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CBC FEATURES

Vol. 42, No. 2 July-December, 1989

1989 National Children's Book Week Poster by Richard Egielski

***Featuring* BIOGRAPHY**

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CHAIRMAN'S PROFILE

Doris Bass

You have been quoted in the past as saying you believe that publishers have a genuine and important role in the fight against illiteracy. Now that the United Nations has declared 1990 International Literacy Year, how do you see publishers contributing to this observance?

It is a wonderful thing to see such national and international recognition as The Year of the Reader, The Year of the Young Reader and International Literacy Year. I have felt for years that the publishing industry should be in the forefront of the battle but not just to raise awareness. I think we should be raising money, lobbying for political support, and encouraging staff to become involved in local and national efforts to teach adult illiterates, to help children in danger of becoming illiterate, and to encourage parents to become partners in the education process. I'm afraid that many of us will simply use our publicity departments to promote these "years," and not roll up our sleeves and join the fight. With the enormous resources at our disposal we have developed sophisticated distribution systems that can get books from here to there overnight; we can publish an instant book and get it from manuscript to bookstore in less than two weeks. Why can't we use some of these resources to get more than 20% of our adult population to read more than an occasional newspaper. Several publishers have already made such a commitment, and one that involves more than just giving money. What I think is needed is for publishing as an industry to find a coherent, unified way to support national and international literacy efforts. Is it time to consider a Literacy Task Force, made up of representatives from all our publishing associations and the major literacy outreach groups?

Kate Briggs, your predecessor as CBC Chairman, came from a small, independent exclusively children's book publishing house; your affiliation is with a large international conglomerate. In your view, what are the strengths, particularly in relation to children's books, that size confers?

Publishing is an industry dominated by economy of scale. The ratio of fixed to variable cost is such that the larger the printings, the greater the profit margins. I therefore have nothing but admiration for small publishers whose creativity, imagination and shrewdness have kept them successful in this era of merger and acquisition. There are, however, some definite advantages to working in a big corporation. We can spend large sums of money to acquire properties because we have the distribution systems to support big printings. We have well-oiled promotion and publicity machines, which make it possible to take relatively unknown authors and illustrators and make them household names in the retail and education markets. It was a large publisher that successfully opened the chain bookstore market to children's books through the introduction of paperback series. This kind of monthly series publishing could only have been developed by a big publisher—with dollars for development, publicity and promotion—and an efficient, expandable distribution system. Until Bantam introduced Choose Your Own Adventure and Sweet Dreams, the amount of space given to children's books in the two major chains was about 5%; in general bookstores it was usually no more than 10%, and the number of children's-only bookstores in the United States was minimal. More importantly, large publishers had the sales forces to get children's books into wholesale distribution—to supermarkets and discounters that reach the millions of people who never go to bookstores. These series also demonstrated that children would spend their own money on books, and thus changed the face of juvenile publishing. In the long run this development has had a major impact on the whole industry. Bigness, when it is combined with entrepreneurialism, allows experimentation and risk-taking, and in children's book publishing that is what keeps us balanced, and not totally geared toward the institutional market.

Doris Bass's three friends are her grandchildren

As a publisher, you have had a particularly active and productive association with many professional groups, such as the American Library Association. What are others' perceptions of publishers? and are they on target?

Like all generalizations, any response to such a broad question is bound to be both right and wrong. That doesn't stop me from reflecting, however, that in my experience most teachers, librarians, and college professors have very little knowledge about the business of trade publishing. Their perceptions are sometimes of a fat-cat business which permits books to go out of print willy-nilly, which raises prices indiscriminately, and which irrationally publishes too many bad and/or unnecessary books. Even those teachers and librarians who are tied very closely to publishers by virtue of their service on committees, or involvement as book selectors, often are unsophisticated about the economics of publishing and book distribution. Despite this, there is an increasing amount of communication that has reduced the adversarial positions that used to exist—leading to feelings of good will and an increased acknowledgment that we need to know more about the business of each others businesses. I would like to see an "economics of publishing" course offered in all library schools and in graduate education degree programs. And educational sessions about the way teachers and librarians select and buy trade books would be very useful to people entering publishing. At the very least, perhaps there should be some kind of interactive program at conferences to address the realities of the book and education business, to make more effective buyers and/or sellers of us all.

Do you have thoughts on future priorities for the Children's Book Council?

I can't remember a more exciting time to be involved in children's books because everything is coming together. Literacy issues raised by such groups as the Barbara Bush Foundation for Family Literacy and RIF, the change in educational methodology spearheaded by state reading initiatives and "whole language" teaching, and the flourishing of independent children's retailers as marked by the new Association of Booksellers for Children . . . all are portents of the need for an even stronger CBC.

CBC can and should assume a leadership role in molding a synergistic relationship among family, school, library, retail and many government agencies; we are united in our work towards developing a nation—and world—of readers.

Doris Bass, 1989 Chairman of the Children's Book Council, is Director of Sales and Marketing, Education & Library Division, Bantam Doubleday Dell Publishing Group, Inc.

HEROES AND HEROINES ARE FALLIBLE TOO: A NOTE ON BIOGRAPHY

Milton Meltzer

In an interview with Philip Roth conducted by the *Paris Review,* the novelist said something that struck home. I quote him: "I am not interested in writing about what people should do for the good of the human race and pretending that's what they *do* do, but writing about what they do indeed do."

That is a fiction writer's point of view, and a sound one. It makes for stories about characters whose actions show them to be quirky and unpredictable and self-deluding and funny and outrageous and pathetic and generous and selfish and even, perhaps, at some moment in their troubled lives, heroic.

Now, as a biographer, my personal point of departure is different. Most of the people I've chosen to write about have done more than pretend to do something for the human race; they've actually done it. Margaret Sanger fought for women's right to control the size of their families. Samuel Gridley Howe risked his life to help the Greeks win their war of independence from the Turks. Lydia Maria Child gave up career and comfort to expose the roots of racism and to pioneer the cause of women's rights. Henry David Thoreau developed his idea of nonviolent resistance to injustice that paved the way for the epochal civil disobedience campaigns of Gandhi and Martin Luther King. Winnie Mandela is a symbol of her people's defiance of South Africa's apartheid policy.

But no need to go on. In my view, these and others whose lives I've tried to tell deserve to be called heroic. The dictionary tells us hero and heroine are distinguished for their brave deeds and noble qualities. But heroism can apply to more than physical acts of courage. It can describe a quality of the mind. In Thoreau's case, for example, his brilliant exposition of civil disobedience and its potential for bringing about social betterment deserves such commendation. Even if he had not acted upon his belief and gone to jail for refusing to pay taxes in support of a state that sanctioned slavery.

So too with Margaret Sanger. As she nursed immigrant women in the tenements of New York's Lower East Side she realized they were caught in an endless cycle of poverty and childbearing. She sacrificed marriage, family and health to educate women about contraception and nine times went to jail for defying bad laws.

