



LIBRARIES

UNIVERSITY OF WISCONSIN - MADISON

CBC Features. Vol. 40, no. 2 (June-December 1986)

New York, N.Y.: Children's Book Council, (June-December 1986)

<https://digital.library.wisc.edu/1711.dl/2YM6GEVK35J6E8B>

<https://rightsstatements.org/vocab/InC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

CBC FEATURES

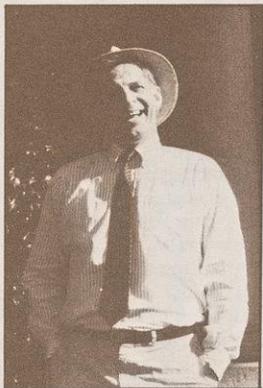
ISSN 0008-0721

newsletters

(formerly The Calendar)

Vol. XL, No. 2

● June, 1986-December, 1986



Cooperative Children's Book Center
4290 Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706

John G. Keller, CBC's first Chairman;
see "Chairman's Profile" within.

CBC Features is available from The Children's Book Council, Inc., 67 Irving Place, New York, NY 10003. Telephone: 212/254-2666.

The Council is the official sponsor of and headquarters for National Children's Book Week. It maintains an examination collection of new children's books open weekdays to the public. The library is closed several days in the months of September-December; call before visiting. The Council is closed December 22-26, 1986.

© 1986 The Children's Book Council, Inc.

BOOKS REMEMBERED

Robert Cormier

I'm almost afraid to confess to the trash I read as a boy growing up on French Hill in Leominster, Massachusetts. I was a student at St. Cecilia's Parochial School and can't truly remember a book that was introduced to me in the classroom although I fell in love with words as early as the second or third grade, and Sister Catherine, my teacher in the sixth and seventh grades, had a profound influence on my future as a writer. This influence did not derive from the books she introduced me to, however. On Friday afternoons, she read to the class the continuing adventures of Tom Playfair from a magazine whose title I've forgotten. Tom Playfair seemed like a pale character to me—as drab as his name—although certainly more interesting than arithmetic.

The comic books of the 1930s provided my first great reading, although they were neither comic, nor books. I encountered Superman in the pages of Action Comics and thrilled to this creature from the planet Krypton who leaped tall buildings at a single bound. Those were the early days of Batman and the Green Hornet and the Submariner. I also discovered magazines. First the pulps, like "Wings" and "The Shadow" magazine and "Argosy." Later came the stories in "Colliers," "The Saturday Evening Post" (to which I sold subscriptions) and "Liberty." "Liberty" was notable for including the time it would take to read each story, as in: "Reading Time, 5 minutes, 32 seconds." I always tried to beat that time.

Such was my reading in those elementary years.

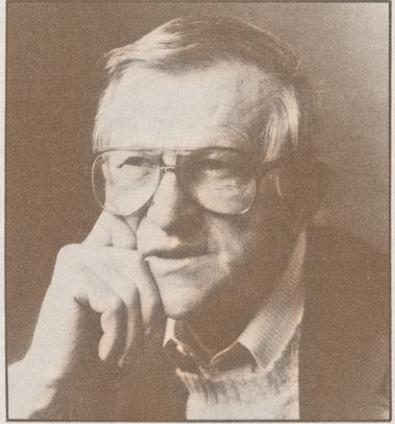
But there's a paradox here.

From the very beginning, I loved words. I loved the sound of words, the taste of them, the way vowels and consonants came together in such splendid logic, the magic an adjective conferred on a noun. I also loved poetry, throbbed to the rhymes and rhythms of poems: story poems ("And the highwayman came riding, up to the old inn-door"); poems that leaped with sound and color ("to the tintinnabulation that so musically wells/From the bells, bells, bells, bells"); sonnets that echoed my dim longings for love and romance ("How do I love thee? Let me count the ways."); or caught the drama of doomed youth ("I have a rendezvous with Death/At some disputed barricade").

I came late to books. Perhaps I loved movies too much. The Children's Room of the Public Library was never a favorite place of mine. I never joined those Vacation Reading Clubs during which Miss Spaulding issued tiny paper airplanes for every book that was read and later suspended the planes from the ceiling. I searched in vain for books that would satisfy a yearning in me that I could not identify. I found Booth Tarkington's Penrod series and followed with mild interest Penrod's adventures with his friend, Sam. I certainly must have run across *Treasure Island* there and perhaps *David Copperfield* although I recall him more vividly as Freddie Bartholomew in the movie. I never found what I was looking for in that children's section because, I see now, I didn't know what I was looking for.

And then a marvelous thing happened.

My Aunt Victorine, who was also my godmother, presented me with *The Adventures of Tom Sawyer* on my twelfth birthday. This was the first real book I ever owned—school books didn't count—with my name inscribed on the flyleaf. This was the book that changed my ideas about reading and writing—and thus changed my life forever.



Finkle Photography

Tom Sawyer did for me what Penrod and Sam could not do (which shows the difference between the genius of Mark Twain and the mere craftsmanship of Tarkington). I laughed and cried with Tom, dreamed and schemed with him. More than that, this novel pointed out the drama possible in the life of an ordinary boy and thus the potential drama in my own life. I looked at French Hill as if for the first time and saw its mysteries and its beauties and the drama that can be found in ordinariness. Mark Twain gave me what I have always thought of as my "third eye," a secret eye that operates to this day, that allows me to see objectively the events of my life—and other lives that touch mine—as the stuff of drama.

The year I turned thirteen I walked into the Leominster Public Library and saw on a shelf marked *New Fiction* a book titled *The Web and the Rock*. I can't say what drew me to this book. I only know that I scanned the jacket copy, carried it to a quiet corner of the library, and read until the library closed hours later. My senses reeled at this story of a young man's search for love and fame and fortune, the tale of a small-town youth—my God, like myself—awkward and lost and alone in the immensity of this world. I found in Wolfe the poetry that was missing in Mark Twain, the tumultuous language that shook my senses, the theme that excited my soul.

I knew when I finished that novel the inevitable course my life would take. I would be a writer. No other life would be possible for me.

Somehow I convinced Miss Wheeler, that most gentle of chief librarians, to issue me an adult card. I soon discovered the simple, aching prose of *The Sun Also Rises* and *A Farewell to Arms*. I found Saroyan's *The Daring Young Man On the Flying Trapeze* and *My Name Is Aram*, and marveled at words that were like newly-minted coins bouncing on the page.

Wolfe had dazzled me with his mountain torrent of prose but had also discouraged me. How could I ever write like that? Hemingway and Saroyan showed me the beauty of simplicity—prose that could also run clean and pure like a meadow's brook.

These were the books that sent me to the kitchen table where I first tried to capture on paper the sights and sounds, the joys and heartbreaks, of my life and my world.

From that time on, I have never stopped writing.

Or reading.

Or re-reading these heroes of mine whose brightness for me has never dimmed.

Robert Cormier's most recent young adult novel is Beyond the Chocolate War. He is the 1982 recipient of the ALAN Award, presented by the Assembly of Literature for Adolescents of the National Council of Teachers of English to "the author, educator, or publisher who has contributed the most to the field of adolescent literature."

PUBLISHING

Putting Together a Paperback List

Regina Hayes

When I started to write about putting together a paperback list, I realized, in short order, that it would be impossible for me to be anything but very specific about my own experience with Puffin Books. While Puffin's unique set-up presents a particular set of challenges, I hope that some generally applicable conclusions can be drawn.

Puffin Books are Viking Penguin's children's paperbacks, and Viking Penguin is owned by Penguin Books, a British publisher. The Puffin list is larger in size and has a wider distribution than trade paperback lists that draw only from their own hardcover list. It differs from these lists too, in that books are acquired from other U.K. and U.S. publishers for reprint as Puffin paperbacks. However, Puffin is not a true mass market publisher, in that we have not up to this point been distributed by independent wholesalers, that is, those who distribute paperback books to drugstores, newsstands, and other such outlets.

