

Chapter 1 : An Interview with Harry the Tarantula - Lexile® Find a Book | MetaMetrics Inc.

The story is an interview of Harry the tarantula and gives children a great view of life from the tarantula's perspective. I learned about how tarantulas protect themselves from predators. Read more.

The March of the Tarantulas: It was an iron one, and his wife had hold of the handle. I know the party line about Our Friends, the Spiders: Do they blow up pictures of the damn things on a copier and paste them onto a desert background? The newly hatched wasps would then eat the living spider from the inside out, a practice which has inspired several horror stories. There were also stories about large spiders snaring mice, snakes, and even fish. For example, the Hon. Evans of Batavia, N. Perhaps a bit of a tall tale. There were many reports of people killed by spider bites. But for real arachnid horror you would have to turn to fiction: James all spring to mind. Still, some authors rose to the occasion, such as Col. Percy Fawcett, the South American explorer, who wrote of the apazauca spider , a giant black tarantula the size of a dinner plate that left its victims blackened from the poison. The first one I ever saw in Nassau was when I had been at Waterloo about a month, and was having the bushes cleared away from the house. Some of the colored boys were at work in the flower garden, and one morning they made a grand dash for the front piazza. They all looked well frightened, and I asked them what was the matter. We all went out to kill him armed with hoes, rakes, brooms, and all the long-handled implements we could find, as well as a wagon-load or so of good-sized stones. He sat among the grass and weeds, easily seen and watched on account of his intense blackness, and did not offer to move. None of the boys would go within eight or ten feet of him, because it was commonly believed that tarantulas can and do spring a long distance, being well supplied with muscular and hairy legs for that purpose. I think, however, that this is a mistake. I have seen a great many of them and never yet have seen one jump or make any movement beyond a slow, crawling walk. At any rate we all kept at a respectful distance from this fellow and pelted him with rocks. The first shot must have hurt him, for he made no effort to get away, and in a minute or two he was pounded into a jelly—a nasty, hairy, black jelly that no one would care to touch. When he was used up beyond all danger of resuscitation we cut him to pieces with the hoes and threw him over the wall. He was not a very large one for a tarantula—perhaps about four inches long and three inches broad. The hairy black legs make them more obnoxious and disgusting than they otherwise would be. The largest tarantula I ever saw paid me a visit one evening and walked into the parlor without waiting to be announced. Several Nassau gentlemen were spending the evening with me, and we were talking and thinking about anything but spiders, when somebody exclaimed: Everybody jumped back two or three feet, for the beast was right in our midst. His legs looked a thick as the neck of a small bottle, and they were covered with coal-black hairs, some of which were more than an inch long. Fortunately I was following a Nassau custom at that time of leaving the floors uncarpeted, and we had no trouble to see him against the light-colored boards. There was immediately a rush for walking-sticks and umbrellas to fight him with, but one gentleman, with great presence of mind, picked up a large ottoman that stood near and threw it at him. He was soft, and the ottoman left nothing of him but a big spot on the floor, larger than the rim of a hat, and a little heap of black hair and legs. He was too badly used up to be kept for a curiosity, so we pitched him out and went on with the conversation. The Nassau gentleman did not consider him a particularly large one, but he was much larger than any I ever saw in Arkansas or anywhere else, and I have never seen as large a specimen in Nassau since. Cincinnati [OH] Enquirer 9 May A bunch of bananas was the cliché venue for giant spiders. A woman customer who had just entered the place was so alarmed at the terrible aspect of the creature that she became hysterical and shrieked at the top of her voice. Immediately the tarantula jumped six feet in her direction, clearing a stove in transit and clinging to the dress of the distracted lady. Then there was trouble. The tarantula seemed bent on reaching the face of its victim, and was making good progress in that direction when a venturesome customer with a paddle knocked it loose and started it on a new tour of hostility. The woman who had been originally attacked was thrown into such paroxysms of fright that it required the combined efforts of half a dozen people to calm her. Meantime the tarantula was being chased from one end of the store to the other. When hard pressed it took refuge behind cracker boxes and other store furniture. At such moments as the chase became lax, the