When you think about it, you realize that conflict is an essential force in the heroic. Conflict about what? Not about anything trivial, not about something so personal and limited it has no bearing on the lives of other people, the community or the society. Rather it has to do with moral choice. During Hitler's Holocaust the Christian people of Nazi-occupied Europe found themselves facing a moral dilemma. Should they turn their backs upon the Jews in their community threatened by ghettoization, by the slave labor camp, by the gas chamber? Or should they hold out their hand to the Jew in danger? Even if it might mean their own death, the death of their family? Thousands of Christians made the moral choice and took action in defiance of the Nazi drive for extermination of the Jews. The peasant girl, the housemaid, the countess, the bricklayer, the policeman, the priest, the industrialist, the washerwoman, the clerk, the librarian were the heroes and heroines of that terrible time.

There are some people hailed as heroes whose deeds, as I see them, make them villains. Colonel Oliver North is but one example. Well, one man's hero is often another man's villain. That is what happened when John Brown raided Harper's Ferry in 1859. Emerson called him a "new saint who will make the gallows as glorious as the cross." Pro-slavery southerners called him a traitor and a murderer, and executed him. It would seem, then, that your own personal values, your own social ethic, shapes your view of heroism.

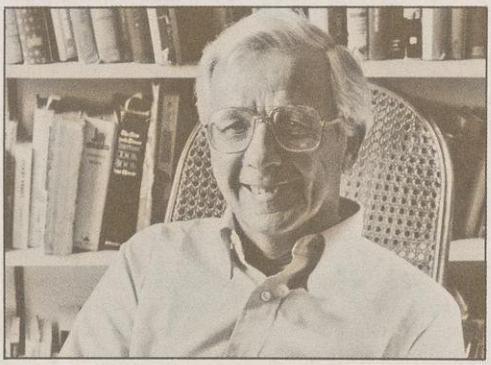


Photo by Catherine Noren

MILTON MELTZER

For one of my biographies I tried to reverse the then widely held view of a man called a villain. I wrote the life of Thaddeus Stevens, the Congressman who led the political movement for Radical Reconstruction of the South after the Civil War. I did it because in most history books Stevens was portrayed as a villain.

Thaddeus Stevens has been called wicked . . . wretched . . . evil . . . hard . . . malignant . . . vindictive . . . all these names, and more. He can lay claim to being one of the best-hated men in our past. One historian has said Stevens was "perhaps the most despicable, malevolent and morally deformed character who has ever risen to high power in America." The harsh judgments his enemies made in his lifetime still echo in textbooks students use now.

What did the man do to deserve this?

He fought to establish free public schools. He defended the fugitive slaves in the courts. He championed the right of free speech for dissenters. He spoke up for unpopular minorities: Indians, Mormons, Jews, and Blacks. He led the political struggle to free the slaves and to protect their rights through the passage of the 13th, 14th and 15th amendments to the Constitution. And he tried to reconstruct the defeated South on a foundation of justice for all and a democracy of true equality.

My book did not claim Stevens was a saint. He was a skillful politician who used all the devices of that craft to secure his goals. His behavior at times was contradictory. He could confuse reason with prejudice and once helped raise the persecution fever that all too often has marred American public life. It doesn't help young readers to conceal these truths about human character. Dorothea Lange was a great humanist photographer. She portrayed the victims of the Dust Bowl and the Great Depression with compassion and without condescension. But she was harsh, and even cruel, with the children of her own family.

Benjamin Franklin, humanist, scientist, revolutionary, like most whites of his time regarded the Indian as a stubborn creature who refused the blessings of white civilization. He observed that rum should be regarded as an agent of Providence "to extirpate those savages in order to make room for the cultivators of the earth." He also advertised slave sales in his newspaper and himself bought and used slaves. I should add that toward the end of his

Milton Meltzer is the author of more than seventy books for young people and adults. Five of them were finalists in the National and American Book Awards program. He received the 1981 Washington Post-*Children's Book Guild Nonfiction Award for the body of his work, and was cited in the 1988 Children's Book Council Honors Program for "a body of work that has examined significant social issues in outstanding books for young readers."*

BIOGRAPHIES FOR CHILDREN: BETTER THAN BEFORE

Shirley Wilton

The bulk of the biographies published for children today still falls into the category of sub-literature. They arrive in the marketplace neatly packaged in publishers' series, limited in their purpose to presenting facts for school reports, and bound by the traditional philosophy that children need role models.

Of course there has always been gold among the dross. Fine writers, now and in the past, have found their own voices, have recreated lives in full, and have set high standards of research. In the last decade the "new realism" in children's books has reached the field of biography; authors have been freer than ever to accept the challenge of writing lives, and biography has begun to move into the daylight of literary respectability.

Beginning with a shift toward realism rather than role models, immensely furthered by the books of F. N. Monjo, Jean Fritz and other innovative authors, and buttressed by a rising interest in biographical writing throughout the literary mainstream, the genre has come into its own.

Finally, with the Newbery medal for 1988 awarded to Russell Freedman's *Lincoln: A Photobiography* (Clarion) the door has been opened wide for biography to be considered "literature," and for new standards to be applied to all life-stories.

The readings below are intended to chart the journey of the "new biography" over the last decade and to trace the shaping of new standards of evaluation:

IN THE BEGINNING, THE CRY WAS FOR "THE HEROIC VIEW!"

Sprague, Rosemary. "Biography: The Other Face of the Coin," *Horn Book* 42, June 1966, 282-9.
An example of the traditional idea that biography must focus on human greatness, for children need examples to emulate.

IN THE 1970's ARTICULATE CRITICS PROTESTED:

Groff, Patrick. "Biography: The Bad or the Bountiful?" *Top of the News,* April 1973, 210-217.
In a classic piece, Groff argues against "cut-and-paste" biographies and the imposition of Establishment values on biographies for children.

Segal, Elizabeth. "In Biography for Young Readers, Nothing Is Impossible," *The Lion and the Unicorn,* Vol. 4, No. 1, Summer 1980, 4-13.
A book about Beatrix Potter is wittily exposed as a shallow attempt at "squeezing . . . a unique and fascinating life into a standard mold."

Carr, Jo. *Beyond Fact, American Library Association, Chicago, 1982.*
Carr's excellent compilation of articles about nonfiction includes her own, "What Do We Do about Bad Biographies?" from *School Library Journal,* May 1981, 19-22.

IN 1976 WRITERS OF THE NEW BIOGRAPHY SPOKE OUT:

Meltzer, Milton. "Where Do All the Prizes Go? The Case for Nonfiction," *Horn Book,* Feb. 1976, 17-23.
An eye-opening article in which biography is defined as a form of literature and a way to intensify a young reader's experience of life.

Monjo, F. N. "Human Saints," *Children's Literature in Education* 22, Autumn 1976, 121-4.
Monjo wrote his biographies, he states, to remove his subjects from "remote, decaying pedestals" and to breathe life into them again.

Fritz, Jean. "Making It Real," *Children's Literature in Education* 22, Autumn 1976, 125-7.
The purpose of biography is not to inspire emulation but to "lend reality and life," to surprise children with interesting new material, and to present the essence of the subject.

IN THE 1980s, NEW STANDARDS HAVE BEEN PROPOSED:

"Biography for Young People," *The Lion & the Unicorn,* Vol. 4, No. 1, Summer 1980.
Nine articles in this theme issue show the widening range of subject matter, from sports figures to revolutionaries.