While Puffin is dominant in the United Kingdom, it had never had anything like the same presence in the United States, and attempts to build an American list had been sporadic. When I came to Viking Penguin in 1982, one of my major charges was to get Puffin moving. We decided to examine our strengths and weaknesses, assess our potential, and plan how to proceed.

Our first step was to build upon the excellent base of picture books Puffin had, as a result of the splendid former Viking Seafarer list which included such classics as *Madeline*, *Make Way for Ducklings*, and *The Story of Ferdinand*. We began to buy our favorite picture books from other houses. In choosing books, our basic criterion was simply whether we loved them, although sometimes the subject matter was so topical or so important that we bought the book for that reason alone. It developed that several titles were featured on the Public Broadcasting System series "Reading Rainbow"; although we wondered at the time of acquisition what impact the show would have on sales, it turned out to be considerable.

We soon discovered the importance of the U.K. connection. Picture books that were simultaneously published by Puffin U.K., Canada, Australia, and the U.S. could enjoy the advantages of large printings and lowered unit cost, resulting in lower retail prices and more cost-effective stock management.

With the initial success of our expansion in picture books, we began to consider the next move. We decided to explore books for both the middle reader, ages 8-12, and for the 10-14-year-old reader. For the latter, we concentrated on solid individual titles whose style required a proficient reader, but whose subject matter and content kept them in the children's book category.

Again, we studied the Puffin U.K. list to see if we could acquire U.S. rights to distinguished fiction, and share stock with our U.K. counterparts. One very important benefit of the U.K. connection has been our ability as a group to put in print and keep in print titles that would be impossible for each of us independently. This also works to our advantage in publishing fine books that are not particularly commercial, and in introducing new authors from other English-speaking countries. Some-

thing that can otherwise be a very high risk venture becomes feasible, greatly enriching a list.

We began to comb the Viking backlist and out-of-print library for titles that could be put into Puffin. And, of course, we began to acquire from other U.S. publishers. The number of titles on each list grew (from 15 in 1982 to 37 in 1984 to 79 in 1985, to 110 in 1986), so we began to break down the list into more manageable categories. We already had Puffin Classics, which now includes 60 titles of the finest children's literature printed for Puffin worldwide. We established the Puffin Newbery Library—Newbery Award and Honor Books from the Viking backlist, plus some other titles acquired from other publishers, packaged with appealing new full-color covers and a uniform series design.

We decided to publish more books for 6-9 year olds, and to identify them with a special designation and logo: Young Puffin. We began consciously to build up this group of titles by adding the sort of series children just becoming at home with reading particularly enjoy: for example, Pat Ross' M & M books and a new series by David A. Adler featuring *The Fourth Floor Twins* in various adventures.

We also created a new category: Puffin Activity books. These include cut-out and sticker books, and craft books, as well as activity books. For example, *Sportsathon* was one of our first Puffin originals.

This spring, we expanded the non-fiction list, which already includes an atlas and a number of science titles, with the publication of the well-received "Women of Our Time" series, biographies of contemporary women for readers 7-11. We have plans for two other new categories.

In addition to new series formats, we also began to think in terms of grouping our books by author, promoting in a way that is geared to an author's body of work, not only a specific title. For the first time, we could think of being able to publish all of an author's work, or even a significant portion of it, perhaps all books for a certain age level. We could design covers with a "Byars look," an "Adler look."

We had to reevaluate our ideas about covers. We had spent years learning what made a hardcover book appealing to libraries. But what made it directly appealing to, for example, a 10-year-old book buyer? More color? More action? More realism? We studied the competition, asked a lot of questions, experimented. Over a period of time we will probably replace the covers on much of the Puffin novel backlist.

One of the biggest challenges for publishers of paperback children's books is to ensure that marketing and promotion efforts keep pace with editorial growth. What catalogs, posters, advertising, author bios and appearances are needed; what counterpacks and racks? How best to take advantage of a house's reputation, visibility, distribution, marketing expertise? Editorial, art, marketing, and sales are all involved in the growth and development of a paperback list. With rapid growth it is important to keep the focus clear: to publish books that young people want to read and parents, teachers, and librarians buy.

OUR CONSTITUTION: 200 YEARS

The U.S. Constitution will be two hundred years old in 1987. The Commission on the Bicentennial of the United States Constitution is planning festivities that will take place throughout 1987. Churches and public buildings will toll their bells at 4:00 PM on September 17, 1987, the hour the Founding Fathers finished signing the Constitution.

CBC is pleased to have asked Charles Mikolaycak to create three posters to commemorate the national observance of the bicentennial of the U.S. Constitution. His Constitution Poster Triptych (shown on these panels) conveys the spirit and substance of American letters. Phrases from the Preamble of the U.S. Constitution unite the authors on each of the side posters. How many of these American literary notables can you, students, patrons, friends, and family identify?

The Constitution Poster Triptych includes a "Who's Who on the Posters" key, suitable for display, so that everyone will be able to know the faces of these famous American authors. The full-color Constitution Poster Triptych and "Who's Who" key (sold only as a set) is available from CBC for \$27.50. The posters are printed on heavy stock and the set is shipped rolled in a protective tube.

To assist you with a celebration Supreme Court Justice Warren E. Burger, Chairman of the Commission on the Bicentennial of the United States Constitution, calls "a lesson in civics, in history," CBC asked six authors of American historical fiction and social commentary to give us their thoughts on the significance of the U.S. Constitution. Although the following statements by Avi, Christopher Collier, Jean Fritz, Jamake Highwater, Scott O'Dell, and, Elizabeth George Speare (boxed throughout) are copyrighted, the authors have agreed to allow these passages to be quoted by schools, libraries, and bookstores without permission through 1987.

The booklist we have assembled for you consists of old, new, and forthcoming titles submitted by CBC member publishers on the subjects of the U.S. Constitution, the Birth of the Republic, and the Founders of the Republic. ISBNs are included when available; if a publisher has both a library and trade edition, only the library edition ISBN is included. The formats—hardcover (H) and/or paperback (P)—are noted. A few descriptive words accompany the listing if the title and sub-title are not self-explanatory.

THE U.S. CONSTITUTION

Up to and including middle grades

Beyond a Reasonable Doubt: The American Jury System and How it Works. Melvyn Bernard Zerman. Ill. by John Caldwell. Crowell. 1981. ISBN 0-690-04095-5. (H).

Birth of the Constitution. Edmund Lindop. Ill. with photos. Enslow. 1986. ISBN 0-89490-135-4. (H). History of the Constitutional Convention and the writing of the Constitution.

Capital Punishment. Don Lawson. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10209-2. (H).

Censorship. Cindy Taylor. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10211-4. (H).

The Constitution. Richard B. Morris. Ill. by Leonard Everett Fisher. Lerner. 1985. ISBN 0-8225-1702-7. (H).

A Convention of Delegates: The Creation of the Constitution. Denis J. Hauptly. Ill. with prints. Atheneum. 1987. ISBN 0-689-31148-6. (H).

We the People: The Story of the U.S. Constitution since 1787. Doris and Harold Faber. Ill. with photos and prints. Scribner. 1987. ISBN 0-684-18753-1. (H).

Your Right to Privacy. Dorothy and Thomas Hoobler. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10110-X. (H).

People talk of our Constitution as if it came with the country, whereas of course we got it only by the skin of our teeth. The framers, meeting simply to strengthen the federation of states, had no notion of making a nation—an idea so radical that when they decided on it, they closed the windows so eavesdroppers couldn't listen. They argued all summer and then the people wouldn't accept the Constitution until their inalienable rights had been written in. Americans who do not understand how hard it was to get our country going will not be adequately prepared to keep it going.