tarantula became aggressor and put his assailants to flight. After fifteen minutes of strenuous work, the tarantula was placed hors du combat by a well-directed blow from a slat. The insect was poked into a fruit jar and it is now on exhibition. Julia Pierce and her daughter, who are well to do and live in a fine old house in Southport, Me. All efforts have failed to drive the pests out. Some days ago 10 pounds of brimstone were burned in one room, but the next day more than live spiders were killed in that room. Pierce and her daughter have had to leave the house for the time and fear it will have to be burned to give place to one that will be habitable. Monstrous spiders, of a dark green hue, have appeared in Nemaha County. They are so large that they prey on chickens, killing the fowls in most cases. In many ways they resemble the tarantula. New York, June The Jersey mosquito has been dethroned by a species of black spider which is now running rampant in that state and whose victims during the past fortnight are numbered by the score. In three instances the depredations of the insect have been attended with serious results. Fort of Camden, while lying on his bed felt a tingling pain in the foot and looking down, saw a huge spider. Within a few hours his entire leg had swollen to an enormous size, and it was only after a confinement of a week that he was able to leave his house. A similar case was that of C. Folwell of the same city, who was bitten on the temple. For several days he carried around a swelling the size of a baseball and was deprived of the use of his right eye Harry Linn of Williamstown was bitten on the hand, and the pain became so intense that he was thrown into nervous prostration, from which he has not yet recovered. The other cases are so numerous that considerable alarm is felt lest the state should be afflicted with a veritable plague of spiders. Anthony, a farmer who lives near the Kentucky-Tennessee line, discovered a new species of spider while at work in his garden, and the insect, which has been seen by many, surpasses anything of the kind ever seen in that section. Anthony says the discovery of the spider was made through the shrill chirping of a bird. The spider was some two inches in length, coal black, with green velvet spots on its body. The web in which it lives was some three feet in diameter, and the thread composing it was as strong as silk thread. The spider was captured, although allowed to live, and was sent to an expert to be examined. Aberdeen [WY] Herald 25 November The main point of contact was in the side of the Mouse, where the spider has his hold, and was slowly but firmly advancing, in the deadly purpose of gaining his den, with his terrified and screaming victim, which the humane inference of the observer obliged him to relinquish. The explanation concerning this singular circumstance is that the mouse was accustomed, when on a predatory excursion, to emerge from a hole under the bench and pass into an inner room. The spider laid a trap in its path, it is conjectured, and yesterday morning as the mouse was making its accustomed daily rounds it was caught, in the net and held, the spider taking up a position on its tail. Although the mouse hung suspended, dead weight, the thread did not give way, and there it hung helpless between heaven and earth. At night the carpenter closed up his shop, but the spider was still at work, and had completed about an inch in the elevation. He had hired someone to capture three tarantulas to take back to the Zoological Gardens in London. Then I offered them bits of fresh-killed raw beef, which they seemed to suck; and then, as if this had whetted its appetite, to my great disgust one killed the other two, and sucked them till only the dry shells were left of them, bloating itself out visibly in the process. When it began to get cold I filled up the box with hay, under which it retired and went to sleep and in that condition was forwarded by rail from Southampton to the Zoological Gardens in London, where I next saw it in a splendid glass cage, labelled with a Latin name several inches in length, and composed expressly for it. At first it used to drain them of blood as vigorously as it had served its late companions, but after a bit it got to know that there were more in the larder, and that it could have as many as it wanted, so it would cut out the top of the head with its sharp nippers, suck the brains and leave the rest. From this there can be no doubt that it is quite capable of preying upon humming birds as it is reported to do in its native land; but its ordinary food more probably consists of insects, since the web which it spun in its cage always on the ground was not strong enough to catch anything heavier than big cockroaches. Of these it devoured a great number. Something that struck me in looking at spider stories is that while there were many reports of people dying or being injured by spider bites, there was a small, but persistent set of people said to have swallowed spiders and either becoming seriously ill or dying. Peter Pardie met with a most peculiar and almost fatal accident yesterday. She arose before daylight to get a drink of water. In drinking she swallowed a small black water spider that had dropped into the bucket during