Zanderer, Leo. "Evaluating Contemporary Children's Biography: Imaginative Reconstruction and Its Discontents," *The Lion and the Unicorn,* Vol. 5, 1981, 33-51.
Linking changes in adult biography with new writing for children, Zanderer finds signs that juvenile biography has arrived as a distinct form and genre.

DeLuca, Geraldine. "Lives and Half-Lives: Biographies of Women for Young Adults," *Children's Literature in Education,* Winter 1986, 241-252.
Gender is important in writing about women for intense identification with the subject is necessary for good biography.

Meltzer, Milton. "Notes on Biography," *Children's Literature Association Quarterly,* Vol. 10, No. 4, 1986, 172-5.
As part of the craft, a writer must find a theme through which to interpret a life.

Lomask, Milton. *The Biographer's Craft,* New York: Harper & Row, 1986, 202 pp.
This how-to book clearly shows a juvenile-biographer at work, shaping his material and searching for the "inner life" of his subject.

Girard, Linda W. "The Truth with Some Stretchers," *Horn Book,* July/Aug. 1988, 464-9.
A perceptive article which claims that biography is closer to poetry than to journalism. Since Girard uses the "art" of Jean Fritz as her example, this should be read with . . .

Fritz, Jean. "Biography: Readability Plus Responsibility," *Horn Book,* Nov./Dec. 1988, 759-60.
Fritz's rejoinder to Girard's article emphasizes that her "stretchers" are firmly based on good historical research techniques.

The future looks bright for children's biography if the ideas in these readings are taken seriously by publishers and writers. Meticulous research with attribution of sources, freedom to choose subjects of intrinsic interest to authors, the use of the writer's art to shape raw facts into story, and the right of the biographer to interpret, through research and identification, the human life being described, will mean ever better biographies. To borrow from Russell Freedman's acceptance speech for the Newbery award (*Horn Book,* July/Aug. 1988, 444-51), biography will emerge from the utilitarian "servants' quarters" to take its place in the lofty "House of Literature."

Shirley Wilton is Associate Professor of Children's Literature, Ocean County College, Toms River, NJ. From 1979 to 1988 she was on the National Council for the Social Studies-CBC Subcommittee that chooses titles for the annual list "Notable Children's Trade Books in the Field of Social Studies"; in one of those years she was chairman of the committee.

MELTZER . . . continued from previous panel

life he recognized his racist views and turned abolitionist. For a last example of how complex and contradictory heroes can be, look at Emile Zola. We learn from the newest biography of Zola that the French novelist, whom we all know for his magnificent *J'Accuse!,* had to overcome ancient prejudices when he rallied to the cause of Alfred Dreyfus. Only a few years before the Dreyfus affair he had published *L'Argent,* the most openly and viciously anti-Semitic of his novels.

It is not for the purpose of muckraking that I bring these things out in writing biography for young readers. The point is to help them see the mystery and magic of human behavior. It helps them to understand that heroes and heroines are fallible too: they know fear, they make mistakes, they have doubts, they commit sins, and yet, they are nevertheless heroic. The biographer can only hope to enter such lives imaginatively and to offer his readers some insights into human character.

PERSPECTIVES ON AMELIA EARHART IN FIVE RECENT BIOGRAPHIES

Barbara Elleman

The name Amelia Earhart calls up an immediately recognizable image: a lanky figure clad in pants and flight jacket with wind-tousled hair, lounging in front of an airplane. Frozen in time, she smiles from photographs and lifelike drawings, providing a continuing promise of adventure and a lure to new horizons. This aura is an on-going source of inspiration to writers, who find Earhart's bravery, individualism, and commitment to aviation natural components on which to base a biography.

But what of the person behind the smile? What motivated this young girl from Kansas to fly the world, setting records and undertaking daring journeys across uncharted lands and vast stretches of water?

I analyzed five books on Earhart for this article:

Amelia Earhart by Blythe Randolph (Watts, 1987, ISBN 0-531-10331)

Amelia Earhart by Carol Ann Pearce (Facts on File, 1988, ISBN 0-8160-15201)

Amelia Earhart: Aviation Pioneer by Roxane Chadwick (Lerner, 1987, ISBN 0-8225-0484-7)

Amelia Earhart Takes Off by Fern Brown (Albert Whitman, 1985, ISBN 0-8075-0309-6)

Lost Star: The Story of Amelia Earhart by Patricia Lauber (Scholastic, 1988, ISBN 0-590-41615-4)

Each author carefully details Earhart's itinerant childhood, early enthusiasm for airplanes, solo Atlantic crossing, record-breaking air trips, and her equator-spanning flight that ended in disaster and mystery. Beyond the heroics and the excitement, what impressions do readers get about her career, her capabilities, and the events surrounding her death?

Many of these aspects emerge through descriptions of important events, actual quotes, the subject's actions and relationships with other people, and the author's own deductions. But interesting shadings of character surface in close observation of how individual biographers handle specific details.

An example is a small incident in Earhart's life, picked up by all five of the authors and given various interpretations. Under Earhart's picture in her high school annual appears the caption "The girl in brown who walked alone." In quoting this, Brown links it to Earhart's life ahead, calling it an "accurate picture of the future"; Earhart, she says, preferred flying alone. Chadwick and Lauber both use the incident to mirror the past; Chadwick mentions that Earhart often wore brown as a teenager and was known as a loner, while Lauber states the girl was avoided by classmates and, in referring to the caption, says, "It hurt." Pearce gives the incident a more positive twist—"Going it alone was one of Earhart's stellar characteristics." Randolph mentions it, without comment. Subtle distinctions, to be sure, but ones that shape readers' understanding of the character of Earhart as a young woman.

Another, perhaps more significant example, is the diverse treatment of a detail of Earhart's final flight. Air travelers in 1937 used radio transmitters and receivers to communicate and, in order to do so over long distances, a trailing antenna was required. One was installed in Earhart's Electra but was removed in Miami—possibly making the difference between her life and death.

Each of the authors reports and interprets this key situation in a different way. In a brief, clipped statement, Brown reports that while putting the plane in final shape in Miami the technicians couldn't get the radio to work properly and told Earhart that the long antenna was causing the problem. "They said she didn't need it, so Amelia left the antenna behind."

Lauber discusses the incident more fully; she relates that Earhart hated reeling the antenna in and out and that, because she had learned to fly in a simpler time, felt that watching dials and gauges caused a pilot's eyes to tire. Furthermore, Lauber claims, neither navigator Fred Noonan nor Earhart were comfortable with the radio nor were they convinced it was helpful and that the telegraph key (neither could send or read Morse code) was also left behind. The author is careful to say that "No one has ever been sure who had the wire antenna removed."

Photograph of AE on back of book jacket for Lost Star *by Patricia Lauber (Scholastic) is attributed to Edward Steichen and was taken for* Vanity Fair; *from the archives of Schlesinger Library, Radcliffe College*

Neither Randolph's book for middle-grade readers nor Chadwick's, written for a younger audience, mentions the subject at all.