Jean Fritz

The silly idea that a king was God's representative here on earth, the Lord of Life and Death, was no longer believed by the man in the street. John Locke, the English philosopher who believed that the state existed solely by the consent of those it governed, had become popular. In time, his idea found its way to America. Here it was admired, ridiculed, picked over, changed, but lived on, along with the right to speak as you think, in what to me is the pulsing heart of the Constitution.

Scott O'Dell

If You Were There When They Signed the Constitution. Elizabeth Levy. Scholastic. 1987. ISBN 0-590-40519-5. (P). The signers of the Constitution answer questions a child might ask.

The Right to Bear Arms. Geraldine and Harold Woods. Watts. 1986. ISBN 0-531-10109-6. (H).

Separation of Church and State. Irene Cumming Kleeberg. Watts. 1986. ISBN 0-531-10111-8. (H).

Shhh! We're Writing the Constitution. Jean Fritz. Ill. by Tomie dePaola. Putnam. 1987. ISBN 0-399-21403-8. (H). ISBN 0-399-21404-6. (P).

States Rights. John E. Batchelor. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10112-6. (H).

Taking on the Press: Constitutional Rights in Conflict. Melvyn Bernard Zerman. Ill. with photos and prints. Crowell. 1986. ISBN 0-690-04301-5. (H).

This Constitution. Peter Sgroi. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10167-3. (H).

THE BIRTH OF THE REPUBLIC

Beginning Independent Reading

America's Birthday: The Fourth of July. Tom Schactman. Ill. with photos by Chuck Saaf. Macmillan. 1986. ISBN 0-02-782870-0. (H). Fourth of July celebrations along New England's coast.

American Riddles. David A. Adler. Holiday. 1987. (H).

Buttons for General Washington. Peter and Connie Roop. Ill. by Peter E. Hanson. Carolrhoda. 1986. ISBN 0-87614-294-3. (H). Based on true accounts of the Darragh family's spying activities for General Washington.

The 4th of July Story. Alice Dalgliesh. Ill. by Marie Nonnast. Aladdin. 1987. (P).

From Path to Highway: The Story of the Boston Post Road. Gail Gibbons. Crowell. 1986. ISBN 0-690-04513-1. (H). Development from an Indian path that includes an anecdote about Sarah Knight, Ben Franklin's school teacher.

George the Drummer Boy. Nathaniel Benchley. Ill. by Don Bolognese. Harper. 1977. ISBN 0-06-020501-6. (H). 1987. (P). A British drummer boy at Lexington and Concord. Fiction.

Sam the Minuteman. Nathaniel Benchley. Ill. by Arnold Lobel. Harper. 1969. ISBN 0-06-020480-X. (H). 1987. (P).

Six Silver Spoons. Janette Sebring Lowrey. Ill. by Robert Quackenbush. Harper. 1971. ISBN 0-06-024037-7. (H). Tim and Debby procure six silver spoons made by Paul Revere. Fiction.

The Star Spangled Banner. Peter Spier. Ill. by the author. Doubleday. 1973. ISBN 0-385-09458-2. (H).



The birth of our Constitution was a second Revolution, created secretly by delegates forbidden to inform outsiders about what they planned, the overthrow of our *first* constitution, the Articles of Confederation. Many, men like Patrick Henry, considered the plan an aristocratic plot, and the document both supported black slavery and excluded women from the political process. When finally voted in, not by all states, and by only about 5% of the adult white, male population, it was hardly complete. Not until 1789, with the Bill of Rights, did many of our basic liberties become part of our national code. Thus our Constitution was, is, and no doubt always will be, controversial. To me, this birthday is a celebration of the drama of change, the clash of people, their ideals, and our ability to change and grow.

Avi

Middle grades and older readers

The American Revolution. Richard B. Morris. Ill. by Leonard Everett Fisher. Lerner. 1985. ISBN 0-8225-1701-9. (H).

Crack the Liberty Bell. Marc Kornblatt. Bantam. 1987. (P). Interactive fiction introduces Paul Revere, Sam Adams, and the Boston Tea Party.

The Fighting Ground. Avi. Lippincott. 1984. ISBN 0-397-32074-4. (H). 1987. (P). A young Revolutionary soldier becomes disillusioned about war. Scott O'Dell Award for Historical Fiction.

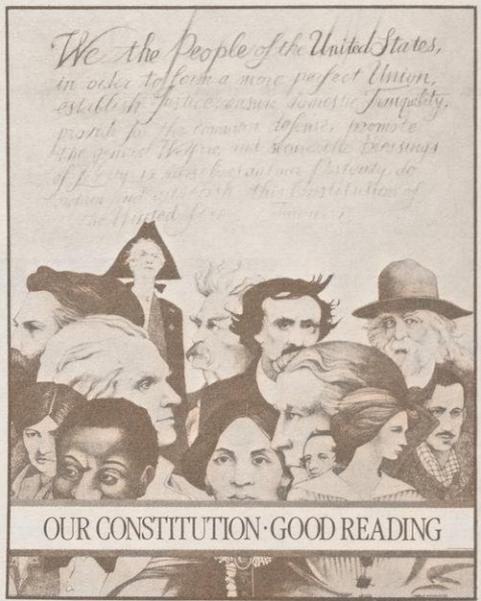
The Founding of the Republic. Richard B. Morris. Ill. by Leonard Everett Fisher. Lerner. 1985. ISBN 0-8225-1704-3. (H).

George Washington and the Birth of Our Nation. Milton Meltzer. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10253-X. (H).

The Glorious Fourth at Prairietown. Joan Anderson. Ill. with photos by George Ancona. Morrow. 1986. ISBN 0-688-06246-6. (H). Photo-essay recreating an 1836 Fourth of July celebration.

All of us have been told all our lives what a great and glorious document the American Constitution is—to the point where it has become one of those pieces of history more venerated than understood. Our study of the Constitutional Convention which resulted in the historical novel, *JUMP SHIP TO FREEDOM*, and the adult trade book, *DECISION IN PHILADELPHIA*, confirmed our conviction that the Constitution was indeed, as Gladstone said, “the most wonderful work ever struck off at a given time by the brain and purpose of man.”

Christopher Collier



The Indian Wars. Richard B. Morris. Ill. by Leonard Everett Fisher. Lerner. 1985. ISBN 0-8225-1703-5. (H).

The Mystery of the First President. Bantam. 1987. (P). Interactive fiction introduces the Articles of Confederation, John Hanson, and George Washington.

1776: Journals of American Independence. George Sanderlin. Harper. 1968. ISBN 0-06-025184-0. (H). Colonial American documents.

The Story of the Boston Massacre. Mary Kay Phelan. Ill. by Allan Eitzen. Crowell. 1976. ISBN 0-690-00716-7. (H).

The Story of the Boston Tea Party. Mary Kay Phelan. Ill. by Frank Aloise. Crowell. 1973. ISBN 0-690-77653-5. (H).

Time Enough for Drums. Ann Rinaldi. Holiday. 1986. ISBN 0-8234-0603-2. (H). A 16-year-old girl's involvement in the Revolutionary War. Fiction.

I think I have always taken the Constitution for granted. Rereading it now, I am filled with awe. The very fact that we Americans do take it for granted is testimony to the great-minded men who envisioned an unproved way of government—a government based on justice for every man and woman. The Constitution is the granite rock on which we live our daily lives. On this firm ground we walk with confidence, knowing that our voices can be heard, and that we possess the guidance and the resources to face any rifts that may threaten our foundation.

Elizabeth George Speare

THE FOUNDERS OF THE REPUBLIC

Beginning Independent Reading

Benjamin Franklin. Ingri and Edgar Parin d'Aulaire. Ill. by the authors. Doubleday. 1950. ISBN 0-385-07219-8. (H).