the night. She felt the insect going down her throat, but did not know what it was. In an hour or two she became nauseated and threw up the spider, but not until it had bitten her repeatedly internally. The poison from the bites soon spread through her system and her condition became alarming. Her flesh puffed up in rolls and ridges, her ears swelled so tightly that the blood oozed through the skin, while her tongue swelled till she almost suffocated. Physicians worked for several hours administering all antidotes known and finally pulled her through, and she is now convalescent. Hannah Beaver had a strange experience the other day which she does not wish to occur again. While drinking a cup of coffee at dinner she felt something run down over her nose. It fell into her coffee and went down her throat. Beaver became deathly sick and vomited frequently and finally landed a spider. She has been very ill for the last three days. Degen, of Louisville, Ky. The latter believe the poisonous insect caused her death. The berries were washed several times, but the spider was not found. The grandmother believes the insect was among the berries served to the little girl. Johns, OR] 2 July

For me, one of the most frightening aspects of spiders is how they move.

Chapter 2 : Diary of a Worm | calendrierdelascience.com

Presented as an interview between KBUG radio talk-show host Katy Did and her guest, Harry the tarantula, this colourful picture book imparts factual information about the life of the spider in a humorous way that will appeal to young readers.

Highly Deadly Black Tarantula takes you to a dark place, presenting a spectre that flickers between biological and psychological depending on what time of the day you listen. They also enjoy a bit of mutual skin-pinching: And much like the respect they say characterises their studio sessions, they interweave each other carefully as they talk. They also make jokes about 80s BBC presenters that are mercifully cut from this piece. Their excitement to get out on tour and to spend a celebratory lap of the country with each other is totally palpable, and indeed, well-deserved. Why did you originally want to do this interview in an owl sanctuary? We were looking for something vaguely themed and the tarantula house at London Zoo was out because Mat is scared of tarantulas. Which is our natural habitat. Can you drink in an owl sanctuary? Can you not drink in Dollywood? Have you done thematic interviews before? We really wanted to do an urban commando thing. But there was absolutely no way that was every going to happen. Unfortunately we chose a title that describes something of which one of our members is piss-terrified of. How did you end up with the title? Well, we were drunk in Belgium. We were having a bit of a sing-song at the end of the night. We were absolutely jubilant: What the fuck are you doing? It also worked very well because it was ridiculous. Which is kind of what we do as a band. I think it worked well in the context of the whole presentation of the album - the sleeve is quite austere. Tell me about the artwork. It is very beautiful and austere, as you said. I think that the first three albums felt quite a lot like a trilogy and the idea was always to do something different with this album musically. And we all were struck by the image. There was definitely a feeling between us that Master was very involved, there was an awful lot going on. It was almost too many ideas and we wanted to strip everything down. It made me think about Stalker a bit. Mike and I debate Stalker on a monthly basis. I think plenty of what we do sounds like a reaction to what we did before. We wanted it to be spontaneous. And it was great that we had the confidence to do that. There was maybe one thing that one person tried that we discarded. Every other overdub or little idea made it onto the record. I take issue with that. You make very impolite records. We spoke amongst ourselves about how pleased we were with that particular track. I certainly felt that it was too good not to be included and I also think it works as a good counterpoint to the rest of the record. I always like it when aggressive albums end with gentle tracks. Liars are really good at ending albums like that. You need something that gives you the feels on the way out. I love it when stuff like that happens. One of the great things about that track - and believe me I know that not everybody likes it - JM: It was seven snare drummers all playing at different speeds - it was just so immersive. That thing of just slipping into something whereby you lose all sense of time. Two and a half hours of solid drumming. In so much pain - my back and my neck. Literally floating above the Barbican. And the idea of treating sound more sculpturally as well. Hopefully the idea is that you get that feeling of being able to walk around it and see it from lots of different angles. Is HDBT constructed against casual consumption then? I know that sounds stupid. But it has verses and choruses. And that all gets chucked in the pot. Whereas this album felt like it was a lot more fruitful. It sounds like Master was maybe a bit more of a burden than I thought. It really eats into - JM: We were pinching ourselves. I want to get back into the studio and make another record. Slightly Deadly Black Tarantula. Maybe a collaboration with Richard Pinhas as well. That could be on the cards after Raw Power last year. You need to derive some pleasure.