Pearce, who gives a more thorough treatment aimed at older readers, questions Earhart's decision making here—as she does elsewhere in her book. She lays the responsibility squarely on the flyer's shoulders, saying that the antenna was left behind because "Amelia considered [it] a bother." Pearce muses that Earhart might not have been as well prepared as she thought for the most perilous flight of her career and wonders if Earhart had "compromised her own safety in her anxiety to be off." In the final play-by-play sequences of the last hours of the Electra's flight, Pearce emphasizes the radio communication difficulties and while she doesn't mention the lack of the trailing antenna specifically, she infers that it could have made a difference in the flight's outcome.

While the questioning of Earhart's judgment (Pearce), placing the blame on someone else (Brown), ignoring the situation altogether (Chadwick and Randolph), and hinting that new technology was outdistancing Earhart (Lauber) all seem subtle, they provide different conceptions of the character and competence of this exceptional woman.

In describing the aftermath of the aviator's disappearance, the authors' conclusions vary: Brown remarks that "it is most likely" that the plane crashed at sea; Chadwick leans toward death on Saipan, as does Lauber—but with more latitude; Pearce seemingly subscribes to a cover-up by the U.S. government, offering numerous quotes to back her feelings; while Randolph suggests Earhart flew off course by mistake ("she was never the most technically proficient"). All of the books reiterate the several theories about what might have happened but, rightfully, leave Earhart's tragic story open ended while giving proper emphasis to the aviator's gallantry and courage.

Barbara Elleman is Editor of Children's Books, Booklist, *American Library Association, and a frequent speaker and writer on topics concerning children's literature. In 1987 she received the Chicago Children's Reading Round Table Award for her contributions to children's literature.*

MATERIALS AVAILABLE

From CBC Member Publishers

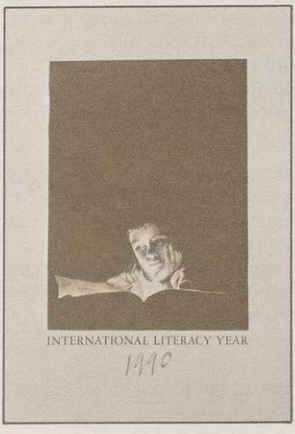
If cash is requested to cover postage, do *not* send stamps or checks.

Where you get it	What you get	What you send to get it
Atheneum Publishers Attn.: Ellen Conniff, 25th fl. 866 Third Ave. NEW YORK NY 10022	Poster featuring *Turtle Knows Your Name* by Ashley Bryan	Self-addressed 11½ x 15 (min. size) envelope and $1.00 bill
Bradbury Press Attn.: Ellen Conniff, 25th fl. 866 Third Ave. NEW YORK NY 10022	Poster featuring *Illuminations* by Jonathan Hunt	Self-addressed 9 x 12 (min. size) envelope and $1.00 bill
Clarion Books Attn.: Allison Wood 52 Vanderbilt Ave. NEW YORK NY 10017	a. Three posters, one featuring *Lincoln: A Photobiography* by Russell Freedman, one of *Taxi: A Book of City Words* by Betsy and Giulio Maestro: and one featuring *Big Old Bones* by Carol Carrick, ill. by Donald Carrick b. Biographical brochures/flyers featuring Eve Bunting, Eileen Christelow, Mel Glenn, Anna Grossnickle Hines, Lila Perl, and Marvin Terban	a. Self-addressed 10 x 13 (min. size) envelope with 85¢ postage affixed b. Self-addressed 6½ x 9½ (min. size) envelope with 45¢ postage affixed
T. Y. Crowell Junior Books Attn.: Katie Larkin 10 East 53rd St. NEW YORK NY 10022	25 postcards featuring *Marge's Diner* by Gail Gibbons	Self-addressed 6½ x 9½ (min. size) envelope with 85¢ postage affixed
Dial Books for Young Readers Attn.: Sonia Stetkiewych, Children's Book Marketing 2 Park Ave. NEW YORK NY 10016	a. Poster featuring *Family Farm* by Thomas Locker b. Poster featuring adaptation of *Rip Van Winkle* by Washington Irving, ill. by Thomas Locker	a. Self-addressed 9 x 12 (min. size) envelope with 45¢ postage affixed b. As in a., above
E. P. Dutton Attn.: Sonia Stetkiewych, Children's Book Marketing 2 Park Avenue NEW YORK NY 10016	a. Poster featuring *Our Home Is the Sea* by Riki Levinson, ill. by Dennis Luzak b. Poster featuring *Winnie-the-Pooh* by A. A. Milne, ill. by Ernest H. Shepard	a. Self-addressed 9 x 12 (min. size) envelope with 45¢ postage affixed b. As in a., above
Farrar, Straus & Giroux, Inc. Attn.: Books for Young Readers Marketing/CBC Features 19 Union Square West NEW YORK NY 10003	Two posters, one featuring *Oh, Brother* by Arthur Yorinks, ill. by Richard Egielski (Michael di Capua Books), the other featuring *Valentine and Orson* by Nancy Ekholm Burkert (A Floyd A. Yearout, Inc., Book)	Self-addressed 10 x 13 (min. size) envelope with $1.25 postage affixed
Four Winds Press Attn.: Ellen Conniff, 25th fl. 866 Third Ave. NEW YORK NY 10022	Poster featuring *The Battle of Gettysburg* by Neil Johnson, and with his photographs	Self-addressed 9 x 12 (min. size) envelope and $1.00 bill
Greenwillow Books Attn.: Marketing Dept.-CBC 105 Madison Ave. NEW YORK NY 10016	a. Poster featuring *Color Dance* by Ann Jonas b. Poster featuring *Princess Furball* by Charlotte Huck, ill. by Anita Lobel c. "Greenwillow Postcard Gallery #3," a set of six postcards featuring six different books, authors, and illustrators	a. Self-addressed 10 x 13 (min. size) envelope with 65¢ postage affixed b. As in a., above c. Self-addressed 8 x 10 (min. size) envelope with 65¢ postage affixed
Harcourt Brace Jovanovich, Inc. Attn.: Julie Mello, HBJ Children's Books Division 1250 Sixth Ave. SAN DIEGO CA 92101	a. Poster featuring *Dove Isabeau* by Jane Yolen, ill. by Dennis Nolan *and* bookmark featuring *The Littlest Dinosaurs* by Bernard Most b. Poster featuring 20 HBJ Voyager Paperback Picture Books	a. Self-addressed 9 x 12 (min. size) envelope with 65¢ postage affixed b. As in a., above
Harper Junior Books Attn.: Katie Larkin 10 East 53rd St. NEW YORK NY 10022	25 postcards featuring *The Sun's Day* by Mordicai Gerstein	Self-addressed 6½ x 9½ (min. size) envelope with 85¢ postage affixed
Harper Trophy Paperbacks Attn.: Katie Larkin 10 East 53rd St. NEW YORK NY 10022	25 Bookmarks featuring *Adam Joshua* by Janice Lee Smith	Self-addressed business-size (#10) envelope with 65¢ postage affixed
Houghton Mifflin Company Attn.: Sarah Shealy, Children's Books 2 Park St. BOSTON MA 02108	Frieze (42" x 4") featuring *Tacky the Penguin* by Helen Lester, ill. by Lynn Munsinger	Self-addressed 9 x 12 (min. size) envelope with 45¢ postage affixed
The Jewish Publication Society 1930 Chestnut St. PHILADELPHIA PA 19103-4599	30 bookmarks, 15 featuring recent picture books and 15 featuring recent YA books	Self-addressed business-size (#10) envelope with 85¢ postage affixed