George Washington. Ingri and Edgar Parin d'Aulaire. Ill. by the authors. Doubleday. 1936. ISBN 0-385-07306-2. (H).

Thomas Jefferson. David A. Adler. Holiday. 1987. (H).

Middle grades and older readers

Alexander Hamilton. Mollie Keller. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10214-9. (H).

And Then What Happened, Paul Revere? Jean Fritz. Ill. by Margot Tomes. Coward. 1973. ISBN 0-698-20274-0. (H). ISBN 0-698-20541-3. (P).

Ben and Me: An Astonishing Life of Benjamin Franklin by His Good Mouse Amos. Robert Lawson. Little. 1939. ISBN 0-316-51732-1. (H).

Benjamin Franklin. Stephen Overholser. Bantam. 1987. ISBN 0-553-15504-0. (P).

Benjamin Franklin. Cass R. Sandak. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10107-X. (H).

Can't You Make Them Behave, King George? Jean Fritz. Ill. by Tomie dePaola. Coward. 1977. ISBN 698-20315-1. (H). ISBN 0-698-21542-1. (P).



Early Thunder. Jean Fritz. Ill. by Lynd Ward. Coward. 1967. ISBN 0-698-20036-5. (H). A teenage boy re-examines his loyalties in Salem, MA in 1774-75.

Founding Mothers: Women in America in the Revolutionary Era. Linda Grant DePauw. Houghton. 1975. ISBN 0-395-21896-9. (H).

Framers of the Constitution. Dorothy Horton McGee. Dodd. 1968. (H).

George Washington. Tom McGowen. Ill. with photos and prints. Watts. 1986. ISBN 0-531-10108-8. (H).

George Washington's Breakfast. Jean Fritz. Ill. by Paul Galdone. Coward. 1969. ISBN 0-698-30099-8. (H). ISBN 0-698-20616-9. (P). George W. Allen tries to discover what his namesake ate for breakfast.

Mr. Revere and I: An Account of Certain Episodes in the Career of Paul Revere, Esq. as Revealed by His Horse. Robert Lawson. Little. 1953. ISBN 0-316-51739-9. (H).

Patrick Henry. Diana L. Reische. Ill. with photos and prints. Watts. 1987. (H).

Paul Revere. Marty Lee. Ill. with photos and prints. Watts. 1987. (H).

Thomas Jefferson. Charles Patterson. Ill. with photos and prints. Watts. 1987. (H).

What's the Big Idea, Ben Franklin? Jean Fritz. Ill. by Margot Tomes. Coward. 1976. ISBN 0-698-20365-8. (H). ISBN 0-698-20543-X. (P).

The World of Young George Washington. Suzanne Hilton. Ill. by William Sauts Brock. Walker. 1986. ISBN 0-8027-6658-7. (H).

If words and actions were the same things, this nation of ours would be truly great, for our Constitution is a grand and profoundly idealistic document. It is not enough, however, simply to have our fine ideas written down. The real challenge is to live according to our ideals. And that's not always easy.

The Constitution asks us to live our lives with deep compassion and extraordinary generosity. It allows us to say what we think, but it also restrains us from speaking falsely about others. It protects the rights of both the people we like as well as the people we don't like. It insists that no matter how different we are and how much we disagree with one another, still *all of us* must have the right to live in freedom.

Among all the really remarkable inventions of the last 200 years, our Constitution is one of the greatest. It makes possible our freedom of spirit and mind. It promotes what is best and protects us from what is worst in our species. It makes life both human and humane. It makes life worth living.

Jamake Highwater

PEOPLE

Astrid Lindgren

by Harriette Söderblom

translated by Martin Naylor

It was the autumn of 1945. I was a young undergraduate with a little sister aged seven. She had a slightly freckled complexion and pretty red hair. It caused her problems, though, and school was a daily ordeal for her. "There's a fire!" the boys would shout, pulling her plaits, and the more she cried the more fun they had.

Then, quite out of the blue, I met another freckled little girl with plaited red hair, who never let anyone harass her and get away with it. She was lying on a bookshop counter gazing up at me, with a confident and even slightly impudent look in her eyes, and her name was Pippi Longstocking. If her name was unusual, she herself was even more so. She lived all by herself and was the strongest person in the world, but she was very kind and as wise as an owl. A quick tongue in her mouth, totally unafraid, and never one to take orders from an adult.

The humiliated seven-year-old was given the book, and along with it a bit more self-confidence and new courage to face life. Its happy laughter healed her wounds, and aroused my own interest in children's literature. Pippi Longstocking was one of the people who made it easy for me to choose my career.

Astrid Lindgren is now Sweden's most widely read author. At home her books appear in large editions, and she has been translated into over fifty languages. She plays an extremely important role as a unifying link between children with different social and intellectual backgrounds and between children in different countries. Pippi, Emil, the Brothers Lionheart, and all the rest of them are known to millions of children and they bring joy, hope, and food for the imagination wherever they turn up.

Astrid Lindgren was born in 1907. Her father was a farmer, a glebe tenant, and the house in which he and his family lived was an old, red-painted building surrounded by apple trees. The farm, called Näs, was situated near a small town in the south of Sweden. Her childhood home was a happy one. Astrid and her brothers and sisters were much-loved children, enjoying security, affection, and a close relationship with numerous adults. There was room for them to play and enjoy cheerful pranks, but they were also needed about the farm and in the house, and they all had their particular jobs to do.

As an adult Astrid Lindgren worked in an office in Stockholm for a time, before marrying in 1931. After her debut as a writer she joined the staff of publishers Rabén & Sjögren, and between 1946 and 1970 was head of their Children's Books Department. Astrid Lindgren has two children and several grandchildren, and has been a widow for more than thirty years. She lives in central Stockholm and has a summer cottage in the islands off the coast, but she never forgets the area in which she grew up and she has bought the freehold of Näs and restored her former home.

One day in 1941, her seven-year-old daughter, who was ill in bed, suddenly said, "Tell me about Pippi Longstocking!" It is unclear how the name came into being. It may have been a pure figment of her imagination. Nevertheless, one episode followed another and gave great pleasure to both her daughter and her friends. Later Astrid Lindgren wrote the stories down in shorthand—she writes all her books in shorthand—typed them out, and gave them to her daughter. At the same time she sent a copy to one of Sweden's largest firms of publishers, who took their time to reply—and refused it.

In the meantime, however, Astrid Lindgren had published two fairly conventional girls stories and



© Pressens Bild/Courtesy Swedish Information Service

even won a prize for one of them, and she soon summoned up the confidence to have another go with Pippi Longstocking. A revised manuscript was entered in a competition and in 1945 the book won her a first prize, at the same time ushering in a new era in Swedish children's literature. For Astrid Lindgren herself the book meant that her name as a writer was finally established, and for the publishers it meant rescue from a precarious financial situation.

More Pippi Longstocking books appeared. There was no stopping their success, despite the alarmed parents and the sour-tempered intellectuals of the time who vented their spleen on the Pippi phenomenon.

In 1946 the first book about the master detective Bill Bergson was published. In the space of two years Astrid Lindgren had established her reputation in three genres, and she lost no time in launching into a fourth. Her books about the Bullerby children offer a close-up view of her own childhood at Näs, with the seasonal rhythm of life in the old farming community, the jobs that needed doing, working days and holidays, play and fantasy. We find the same setting in her later books about Emil, though there it is seasoned with a sturdier, more farcical kind of humor, alongside a far more serious note. Anyone who has seen the poor-house in Emil's village, with its dirt, lice, and lack of human dignity, and witnessed the unique party Emil organizes for its inmates, also knows a lot about the misery of today, about the realities behind the Third World issue. But there is hope: matron, the representative of power and oppression, is defeated by a little boy.