Chapter 3 : The Tarantula Scientist (Scientists in the Field series)

Cleverly designed just like an on-air interview with "Q" and "A" designating the questions and answers, Harry relates his frightening experience when Laura Webber scoops him into an empty bottle. Naturally, Harry did what tarantulas do; he lifted his front legs, opened his fangs, and tried to fling hairs off his back at her.

They filmed some scenes with Peeves in the first film, but he was cut before the film was released. I found a few interviews that touch on the topic of Peeves. First, there was an interview with BBC Norfolk with Chris Rankin, who played Percy Weasley, where he explains that they actually shot scenes with Peeves, but they were cut from the film: It was the scene with Peeves the Poltergeist. We shot it in Gloucester Cathedral cloisters. So why were those scenes cut? Was it the sheer scope of the thing? One of my favourite characters never made the film – Peeves, the annoying, sort of, mischievous poltergeist. Those sorts of things, there was just too much to film. Our first cut of the film was about 3 hours and 20 minutes. If they were trying to shed material, you can see why Peeves would be one of the characters who gets cut. On a different note, what about some characters in the books who never appeared on screen? What ever happened to Peeves? Peeves was always an issue. Chris Columbus was determined to put him in the first movie. I think there were even some technological problems with him initially, and [not] being satisfied with how he looked. He was always a bit tangential. I think [Argus] Filch, in a way, became that energy in the movies. And he was actually sort of beloved at a certain point, Filch. So I think to have Peeves, it would have felt like we were doubling up on that. But he was a character we all loved.

Chapter 4 : An Interview with Harry the Tarantula by Leigh Ann Tyson | Scholastic

Readers will enjoy hearing a tarantula talk about his life in his own words. This "interview" between insects entertains as it teaches.

Devlin began his career as an actor, and his most noticeable role to film geeks would have to be as one of the students in *Real Genius* although fans of *Mystery Science Theater* will remember him alongside Kim Cattrall in *City Limits*. Recently, he began his own production company - Electric Entertainment. What was the genesis of *Eight Legged Freaks*? What were the main concerns? Which the movies you mentioned as templates were anything but It was right around that time that we saw a short film called *Larger Than Life*, directed by a young guy from New Zealand named Ellory Elkayem. Was it easier to mount this kind of lower-budget film, in the pre-special effects portion? We did a lot more work on creating the 3-D animation before we even started the movie, so we knew what our limitations were. Then, when we were in Post, we were primarily doing secondary animation. Did the process accomplish what you wanted it to, in saving time, effort, and money? Does it set a template for future films? The buzz so far has been good That must be an quite an oddity for you I keep waiting for the other shoe to drop. So far the reaction has been spectacular. And I think this is the perfect example of a movie that, for 90 minutes, you can forget your problems and just go into the fantasy of this movie and have fun You mean actually have entertainment entertain? I think we have a culture that creates heroes and then needs to knock them down, and then you have to see what the third act brings. We got enormous support and love when we did *Stargate* and *Independence Day*, then we got our asses whipped on *Godzilla*, and they started to warm up to us again after *Patriot*. To build people up only to tear them down So they set you up! When I spoke with Harry Shearer about *Godzilla*, he remarked about how no film could ever live up to the expectations placed upon that film I take most of the responsibility for it, because I think that most of the problems in the film were with the script I wrote. I think, had I supplied a better script, we would have had a better movie. Am I correct in my understanding that you had a trilogy of films planned out for *Godzilla*? We left the door open that we could do more if it was successful, but we never figured out what the next parts would be. What happened initially with the TV show. There was no studio involved when we made *Stargate*. When the film was a success, MGM decided to do a television series based on the movie. At the time, Frank Mancuso was running the studio, and he had had enormous success with *Star Trek* both as movies and as a television series, and he wanted to duplicate that with *Stargate*. So it was a good business move on their part, but creatively it had nothing to do with what our vision was and what we wanted to do. Were you and Roland approached to do the series? There was some talk about us auditioning for the series Which is quite a slap Well, it was like, "Guys, we created the show. Why should we have to audition for it? Have there been any discussions since then of being able to go back and do your sequels? Again, I think what they want to do is focus on the series and then probably do a feature based on the series. And that is Artisan, not MGM. I know for a long time that you were a very vocal opponent of the *Stargate* television series So we put a pretty high standard on what kind of story we would do. After September 11, there were a lot of interviews that we did basically because the imagery looked so similar, and it was so frightening to see things that were fantasy in a movie look so much like these horrible images of reality. As we were doing interviews about it, we were actually saying that the more interesting parallel of *Independence Day* was how the world came together in the aftermath. How people who had been arguing stopped arguing and started working together. I think our world did the same thing. Shortly before September 11, China was suddenly our enemy and there was a huge war of words between us and China. I think a lot of Americans were doing that. So as we started talking about those aspects of that, a story popped up and Roland and I got very excited and said, "Wait a minute It was a really unique experience. In fact, Will Smith really kind of led that down-to-earth attitude on the set. He was the guy who was willing to stand out in the sun, in baking heat, and be his own stand-in while the cameras were being set up. He was such a trooper during the making of the picture. And most consider that his breakout film role Some people say that, and I tend to agree with that. What is your theory on when to go digital or practical for a shot, aesthetically? So the story is the first thing that has to