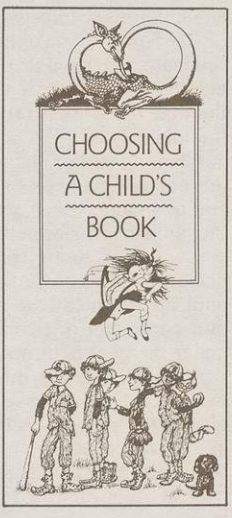
Joy Street Books Attn.: Little, Brown Children's Mktg. 34 Beacon Street BOSTON MA 02108	Packet including Mini-Mystery Flyer for *Meg Mackintosh and the Mystery at the Castle;* "Grade Your Teacher" Report Card from *Arthur's Teacher Trouble* by Marc Brown; and assorted bookmarks	Self-addressed 10 x 13 (min. size) envelope with $1.25 postage affixed
Little, Brown & Co. Attn.: Children's Marketing 34 Beacon St. BOSTON MA 02108	Packet including poster featuring *Cinderella* retold by Barbara Karlin, ill. by James Marshall; poster featuring *Voice of the Great Bell* by Lafcadio Hearn, retold by Margaret Hodges, ill. by Ed Young; and assorted bookmarks	Self-addressed 10 x 13 (min. size) envelope with $1.25 postage affixed
Lothrop, Lee & Shepard Books Attn.: Marketing Dept.-CBC 105 Madison Ave. NEW YORK NY 10016	a. 25 bookmarks featuring *Chocolate Dreams* by Arnold Adoff, ill. by Turi MacCombie b. Set of four color prints from *Wendy Watson's Mother Goose* by Wendy Watson	a. Self-addressed 7½ x 10½ (min. size) envelope with 85¢ postage affixed b. Self-addressed 10 x 13 (min. size) envelope with 85¢ postage affixed
Margaret K. McElderry Books Attn.: Ellen Conniff, 25th fl. 866 Third Ave. NEW YORK NY 10022	Poster featuring *We're Going on a Bear Hunt* by Michael Rosen, ill. by Helen Oxenbury	Self-addressed 11½ x 15 (min. size) envelope and $1.00 bill
Macmillan Children's Books Attn.: Ellen Conniff, 25th fl. 866 Third Ave. NEW YORK NY 10022	Poster featuring *The Sorcerer's Apprentice* retold and ill. by Inga Moore	Self-addressed 9 x 12 (min. size) envelope and $1.00 bill
Morrow Junior Books Attn.: Marketing Dept.-CBC 105 Madison Ave. NEW YORK NY 10016	a. Poster featuring *A Gift from Saint Francis* by Joanna Cole, ill. by Michèle Lemieux b. 25 bookmarks featuring *A Poem for a Pickle* by Eve Merriam, ill. by Sheila Hamanaka c. 25 bookmarks featuring *The Twenty-Four-Hour Lipstick Mystery* by Bonnie Pryor, ill. by Sheila Hamanaka	a. Self-addressed 10 x 13 (min. size) envelope with 65¢ postage affixed b. Self-addressed 7½ x 10½ (min. size) envelope with 85¢ postage affixed c. As in b., above
Charles Scribner's Sons Attn.: Ellen Conniff, 25th fl. 866 Third Ave. NEW YORK NY 10022	Poster featuring *The Boy's King Arthur* by Sidney Lanier, ill. by N. C. Wyeth	Self-addressed 11½ x 15 (min. size) envelope and $1.00 bill

From Other Sources

The Horn Book, Inc. Attn.: Marketing Dept.-CBC 14 Beacon St. BOSTON MA 02108	11-page pamphlet *Celebrating The Boston Globe-Horn Book Awards* listing winners and honor titles 1967-1988; available now	Self-addressed business-size (#10) envelope with 45¢ postage affixed
International Reading Association (IRA) 800 Barksdale Rd. P.O. Box 8139 NEWARK DE 19714-8139	*Children's Choices for 1989,* reprint of the annual list sponsored by the IRA-CBC Joint Committee; appears in October, 1989, issue of *The Reading Teacher;* available November	Self-addressed 9 x 12 (min. size) envelope with 85¢ postage affixed; quantities can be purchased; specify *1989* list if request sent before November
Superintendent of Documents U.S. Government Printing Office Dept. 39-LC WASHINGTON DC 20402	*Books for Children,* the annual select, annotated list, preschool through junior high, compiled by Margaret N. Coughlan, Children's Literature Center, Library of Congress, and children's book specialists in the Washington, DC, area, contains about 100 titles; current list (#5) covers 1988 books; available now	$1.00 for *Books for Children* #5 S/N 030-001-00131-8; prepayment required; no billing
Children's Book Council, Inc. Address for orders: 350 Scotland Rd. ORANGE NJ 07050 Address for free materials: P.O. Box 706 NEW YORK NY 10276-0706	1989 revision of *Choosing a Child's Book,* a pamphlet with advice for parents and guardians on selecting books, and with a selective annotated listing of reading guidance volumes published in the U.S. since 1985; decorated with illustrations from well-known children's books; available now	$15.00 for 25 copies; orders under $20.00 must be prepaid by check or money order. A single copy is free for a self-addressed business size (#10) envelope with 45¢ postage affixed



Barry Moser has created a poster for the Children's Book Council in observance of International Literacy Year. The United Nations has designated 1990 International Literacy Year, proclaiming it "a launching-pad for efforts during the ensuing decade to eradicate illiteracy by the year 2000." Barry Moser's CBC poster is a luminous watercolor picture of a youngster lost in the book she is reading. Names of nearly 1000 writers from all cultures and all times provide a provocative background. The large (24″ × 32½″) poster is printed in six colors. It is shipped rolled in a tube. $15.00 prepaid. The poster is pictured in color in the Council's fall materials brochure, available from CBC for a 25¢ stamped, self-addressed envelope.



BOOKS REMEMBERED

Books Still on My Shelves

Jean Fritz

I am not famous in my family for my ability to organize *things:* pots and pans, dresser drawers, closets, files, books. It's the lack of organization on my book shelves that distresses me the most. Not only are my books in disarray, they are in plain sight, begging for help. I think of the satisfaction that Alistair Cooke must take in his Americana library organized, so I've been told, like the map of America. Books on Maine are in the upper right-hand shelf next to New Hampshire and Vermont, proceeding vertically through all the states north to south, and horizontally east to west. A map won't do for my collection, but still I'd like some organization. A personal one.

Let's try this. Why not line up my children's books in the way they live in my mind? Emotionally.