The poor of Sweden feature in several of Astrid Lindgren's books. Rasmus, who runs away from

the misery of his orphanage, and the plucky ragamuffin Mia, Mischievous Meg's friend, know a lot about poverty. In a book called *Sunnanäng* (*South Meadow*), all the stories begin with the words "Once upon a time, when people were poor . . ." They portray destitution and the vulnerable position of children in such shocking and intense terms that every reader is made to realize: "Such injustice mustn't be allowed in the world!" Gray poverty also pervades the everyday life of the Brothers Lionheart, and Mio is a lonely, unhappy child with only his dreams to comfort him. The fantasy world opened up by these books has been analyzed with varying degrees of profundity by many earnest adults and has been questioned and condemned. The children I have met had primarily sensed the boundless adventure, the joy, and the melancholy in the stories, but they had also discovered the sense of security that comes with the certain knowledge that it is possible to resist evil. In *Ronia, The Robber's Daughter*, too, children are offered more than a fantastic, fascinating, and amusing children's story. When Ronia realizes the madness of the robbers' internal feuds and attacks on the innocent, she has the courage to rebel against power and strength and her own beloved father. There is hope for us. The world can be saved. By our children.

Astrid Lindgren has been an important figure in Swedish cultural life. She has penetrated the barriers of age, sex, and class, and is popular in the best sense of the word. Swedes have met her, not only in her books, but also on the radio, on television and cinema screens, and in public debate on taxes and factory farming. For many years she has been a member of the illustrious "Nine Swedish Authors' Society" which, among other things, awards literary prizes and publishes a cultural journal, and her name constantly crops up in lay discussion about the Nobel Prize and the Swedish Academy. A wealth of honors and prizes of various kinds have been conferred on her, both in Sweden and abroad; she has received an honorary doctorate, and most recently she was awarded a major Swedish distinction, the "Illis Quorum" Gold Medal. But she remains unaffected by her renown; with simple humility she will exclaim, "I'm not deliberately trying to educate or influence the children who read my books; the only thing I dare hope is that they might perhaps make some tiny contribution to a basic philosophy of humanity, love of life, and democracy in the children who read them. There has to be a place even for books that don't set out to do more than provide a pure reading experience. 'Thank you for brightening up a gloomy childhood' were the words written on a scrap of paper an unknown woman once pressed into my hand. That's enough for me. If I've succeeded in brightening up just one gloomy childhood, I'm satisfied."

Harriette Söderblom is Consultant for Children's Services at the Public Library of Stockholm, Sweden. She has been a children's librarian for over thirty years and has written and lectured about children's books, fairy tales, and the importance of reading.

BOARD OF DIRECTORS

Kate Briggs (Holiday House)
Denise Cronin (Alfred A. Knopf)
Ann Durell (E. P. Dutton)
Linda Falken (Golden Books/Western)
Barbara Fenton (Crowell Junior Books)
Bernette Ford (Grosset & Dunlap)
Margaret Frith (Putnam Young Readers Group)
Judy Gitenstein (Bantam Books)

Elizabeth Gordon (Harper Junior Books Group)
Jazan Higgins (Viking Kestrel/Puffin Books)
John G. Keller (Little, Brown)
George M. Nicholson (Dell/Delacorte)
Neal Porter (Aladdin Books)
David Reuther (Morrow Junior Books)
Stephen Roxburgh (Farrar, Straus & Giroux)

OFFICERS

Chairman John G. Keller
Vice-Chairman/
Chairman-Elect George M. Nicholson
Secretary Judy Gitenstein
Treasurer David Reuther

STAFF

President John Donovan
Vice-President Paula Quint
Program Associate Jeanette Brod

CHAIRMAN'S PROFILE

John G. Keller rejoined Little, Brown and Company as Publisher of Children's Books in 1985. Mr. Keller has been the 1986 Chairman of the Children's Book Council. Recently, CBC Features asked him to compare his experiences in traditional and mass market children's book publishing.

We have several questions for you. First, who is your favorite current screen actress? Second, why do you wear those hats? Third, in the past years you have been affiliated with both a traditional house and a mass market publisher whose books sold very well in a short period of time. In your opinion what are the strengths of each type of firm.

Let me think about the first two questions. As for the third, I think it is a mistake to generalize too much from specific, idiosyncratic experiences. Over the past twenty years I have worked at Little, Brown and Company and Parker Brothers. I can really only talk about those firms. Little, Brown is not all trade publishers. Parker Brothers, in fact, never was a publisher, but rather a game company that saw children's books as a business opportunity. I would be loathe to equate the quality of publishing activity—activity that has now ceased—that went on at Parker Brothers for a short time with that of such established publishing houses as Random House, Western or the Grosset & Dunlap branch of the Putnam Group.

Having started with that wordy caveat, let me say that initially the Parker Brothers experience was quite heady. It showed me that large amounts of money budgeted to market children's books can help bring those books to an enormous audience, an audience that I discovered had a hunger for affordable children's books that they felt happy using with their children.

I'm sure that it comes as no surprise, but there is a huge number of people who rarely enter libraries or bookstores, but who still, in this video age, view books as having almost talismanic powers to entertain while they transmit the teaching of morals and patterns of behavior. The money that Parker Brothers used to launch its publishing program enabled it—via an already established distribution chain—to attract millions of readers to the books it published.

Some might say, "but *those* books, were they worth the effort? Were they worth reading?" My answer about the first books Parker Brothers published is a firm "yes." It is true that the books were based on licensed characters, but the best of them were vividly illustrated, had strong narratives, and were well produced. Yes, they did drive home lessons and morals, but I submit that from the time of the Reverend Bede to the present, books for children have always had a strong didactic current running through them. And if nothing else, the Parker Brothers list was free from a kind of pretentiousness that can still be found in areas of traditional publishing for children, a quality that unfailingly sets my teeth on edge.

Furthermore, it was exciting to work in an atmosphere in which everyone thought large commercial success was possible and that there were avenues to explore to make the publishing of children's books exciting and profitable. I found that a good and valuable thing of which to be reminded in 1982 when, I have to admit, my professional work had grown a bit stale and safe.

If Parker Brothers was so exciting, why did you return to Little, Brown?

I did say the *initial* experience at Parker Brothers was heady, didn't I? And that time reference makes all the difference. Little, Brown has a long-standing commitment to children's books, a commitment that has, if anything, grown stronger in recent years. Little, Brown, moreover, is first and foremost a publisher, and as such has a breadth and depth of knowledge about the publishing process and, if one can personify a corporate organization, cares deeply about books and their future. I have come to realize that on the whole, people who have a long-lived commitment to making shoes make the best shoes. So it is with publishing and books. Little, Brown is a company like Parker Brothers that wants to make money, but unlike Parker Brothers

it takes the longer view about publishing as a meaningful enterprise. Little, Brown is filled with people who do not view books as just another product. In addition, their careers are about more than merely the advancement of their careers. I am extremely grateful that I rubbed shoulders with some of the young, hungry MBAs of this world. They have taught me interesting lessons, but Lord spare me from their professional priorities and the profound anti-intellectualism they bring to their work environment.

I hope that I return to Little, Brown with some of the—excuse the expression—"can-do" attitude I originally found at Parker Brothers. Combining that attitude with the support of a house that knows children's book publishing and wants it to succeed on an aesthetic as well as a financial basis, I hope to forge an interesting publishing program.

Will that program be different from the one you left behind several years ago?

I think I'd rather answer the question about my favorite movie star now.

Where, *where*, I continually ask myself, is the new Bette Davis? Failing a second Bette, I relish Kathleen Turner. She does a wide range of roles and does them superbly. Unfortunately she is often overlooked during the reign of icy, non-resonant perfection of La Streep.

