there, but now it seemed to stop, or at least it seemed that way...

Helpful Hints:

1. Reading the stories to your children, or sharing the reading with them can involve some fun interaction. When you see the bold words, **LIKE THIS**, if you are comfortable doing so, you have the opportunity to physically show what is being described, and the child also has the opportunity to join you, either with the same movement, or whatever the child prefers. Occasionally you will see another phrase in capital letters and bold, so it's great idea to look over the story before reading it to your child, to see what you are comfortable with.

For instance: "Luke touched his nose **LIKE THIS**." In this case, you have the option to touch your nose in whatever way you prefer, and you can interact with the child about this, either both touching noses, or however you prefer, depending on your comfort. If you are not comfortable with acting out these simple things, you can omit the **LIKE THIS**, and go on with the story.

2. The interaction at the end of most of the stories contains two options. One is driven by the child's suggestion, and the other is not dependent on a "correct" answer by the child. This enhances self-esteem either way it comes out. It is helpful to look at the end of the story before reading it to your child, so you can be ready for either option. It's easy, but it helps to be prepared.

3. And above all, each time the story is read, you have the option to repeat what you did before, or do things completely differently, including the ending. It's fun, and it provides some real interaction.

Gary Young is President of the Publishers Association of Los Angeles, Director of Professional Development for the Independent Writers of Southern California, the Executive Director of the Lifetime Achievement Foundation, and Vice-chair for the Alliance for Los Angeles Playwrights.

His plays have been produced and performed at the Kennedy Center, Lincoln Center, the White House, the Smithsonian, and throughout the US and Europe. His play, *Interruptions: a life, a death, pizza, dancing, and Murphy's Law* premiered at the Kennedy Center, with a West Coast premier and three month run in Hollywood.

His commercially successful book, co-written with his wife, Kathy, *Loss and Found: Surviving the Loss of a Young Partner*, is recommended for college programs through the doctoral level, and is presented in seminars throughout the country. One of his newest plays, *On Hold: The MYTH of Male Maturity*, opens soon in Hollywood, with a book to follow.

He was one of the organizers of the National Very Special Arts Festival under Jean Kennedy Smith, at the Kennedy Center. He has produced programs by, with, and for disabled populations, even forming a mime troupe including some disabled people.

He produced, wrote, directed and acted in the acclaimed, award-winning children's theatre, Archaesus Productions, throughout the 70's and 80's, with international performances of original works, including performing arenas such as Lincoln Center, Kennedy Center, Smithsonian, the White House, the International Festival of the Child in Yugoslavia, Wolf Trap, and residencies throughout the country.

It seems... has an energetic marketing plan, based on years of experience. Gary Young is completely comfortable in front of people in person or in the media.



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It seems...

by Gary Young

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INTERACTIVE MODES:

1. Read aloud

*2. Specific portions are meant to be **acted out** by the parent and child, but are written in such a way that the story can complete if the parent or child are not comfortable doing so.*

*3. Solving the problem in the book. The narrative provides for a **solution by the listener**. If no solution comes, or if it is a solution that does not work, the narrative handles this in a positive way to insure a good outcome.*

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Gary Young

artsy12@earthlink.net

(818) 222-5554

PO Box 8728

Calabasas, CA 91372

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