1. *A Shelf of "Comfy" Books*—those lovely reassuring stories that represent the world as a manageable, domestic place where one feels cozily at home. Beatrix Potter will certainly have the honored place here with *The Tale of Tom Kitten* coming first. Books in this category, I have found, have been "Good Books To Be Sick With." I remember the marvelously free, pampered sensation of snuggling down in a sickbed with *Peter Pan, Doctor Dolittle, The Five Little Peppers, Mother West Wind,* the Rosemary books, mainly because Rosemary did her reading on a window seat. (Why didn't I have a window seat? Why don't I now?) In addition, there were many British books (lost over the years), all with nice warm toy-filled nurseries and nannies serving cambric tea and toast. And of course Stevenson's *A Child's Garden of Verses* was always on my sickbed, for who else knew "The Land of Counterpane" as well as he?

2. *Books for Crying.* After weeping over two of my favorite books, *The Secret Garden* and *Sarah Crewe,* I knew I never wanted to go to India. In China I was at least with my parents, but children of foreign parents in India were invariably sent to England and led lonely, unhappy lives. Rudyard Kipling's autobiography, *Something of Myself* (although not a children's book), belongs next to *Sarah Crewe* and *The Secret Garden* to prove how true these books were and to show how much I have always loved Rudyard Kipling.

For some reason the sad books seem to be the most memorable. Nothing ever proved to be as reliable a tear-jerker as Eugene Field's *Little Boy Blue* whose "little toy soldier," still faithfully waited for his master who promised to return but died in his trundle bed. The page is still smudged with my tears yet it is Maxfield Parrish's illustrations that have saved this book from the second-hand dealer. Later of course there was *Little Women* and most devastating of all, *The Man without a Country.* I never cried over *The Little Match Girl.* I knew Hans Christian Andersen wanted me to cry but he wanted it too much.

3. *Spine-tingling Books.* Words alone have as much power as stories to tingle the spine and send the blood racing. It doesn't matter if I never see "the great grey greasy Limpopo River," I will always delight, O Best Beloved, in its great gray greasiness. Indeed, I think that these *Just So Stories* of Kipling's were the natural predecessor to all the poetry on these shelves. In the British School in Hankow we had to memorize reams of poetry and for this I have always been grateful. So the presence of Tennyson and Milton and Wordsworth and Keats among my children's books is entirely legitimate. "The splendor falls on castle walls." Of course my spine tingled.

There are other kinds of spine tinglers. *Treasure Island* is the foremost. *The Legend of Sleepy Hollow* was deliciously scary for me, although I realize that today a pumpkin head is nothing compared to planets on the rampage. I was supposed to be impressed by *The Adventures of Pinocchio* but when my mother read it aloud, I could only feel guilt. There was a moral edge to her voice. Did she know I sometimes told lies?

But look at the good books left over—books that weren't around in my childhood. Please allow me just one shelf for modern books—actually, for books I wish I had written.

Photo © Janet Woodcock

JEAN FRITZ

4. *Books I Wish I Had Written. The Lemming Condition* will be there by Alan Arkin; *Knee Knock Rise* and *Tuck Everlasting,* both by Natalie Babbitt; *Gentlehands* by M. E. Kerr; *M. C. Higgins the Great* by Virginia Hamilton; *How Does a Czar Eat Potatoes?* by Ann Rose; *The Shrinking of Treehorn* by Florence Heide; *The Alfred Summer* by Jan Slepian. All are breath-takingly original. All have profound comments to make on the human condition.

5. *Books about Childhood.* Still, it is not only books written for children but books written about childhood that deserve a special place in my library, for after all what am I doing but running back and forth across the time zones in my life? So of course I want to explore the territory of others who make such journeys. Just to see the titles of some of their books, were they to be lined up beside each other, would make me catch my breath. *Speak Memory* (Vladimir Nabokov), *Surprised by Joy* (C. S. Lewis), *Lost Paradise* (Robert P. Tristram Coffin), *Vive Moi* (Sean O'Faolain), *An Only Child* (Frank O'Connor), *Growing Pains* (Wanda Gág), and even better—*The Book of Maggie Owen,* a diary straight out of childhood. "I am a virgin twelve years of age," Maggies tells us. "Spinster and demoiselle and maiden mean the same thing, but not quite. I call myself a virgin and it sounds higher minded and more spiritual."

Best of all, however, is Dylan Thomas writing in prose—catching up pictures and feelings and places and people in deliciously long sentences with words running so unexpectedly into other words that they strike sparks. Often on a dull morning when words seem heavy, awkward things to manipulate, I will read a paragraph or two from *Adventures in the Skin Trade* or *Portrait of the Artist as a Young Dog* or *A Child's Christmas in Wales,* and the sense of magic will return and I'll be ready to write.

But as to this business of organizing, I give up. I never mentioned Alfred Noyes' trilogy in verse on the lives of scientists—*The Book of Earth, Watchers of the Sky,* and the third which I have lost. Also there is Van Loon's *Lives.* And these books, first met in high school, may have had the most direct influence on my own writing. But why should I make place cards for my books? Let them sit wherever they wish.

Jean Fritz's most recent book is The Great Little Madison *(Putnam). A 1988 title,* China's Long March *(Putnam), was an ALA Notable Children's Book. She has received many honors for her books, including the American Library Association's Laura Ingalls Wilder Award in 1986 for a body of work that has made a "substantial and lasting contribution to literature for children."*

PUBLISHING

Explaining the Verso of the Title Page, or Who Needs All That Tiny Type Anyway?

Ann Troy

How many times have you picked up a book to learn the year it was published? Instinctively, you turn to the back of the title page. Now you quickly scan the lines of small type until you see the familiar c-in-a-circle symbol that is followed by a year and the name of the copyright owner. Your search usually ends there—you know the date the book was made available to the public, or "published."

But what about the rest of the type on the back, or verso, of the title page? Do readers really need all that information? The answer is yes. Many of the people who may use a book during its lifetime depend upon facts neatly summarized on this special page.

THE COPYRIGHT NOTICE

The copyright notice is so important and so frequently placed on the verso of the book's title page that people tend to call the page simply "the copyright page." By federal law, the notice has three segments: the symbol © for copyright (or the word *Copyright* or *Copr.*), the year of publication, and the name of the copyright owner, or holder. Publishers often add the words *All rights reserved*. This helps protect the copyright in Latin American countries, which do not belong to the Universal Copyright Convention that uses the ©.

If a book was first published outside the United States, or if a book is a translation, the original title, the publisher, and the copyright line also appear somewhere on the copyright page of the American edition. This is also true for a book that is a revision of an earlier version—the original date of copyright appears together with the date of the present edition.

The country where a book is printed—*Printed in Hong Kong,* for example—must appear in every American book.

On occasion, a children's picture book text is a retelling of a longer story that may or may not be covered by copyright. Perhaps the book is in the public domain because the copyright has expired. But if the copyright is still valid, that notice along with the original title and author of the story should appear on the title page. This information can be especially useful to librarians and to professional storytellers.

Speaking of picture books, text and artwork are usually copyrighted separately if the artist and author are two different people. So one copyright line covers the text, and a second copyright line covers the illustrations.