Thank you, but we don't think Ms. Kael will resign on the basis of that insight. Now about the future of the Little, Brown list.

It will be different from the one I left, but I believe children's publishing is not the same as it was five years ago. Most publishing programs have expanded to include books that for lack of a better term, I call "populist." I am going to include many of them on the Little, Brown list. I will, however, not eliminate the kind of books that people have come to associate with the house—good, readable fiction for the middle grades, some exciting picture books, and interesting works for young adults. I remain convinced that there are many mansions in the publishing house of children's books. I want to see Little, Brown present in most of them, publishing quality books that children will like.

So we take it you are optimistic about the future of children's book publishing?

Absolutely. It's a terrific, dynamic time for the field. There are problems such as pricing and distribution, but I think publishers can solve them. I believe there is a possibility that reading and the enjoyment of books among the young is at the start of a resurgent period. There are millions of young people who are ready to be moved, entertained, and stimulated by books. It is up to us to publish books that will touch them and find ways of getting that material into their hands. I believe we can.

Does this optimism spread to the Children's Book Council? As Chairman, what do you see as its role in the future?

Yes, I am optimistic about CBC. In the future I foresee the Council working to reach more of the general public, and I'd very much like to see it run more programming for the young staff members of publishing houses. They are an energetic and largely talented, committed group. I'd like the Council to schedule programs that would bolster these young people's knowledge of the history of children's book publishing and increase their dedication to it as a wonderful field in which to work. It is, you know.

Agreed. And now, what about those hats?

When the Richard Jackson Repertoire Theater of Publishing Types (the RIRT) is founded, I fully intend to be one of the leading players. The hats give one a certain *éclat* when entering any publishing salon. I believe I will need every bit of that *éclat* to bring myself to Mr. Jackson's attention when he is combing the field for potential stars. Hence the hats. I fervently pray they work.

MATERIALS AVAILABLE

Unless another envelope size or first class postage weight are specified, ssae indicates a #10 self-addressed envelope with one-ounce first class postage.

Posters and Bookmarks

Atheneum Publishers (115 Fifth Avenue, New York, NY 10003, Attn: Atheneum/CBC Poster): a poster for JACK AND THE BEANSTALK by Beatrice Schenk de Regniers, ill. by Ann Wilsdorf. Send an 11 x 13 ssae with 39¢ postage.

Atlantic Monthly Press (8 Arlington Street, Boston, MA 02116, Attn: Children's Promotional Materials): a poster marking the tenth anniversary of the Arthur Adventure series by Marc Brown, and a poster for THE OWL SCATTERER by Howard Norman, illustrated by Michael McCurdy, and bookmarks for MEG MACKINTOSH AND THE CASE OF THE MISSING BABE by Lucinda Landon, and DINOSAURS DIVORCE by Marc Brown and Laurene Krasny Brown. For a folded "Happy Birthday, Arthur" poster, send a 9 x 12 ssae with 56¢ postage. For a flat "Happy Birthday, Arthur" poster and a flat THE OWL SCATTERER poster, send a self-addressed mailing label and \$1.00. Send a 9 x 12 ssae with 73¢ postage for 25 bookmarks; specify which bookmark.

Avon Books (1790 Broadway, New York, NY 10019): a bookmark for AMELIA BEDELIA GOES CAMPING by Peggy Parish. Send a 9 x 12 ssae with 98¢ postage for 30 bookmarks.

Bantam Books (Attn: Laurel Barnard, 666 Fifth Avenue, New York, NY 10103): bookmarks for Betsy Haynes' Bantam titles and Carol Beach York's Bantam titles. Send ssae; specify which bookmark.

Clarion Books (52 Vanderbilt Avenue, New York, NY 10017, Attn: Caitlyn Watson): a poster for SCARY, SCARY HALLOWEEN by Eve Bunting, ill. by Jan Brett. Send a self-addressed mailing label and 73¢ postage.

Crown Publishers (225 Park Avenue South, New York, NY 10003, Attn: Sally Doherty): a streamer for the ANGELINA series by Katharine Holabird, ill. by Helen Craig, and bookmarks for BABE: THE GALLANT PIG by Dick King-Smith, ONE SPOOKY NIGHT by Mauri Kunnas, and PEA PATCH JIG by Thacher Hurd. Send a 9 x 12 ssae with 73¢ postage for a streamer and 30 assorted bookmarks.

Dodd, Mead & Co. (79 Madison Avenue, New York, NY 10016, Attn: Juvenile Dept.): six posters for BABY HORSES by Dorothy Hinshaw Patent and William Muñoz, GUINEA PIGS DON'T READ BOOKS by Colleen Stanley Bare, HEADGEAR by Ron Hirschi and Galen Burrell, THE INSIDE-OUTSIDE BOOK OF NEW YORK CITY by Roxie Munro, ONLY THE CAT SAW by Ashley Wolff, and THE THUNDERBIRDS by George Sullivan, and bookmarks for THE NIGHT BEFORE CHRISTMAS by Clement C. Moore, ill. by Robin Spowart, ONLY THE CAT SAW by Ashley Wolff, and MAMMALS AND THEIR MILK by Lucia Anderson, ill. by Jennifer Dewey. Send a self-addressed mailing label and 88¢ postage for one of each poster. Send a ssae for 10 assorted bookmarks.

Doubleday & Co. (245 Park Avenue, New York, NY 10167, Attn: Katherine Murtagh): a poster and bookmarks for DREAMS by Peter Spier. Send a self-addressed mailing label for a single copy of each.

Greenwillow Books (Att: CMG, 105 Madison Avenue, New York, NY 10016): three posters for JACK AND JAKE by Aiki, SHAPES, SHAPES, SHAPES by Tana Hoban, and WHO'S COUNTING by Nancy Tafuri. Send a 10 x 13 ssae with 39¢ postage for each poster.

Harcourt Brace Jovanovich (1250 Sixth Avenue, San Diego, CA 92101-4311): four posters for LULLABY SONGBOOK by Jane Yolen, ill. by Charles Mikolaycak, NIGHT STORY by Nancy Willard, ill. by Ilse Plume, SUSANNA OF THE ALAMO: A TRUE STORY by John Jakes, ill. by Paul Bacon, and THE THREE SILLIES by Kathryn Hewitt, and a bookmark/postcard for GINA MARINA AND THE PRINCE OF MINTZ. Send a 9 x 12 ssae with 39¢ postage for each poster. Send a 7½ x 10½ ssae with 39¢ postage for a bookmark.

Harper & Row (Dept. 128, Junior Books Publicity, 10 East 53rd Street, New York, NY 10022): a bookmark for HOW A BOOK IS MADE by Aiki. Send a ssae with 44¢ postage for 25 bookmarks.

Houghton Mifflin Co. (2 Park Street, Boston, MA 02108, Attn: Sarah Shealy): a "Join the herd of Bill Peet fans!" frieze. Send a self-addressed mailing label.

Lerner Publications (241 First Avenue North, Minneapolis, MN 55401, Attn: Inga Thelander): a poster for 1985 "Families the World Over" series. Send a 9 x 12 ssae with 40¢ postage.

Little, Brown & Co. (34 Beacon Street, Boston, MA 02106, Attn: Anne E. Quirk): three posters for SEASONS by Heidi Gonnell, THE VILLAGE OF ROUND AND SQUARE HOUSES by Ann Grifalconi, and DANGER MOUSE, and a David McCord bookmark. Send \$1.00 for a selection of posters and bookmarks.

Lothrop, Lee & Shepard Books (Att: CML, 105 Madison Avenue, New York, NY 10016): two posters for THE PIED PIPER OF HAMELIN by Robert Browning, ill. by Anatoly Ivanov, and SHARKS by Helen Roney Sattler, ill. by Jean Day Zallinger. Send a 10 x 13 ssae with 39¢ postage for each poster.