happen in the effects shot. And then you have to decide, "Well, how many shots do I need for the movie, and am I willing to sacrifice the quality of some of those shots to get more shots? I would assume that the percentage of digital effects is high in *Eight Legged Freaks*. Is anything done practically? So we have to be very judicious on when we did that. The reality is, when we made *Godzilla*, we broke ground effects-wise. Yet, when people talk about great effects in movies, no one ever talks about *Godzilla*. The bottom line is that we had not earned the love of that character at that moment. You become very distant from the effect. Is it a constant process of personal oversight? What is the story you want to tell? With *Eight Legged Freaks*, we really wanted to do something that was fun and silly and capture a very specific kind of emotional event, and really to make a love letter to the kind of movies we loved growing up. So we have to do it with a certain level of reverence and a certain amount of tongue-in-cheek. These are the perfect kind of characters. The deputy who left the madness of Tucson for this small town. We really wanted to spend time setting up this world. When the tarantulas begin to interbreed with the giant spiders. Do the actors have to buy into the concept? The one who really surprised me the most in her willingness to commit to the genre, is Scarlett Johansson. I think that took enormous courage on her part. A spider in every box. We had gotten to where we were by creating new stuff, and *Godzilla* was the first time we were trying to reinvent a character created by somebody else, and after we did that, we said, "We should really try to stick with original stuff. Did you ever develop a take on it? We never got that far. Oh, I doubt it. I would act in it. I would act in a *Star Trek*. I would come out of retirement and play a Vulcan for them. Is that a promise? You can tell them that if they offer me to play a Vulcan, I will do it. Speaking of your acting career, how does it make you feel, in hindsight, that some of your work lives on? *Real Genius* was just released on DVD. When exactly did you meet, and what were the circumstances of hooking up with Roland? I got an audition for a movie that was going to shoot in Germany called *Moon*. But when I got to Germany, I saw the most beautiful sets I had ever seen, and Roland was fantastic with the camera, he was fantastic with the actors, and I thought, "Wow. We made movies together for the next eleven years. The letterbox of that is just beautiful. Was there a falling out between you and Roland, or was it just divergent paths? No, not at all. In fact, we still have two projects together. I consider him one of my best friends in the world. He just wanted to focus on being an artist, and the man earned the right to do that. But as a film producer, I have to have a company, and I want to make more than one film a year, so I had to start *Electric*. What is the main focus of *Electric Entertainment*?"

Chapter 5 : AN INTERVIEW WITH HARRY THE TARANTULA by Leigh Ann Tyson , Henrik Drescher | Kirk

When Katy Did interviews Harry Spyder on KBUG radio on her program "Up Close and Personal," she brings listeners the latest chirp while readers learn a lot about tarantulas.

Chapter 6 : An Interview with Harry the Tarantula by Leigh Ann Tyson | LibraryThing

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Talk show host Katy Did, of KBUG Radio, interviews a special guest, Harry the Tarantula, who tells her listeners lots of wild things about spiders! This clever picture book will tickle kids' funny bones while imparting accurate science information in a fresh, imaginative way.