Sometimes a publisher claims copyright in the company's name. This may occur because a member of the publishing staff, or a freelancer outside the house, has written what is called a work for hire.

What is *copyright* anyway? It is the author's (or any creator's) exclusive right to make copies of his or her work, to make new works derived from the original, and to give permission to others to do either or both of these things. The right exists from the time the work is created, not just from the date it is published.

When an author signs a contract for publication, the publisher agrees to copyright the book in the author's name. Even so, the author is assigning to the publisher his or her right of copyright. If someone wants to quote from the published book, that person must write to the publisher. This is why a publisher frequently includes the company address in a paragraph of permission information directly under the copyright notice.

Although we say the copyright owner has the exclusive right to make copies of his or her work, federal law recognizes the concept of fair use. This allows a person to quote brief passages from a book without getting formal permission. For an excellent discussion of fair use as defined by the most recent revision of the copyright law, the Copyright Act of 1976, publishing personnel often consult the 13th edition of *The Chicago Manual of Style,* published in 1982. Chapter 4 is especially helpful for general questions about copyright. But for really involved copyright issues, publishing personnel always consult their legal department.

LC CATALOGING IN PUBLICATION DATA

In 1971 the Library of Congress began a Cataloging in Publication program to create cataloging data that could be printed in books before they were published. This so-called CIP data allows libraries to get new books onto their shelves and then into the hands of readers much faster.

Today 80 percent of American publishers cooperate with the program. Often the book is still a manuscript when the publisher sends the final title, the author's name, and a table of contents or another indication of the book's content to the Library of Congress. There the book receives descriptive cataloging and subject analysis. An LC number and a Dewey decimal classification number are assigned to it. Within four weeks, the information is returned to the publisher, who prints it on the copyright page in the exact form it is received. Meanwhile, the Library of Congress sends the CIP record in "machine readable form" to the library community.

After a book is printed, the publisher sends a copy to the Library of Congress, where it is checked against the earlier record. A final record is then sent to libraries.

ISBN

The CIP helps place a book in the library, but the International Standard Book Number (ISBN) helps bookstores place an accurate order for the book with the publisher or wholesaler. Although the ISBN usually appears in the last line of the CIP data, it is not assigned by the Library of Congress. Publishers assign the ISBN before they request CIP data. Each book in print has its own special ISBN; this prevents the confusion that used to result when a book was ordered by title. And it allows books in foreign languages to be ordered by number rather than title.

Let's take a fictitious ISBN and unlock its ten-digit code. The numbers are divided into four groups: 0-123-45678-9. The 0 indicates a publisher who is in an English-speaking country. The 123, or whatever sequence of numbers appears in the second group, is the designation of a specific publishing house. The third number group—45678 in our example—is the individual book's number, and the final 9 is called a "check digit," which can indicate an error in the book number preceding it. The ISBN appears in several key places on the book jacket as well as in the CIP data.

If you want to know if a hardcover book is also available as a paperback from the same publisher, check the ISBN listing on the copyright page, not the jacket. A paperback edition must carry a separate ISBN and it must be listed on the copyright page. Usually the word *paperback, pa,* or *pbk* appears with its ISBN to show that it refers to a soft cover edition. This tip could save you money!

CREDITS AND PERMISSIONS

When an author includes quotes and excerpts from other books or articles covered by copyright, he or she must request permission from the copyright owner. If the permission is granted (usually for a modest fee), the publisher must print the copyright and credit notices requested. Sometimes, there are too many credits to fit on the copyright page, so the publisher prints a line of type telling where the credits appear.

The copyrights for books published in the United

States before 1906 have expired. For books published from 1906 through 1977 the copyright may or may not have expired, so most authors write to the publisher to find out the status. Books published since January of 1978 are copyrighted for the life of the author plus fifty years. Material written by government employees cannot be copyrighted, and it's considered in the public domain. But the government publication from which material is taken should be credited.

Photographs or drawings from another source used in a book must be credited if the credit notice doesn't appear with the individual illustrations. If there are many credits, a credit list often appears at the back of the book, and a line of type on the copyright page tells you where to find it. If you want to reproduce these illustrations, you must write to the original owner listed in the credit.

Often a book has a paragraph or two of special acknowledgements to people who have helped the author with the manuscript in some way. This material can also appear on the copyright page. Other optional information on the copyright page may include a book's printing history in a code such as Y 10 9 8 7 6 5 4 3 2 1. The letter Y might stand for the printer, and only people in a publisher's production department need this information. The numbers stand for the first printing, the second printing, and so on. Each time the book reprints, the number of the previous reprint is omitted. This line of numbers sometimes contains dates such as 92, 91, 90. When a book reprints in a particular year, say 1990, the year of the earlier reprint is dropped.

For exercise books, cookbooks, and other how-to books, publishers often print a disclaimer or "warning label" on the copyright page, such as "Check with your doctor before beginning any exercise program."

A few publishers have the practice of printing the name of the person who designed or edited the book on the copyright page. Or the publisher may give the type in which the book is set, "The typeface is Garamond," for example, or describe how the artwork was prepared. This information is welcomed by people interested in quality bookmaking.

DEDICATION

Finally, we come to what is often found at the very top of the verso of the title page, the author's dedication. If you are the person to whom a book is dedicated, this is certainly a precious line of type. Ideally, the dedication should have a page all to itself in the front of the book. Unfortunately, there often isn't an appropriate page that can be spared for it. So there it is on the verso, usually in larger type than other items on the page. If the author and the illustrator each wish a separate dedication—as often happens in picture books—the publishers add the author's and illustrator's initials after his or her respective phrase.

THE VERSO EXPLAINED

Hopefully, no mystery now remains surrounding the type on the title page verso. But publishers are infinitely creative about what they can or can't fit on the copyright page. I'm sure they already have some changes in mind. After all, we don't want *any* part of our books to be boring.

Ann Troy is Executive Editor of Clarion Books. She is currently serving as Co-chairman of the National Council of Teachers of English-CBC Joint Committee.

Sources of photographs and prints are cited on page 144.

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Verso of title page of first printing of 1988 Newbery Medal book Lincoln: A Photobiography *by Russell Freedman (Clarion)*

FEATURING 1989 BOOK WEEK

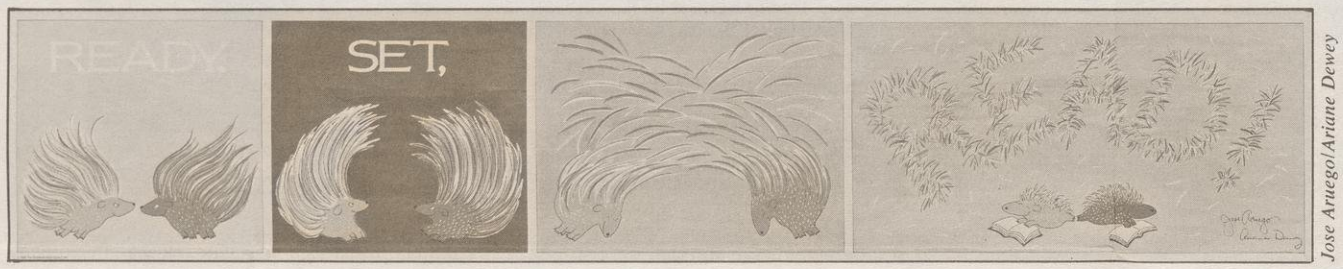
SPECIAL MATERIALS FOR YOUNG ADULT BOOK WEEK