Margaret K. McElderry Books (115 Fifth Avenue, New York, NY 10003, Attn: MKM-CBC Poster): a poster for ONE DAY IN PARADISE by Helme Heine. Send an 11 x 13 ssae with 39¢ postage.

Morrow Junior Books (Att: CMM, 105 Madison Avenue, New York, NY 10016): a poster for THE REAL HOLE and TWO DOG BISCUITS by Beverly Cleary, ill. by DyAnne DiSalvo-Ryan. Send a 10 x 13 ssae with 39¢ postage.

Scholastic Inc. (730 Broadway, New York, NY 10003, Attn: Valerie Goodman): a Clifford Reading poster. Send a 9 x 12 ssae with 44¢ postage.

Charles Scribner's Sons (115 Fifth Avenue, New York, NY 10003, Attn: CSS-CBC Poster): a bookmark for DISCOVERING BUTTERFLIES/TREES by Douglas Florian. Send a ssae with 39¢ postage for 10 bookmarks.

Stemmer House (2627 Caves Road, Owings Mills, MD 21117, Attn: Barbara Holdridge): a poster for "Romeo and Juliet" from UNDER THE GREENWOOD TREE: SHAKESPEARE FOR YOUNG PEOPLE by Robin and Patricia DeWitt. Send a 9 x 12 ssae with 39¢ postage for a folded poster. Send a self-addressed mailing label and \$1.00 for a flat poster.

Western Publishing Co. (Golden Books, 850 Third Avenue, New York, NY 10022, Attn: Melanie Donovan): two posters for "Golden Classics" edition of BLACK BEAUTY by Anna Sewell, ill. by Tony Chen and MELANIE MOUSE'S MOVING DAY by Cyndy Szekeres. Send a 9½ x 12½ ssae with 56¢ postage; specify which poster.

Author/Illustrator Brochures

Avon Books (Ed. Dept., 1790 Broadway, New York, NY 10019): author brochures about Barbara Park and Katherine Paterson. Send ssae; specify which brochure.

Dell Publishing Co. (Change Bridge Road, Pine Brook, NJ 07058, Attn: Order Dept.): a Teacher's Guide to THE KIDS OF THE POLK STREET SCHOOL series by Patricia Reilly Giff. Send a ssae.

Dial Books for Young Readers (Children's Book Marketing, 2 Park Avenue, New York, NY 10016): an author brochure about Rosemary Wells. Send a ssae.

Dutton Children's Books (Children's Book Marketing, 2 Park Avenue, New York, NY 10016): an author brochure about Lloyd Alexander. Send a ssae.

Harcourt Brace Jovanovich (1250 Sixth Avenue, San Diego, CA 92101-4311): an author brochure about Don and Audrey Wood. Send a ssae.

Harper & Row (Dept. 128, Junior Books Publicity, 10 East 53rd Street, New York, NY 10022): an author brochure about Patricia MacLachlan. Send ssae.

Little Brown & Co. (Attn: Anne E. Quirk, 34 Beacon Street, Boston, MA 02106): author brochures about Ellen Conford, Lois Duncan, Alison Herzig and Jane Mali, and Jerry Spinelli. Send 9 x 12 ssae with 56¢ postage for a single copy of each.

Pelican Publishing Co. (P.O. Box 189, Gretna, LA 70053, Attn: K. Calhoun): author brochures about Mary Alice Fontenot, James Rice, and Justin Wilson. Send a ssae; specify which brochure.

Bibliographies, Pamphlets & Such

American Library Association (Association for Library Service to Children, 50 East Huron Street, Chicago, IL 60611): pamphlets entitled "Caldecott Medal Books 1986," "Newbery Medal Books 1986," "Notable Children's Books 1986." Send 30¢ for a single copy; specify which brochure. Quantity rates available.

American Library Association (Public Information Office, 50 East Huron Street, Chicago, IL 60611): a Newbery/Caldecott Display Kit that includes two full-color posters featuring current and listing past award winners, 100 booklists of current and past winners in a lucite holder, and 25 Newbery and 25 Caldecott gold seals. Also offered are an approximately 100-page 1987 Publicity Book of ideas for libraries and a "Read Together" brochure for parents and libraries. The display kit is available for \$54.00. Send \$4.00 for single copy of Publicity Book. Send \$6.00 for 100 brochures.

Appraisal: Science Books for Young People (School of Education, Boston University, Dept. of Science and Math Education, 605 Commonwealth Avenue, Boston, MA 02215): a sample issue of the quarterly of children's and young adult science and math books. Free upon request.

Association of Jewish Libraries (Linda Lerman, AJL Publications, Boesky Library, Jewish Theological Seminary, 3080 Broadway, New York, NY 10027): JUVENILE JUDAICA: THE JEWISH VALUES FINDER, an annotated, indexed, 98-page bibliography of over 450 juvenile and young adult titles published from 1978-1985, with semi-annual supplements is \$10.90 to AJL members, \$15.90 to non-AJL members; the supplement is \$3.50 to AJL members, \$5.00 to non-AJL members.

Association of Jewish Libraries (Merrily F. Hart, Fairmount Temple Library, 23737 Fairmount Blvd., Cleveland, OH 44122): JEWISH CHILDREN'S BOOKS TOO GOOD TO MISS, annual, annotated bibliography of 1985 books. Send ssae.

The Boston Globe (Stephanie Loer, Children's Book Editor, Public Affairs, "Summer Reading List," Boston, MA 02107): GOOD BOOKS FOR SUMMER READING, a list of recently published books for children and young adults. Send ssae for single copy.

The Child Study Children's Book Committee at Bank Street College (610 West 112th Street, New York, NY 10025, Attn: Anita Dore): CHILDREN'S BOOKS OF THE YEAR, 1986 edition, an annual catalog of approximately 700 titles published in the previous year. Send \$4.00 check or money order for single copy.

The Children's Book Council, Inc. (67 Irving Place, New York, NY 10003, Attn: NSTA and/or NCSS list): two annotated bibliographies, "Outstanding Science Trade Books for Children," reprinted from the March, 1986 issue of *Science and Children* and a project of the National Science Teachers Association (NSTA)-CBC Joint Committee, and "Notable 1985 Children's Trade Books in the Field of Social Studies," reprinted from the April/May 1986 issue of *Social Education* and a project of the National Council for the Social Studies (NCSS)-Joint Committee. For single copy of NSTA-CBC list, send ssae with 39¢ postage; 2-5 copies, 50¢ each, 6-10 copies 45¢ each, 11-20 copies, 40¢ each, over 20 copies 35¢ each. For single copy of NCSS-CBC list, send ssae with 56¢ postage, 2-5 copies, 75¢ each, 6-10 copies, 70¢ each, 11-20 copies, 65¢ each, over 20 copies, 60¢ each. Checks payable to the Children's Book Council must accompany orders.

Children's Literature Association (ChLA Publications, Education 210, Purdue University, West Lafayette, IN 47907, Attn: Nancy Baumann): TOUCHSTONES: REFLECTIONS ON THE BEST IN CHILDREN'S LITERATURE, Vol. 1, a collection of critical essays on works of children's literature edited by Perry Nodelman. Send \$25.00 check or money order for single copy.

JWB Jewish Book Council, 15 East 26th Street, New York, NY 10010, Attn: Kathryn Pisano): SELECTED JEWISH CHILDREN'S BOOKS, an annotated bibliography compiled by Dr. Marcia Posner of children's and young adult titles published from 1982-1986, arranged by subject. Send \$6.00 payable to Jewish Book Council for single copy.