There are three on-target items developed especially for Young Adult Book Week celebrations in 1989. One is the *YA People* tabloid, available only in the YA Book Week Packet, and in a format that makes it easy to reproduce locally (through 1989 only). The tabloid highlights Embarrassing Moments and Awful Teenage Memories, with contributions by many of the stars of contemporary YA literature: Lloyd Alexander, Sue Ellen Bridgers, Ellen Conford, Paula Danziger, M. E. Kerr, Madeleine L'Engle, Harry Mazer, Norma Fox Mazer, Joan Lowery Nixon, Katherine Paterson, Susan Beth Pfeffer, William Sleator, Laurence Yep, Cynthia Voigt, and Paul Zindel. The YA Book Week Packet also includes 100 Reader Personality Quiz (fill-ins) bookmarks, and two copies of a stop-them-in-their-tracks poster by BRUCE EMMETT:

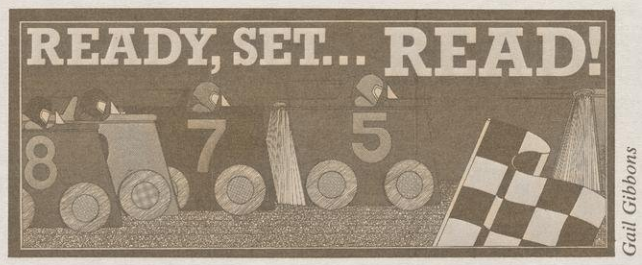
> A simple and direct image seemed to be the key to approaching *Ready, Set, Read*. With the help of David Tomasino at Scholastic Books, I came up with the idea of using one image in three ways. Nice and straightforward.

Bruce Emmett has new books in *The Gymnast Series* (Scholastic) and *Camp Sunnyside Friends* (Avon). He created the *Elvis Presley: Looking at a Legend* limited edition china plate collection for Delphi.

Young Adult Book Week Poster by Bruce Emmett



Jose Aruego/Ariane Dewey



Gail Gibbons

Lynn Munsinger

Detail from Denys Cazet color-in activity sheet

BOOK WEEK BOOSTERS 1989 HONOR ROLL

We always want to know about new and interesting observances of National Children's Book Week, and invite celebrants to write us about their experiences, many of which we plan to incorporate into a Book Week manual in due course. During the past year, we have had wonderful reports from:

Gloria V. Abondolo
Hawley Library Media Center
Newtown, CT

Joyce E. Carney
East Elementary
Athens, OH

Ellen Bobrow
Elementary School Library
Commack, NY

Judith G. Coughlin
Mary Scott School
Richmond, VA

Brenda Gardner
Santa Fe School
Santa Fe, TN

Cherye Kwasizroch
Archer Branch
Chicago, IL, Public Library

Janet Hampton
T.J. Melton Elementary School
Grove, OK

Rita Perlmutter
Marion Street School Library
Lynbrook, NY

Nadine H. Herbst
Highland Elementary School
Lake Worth, FL

Nancy A. Robbins
Allied Signal Corp.
Granger, IN

Barbara Swanson
Kern County Library
Bakersfield, CA

We are sending each of our honorees a complimentary 1989 Book Week Kit. Send *your* report for our 1990 Book Week Boosters Honor Roll after your observances November 13-19 have taken place.

CHARLOTTE ZOLOTOW is the 1989 Book Week poet:

> It's ingenious to take the athletic start of *Ready Set* and add not the expected *Go* but *Read!* What worried me in the theme was the implication of a race. But then the idea of racing *to* a new place, rather than *against* someone seemed positive and validated the theme.

Charlotte Zolotow has written more than 70 picture books. Two recent titles, both illustrated by Catherine Stock, are *Something Is Going to Happen* and *A Tiger Called Thomas* (both Lothrop).

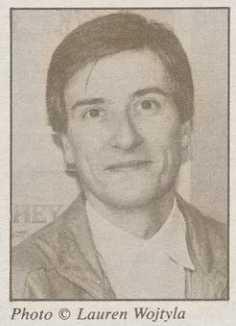


Photo © Lauren Wojtyla

The 1989 Children's Book Week poster artist is RICHARD EGIELSKI. His poster appears on the cover of this issue of *CBC Features*. Richard Egielski's pictures for *Hey, Al*, story by Arthur Yorinks (Farrar), won the Caldecott Medal in 1987. Yorinks and Egielski have joined forces again in the forthcoming *Oh, Brother* (Michael di Capua Books/Farrar, Straus & Giroux, Inc.)

The frieze for National Book Week was created by JOSE ARUEGO:

> Ready . . . Set . . . Read! reminded me of the 1st porcupine cartoon I sold when I made a living as a cartoonist. A few revisions & . . . !

Photo by Susan Hirschman

and ARIANE DEWEY:

> Since it is unusual for porcupines to throw their quills and read books, I have painted them in wild, improbable, cool colors. The background starts out a soothing blue, heats up during the action to orange, then magenta, and finally settles into a warm cozy yellow as the porcupines become engrossed in their books . . . *I* am always ready and set to read.

Recent books on which Jose Aruego and Ariane Dewey have collaborated have been *Rockabye Crocodile* (Greenwillow) and the Raffi songbook *Five Little Ducks* (Crown).

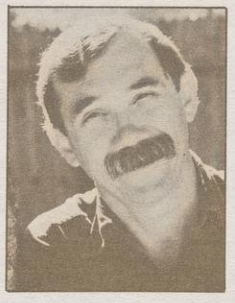
Our two streamer artists for 1989 Book Week are GAIL GIBBONS:

> The long skinny trim size of the streamer was delightful to work with because the shape was so odd. At first I pictured racing cars with books all around them. Then I thought how interesting it would be if I made the racing cars look like books!

and LYNN MUNSINGER:

> I enjoy doing animal characters, so I had a lot of fun doing the streamer for Children's Book Week. The only difficulty was trying to draw running shoes on the turtle.

Two current books by Gail Gibbons are *Easter* (Holiday House) and *Marge's Diner* (Crowell). Two 1989 books illustrated by Lynn Munsinger, both on the Little, Brown list, are *One Hungry Monster* by Susan Heyboer O'Keefe and *Ho for a Hat* by William Jay Smith.



A 34″ × 22″ heavy sheet filled with an assembly of hilarious monsters waiting to be colored in by young Book Week celebrants is a brand new item for 1989, and comes from DENYS CAZET:

> I grew up with monsters. I love them. They were everywhere: comic books, Saturday matinees, Sunday dinners. Oh, they're still around. But now they've opened boutique wineries or work for the IRS. Since they've learned to read, it's just not the same.

Two 1989 books by Denys Cazet are *Good Morning, Maxine* (Bradbury) and *Mother Night* (Orchard).

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