The New York Public Library (Office of Children's Services, 455 Fifth Avenue, New York, NY 10016): CHILDREN'S BOOKS: 1911-1986, a decade-by-decade list of perennially favorite and well-circulated children's books compiled by New York Public Library children's branch librarians in honor of the 75th anniversary of the Central Children's Room. Send ssae for order information.

Reading is Fundamental, Inc. (Publications Dept., 600 Maryland Avenue SW, #500, Washington, D.C., 10560): four brochures for parents, "Choosing Good Books for Children," "Reading Aloud to Your Children," "TV and Reading," "Upbeat & Offbeat Activities to Encourage Reading." Send 50¢ for single copy of brochure; specify which brochure. Send \$15.00 for each lot of 100 copies.

Signal: Approaches to Children's Books (The Thimble Press, Lockwood, Station Road, South Woodchester, Stroud, Glos. GL5 5EQ, England): the third edition of LEARNING TO READ WITH PICTURE BOOKS by Jill Bennett and THE SIGNAL SELECTION OF CHILDREN'S BOOKS 1985, an annotated bibliography of over 150 children's books. Send \$5.00 for single copy of LEARNING TO READ. Send \$5.75 for single copy of SIGNAL SELECTION.

From the Publications Desk



Poster by Chris Van Allsburg



Poster by Leo and Diane Dillon

Whenever I walk down the south corridor of the Council's small offices I am struck by its historical continuity. The south corridor is filled with Book Week posters from 1919 (Jessie Wilcox Smith) to 1985 (Marc Brown). A walk through our Book Week poster gallery is a fascinating journey through time—reflective of everything from sociological changes to changes in book illustration and design concepts. Each Book Week poster effectively conveys the annual theme and the on-going spirit of Book Week. Adding the 1986 posters by Chris Van Allsburg and by Leo and Diane Dillon to this gallery will be an act of pleasure. Both of these posters (shown here) are perfect examples of the kind of graphically splendid materials that leading children's book artists have been creating for National Children's Book Week celebrations—sponsored by The Children's Book Council—for 67 years. This year's posters at \$3.95 each, with discounts for 15 or more copies, are as distinguished as any of their predecessors. Each poster is compelling and interprets the Book Week slogan, Reach for a Book, in its own way. Chris Van Allsburg's white-clad young girl literally leaps from the poster in her eagerness to have a book. The Dillons' other-worldly family displays less athleticism but equal interest in the pursuit of books in a magically colored landscape of the mind.

Other Book Week materials

For sheer Book Week exuberance, the bounding, bouncing, cheering kids that fill Aliki's 1986 Book Week frieze take the prize. This three-foot long celebration is alive and kicking its heels up with the joy of reading. (\$4.50) The three two-color streamers by Kate Duke, Lisa McCue, and David Small compete for the cutest, brightest animal-of-the-year award. Owls, pandas, and guinea pigs, are among the charming cast of characters that ebulliently Reach for a Book. (\$2.25 the set) Prize-winning poet Eve Merriam has written a terrific poem for our Book Week bookmark decorated by Aliki. As usual, we offer these materials individually and in a money-saving prepacked kit. This year we have put together a special "older reader packet" with materials of particular appeal to young adults. This packet contains one poster by the Dillons and 100 bookmarks designed for this packet by Barbara Hennessy, art director of Viking Kestrel. The bookmark features the Book Week slogan on a red-and-green confetti covered yellow field; it's slightly slimmer and shorter than the Council's usual bookmark to make it a perfect fit for paperbacks.

CBC Features recipients get a Book Week materials brochure automatically. The brochure has color reproductions of most of the materials and complete price information. If you are on the list to receive Features and have not yet received your materials brochure, please send us a facsimile of the address panel on this issue of Features and write "No Brochure." We'll rush a brochure to you immediately.

Book Week—Public Radio Poetry Focus

Poetry will get special attention during Children's Book Week 1986 thanks to the Touchstone Center for Children and National Public Radio. Richard Lewis of the Touchstone Center and children from the Louis Armstrong Intermediate School in Queens, NY are featured in *Fire, Fire, Burning Bright*, a series of six fifteen-minute audio programs combining poetry and music that will be distributed by National Public Radio. NPR will urge its over 300 member stations to air this series during Book Week, November 17-23. Times will differ from location to location, so consult local listings for program time in your area. Promotional material is available from Public Information Office, National Public Radio, 2025 M Street, NW, Washington, DC 20036. Audio cassettes of the series will be sold by NPR Cassettes. For information on price and availability, telephone 800-253-0808 (608-263-4892 in Alaska, Hawaii, and Wisconsin).

Limited edition Dillon poster

For the collector, we have prepared a limited edition of the Book Week poster by Leo and Diane Dillon. The poster has been signed in the plate by the Dillons and is printed on 100 lb. cover stock. This is the kind of paper major museums use for their posters. Each poster comes with a specially designed authenticating slip indicating that it is one of a signed-in-the-plate edition strictly limited to 500 copies. In fact, our printer overran by almost 10%, and of course, we had to destroy the overrun to guarantee the edition. One staff member is still in tears. This poster is shipped rolled in a heavy-gauge tube, and is perfect for framing. I bought one as soon as they came off press and have framed it in a thin-face metal frame that is essentially silver but has an undertint of green. It is absolutely smashing!

New edition of AWARDS & PRIZES

"Oye vei," as my mother would say. Sometimes a project seems fraught with problems and when the project is an important and valuable one, each problem seems magnified. The publication of our most recent edition of *Children's Books: Awards & Prizes, Including Prizes and Awards for Young Adult Books* was such a project. The results, including that whopper of a title, make it all worthwhile, we are pleased to say. All the same, we owe an apology to the people who ordered this volume when it was first announced in 1985 only to be told of one delay or another before *Awards & Prizes* was actually published on June 4, 1986. While we could make a lot of honest excuses about the problems of computer typesetting and other technological snafus (Our designer had a baby, for goodness sake!), the longest delay was actually due to our decision to include late summer and some early fall 1985 award winners, to add additional British Commonwealth and multinational awards, and to extend the editorial matter of the book. One of the more interesting differences between the current *Awards & Prizes* and previous editions is the division of the U.S. section into "U.S. Awards Selected by Adults" and "U.S. Awards Selected by Young Readers." Some interesting conclusions can be drawn from a comparison of the winners in these two sections. We think all the changes in the current edition are important additions to this authoritative compilation and only regret we had to keep people waiting for so long. A final comment about this volume: most reference works are, to our mind, impenetrable tomes seemingly made to yield meager information and major eye strain. In a book celebrating award-winning books, we believe that the medium truly is the message. *Children's Books: Awards & Prizes* is handsomely designed, and organized to make its information readily retrievable. Colored endpapers, headbands, and a wonderfully amusing full-color cover by Jose Aruego and Ariane Dewey are more than pleasant indulgences; they are the result of the kind of comprehensive informational and aesthetic response to a project that we think is the essence of all good book-making. Moreover, for ease of handling, the book is Flexibook™ bound. Our designer (the mommy) was Carol Goldenberg of Clarion Books who was assisted by Edie Weinberg of Dell Publishing Co.

The EVERYCHILD Conference

It is always interesting to us that many people have the impression that the Children's Book Council is a monolithic sort of operation employing hundreds. Would that it were so. While we have the good advice, and the cooperation on specific projects, of our more than 65 member publishing firms, our actual staff is very small indeed. Sometimes this is inhibiting. Our *Everychild* conference, held first in 1983 and again in 1985, is an example of an activity with real potential that just can not be sustained if the Council's four-person professional and clerical staff is to undertake other work. So our Board of Directors decided there will not be a Children's Book Council sponsored-conference in 1987. The Council's Board does intend to discuss the possibility of a CBC conference in the future. If you have any strong feelings about this activity, we would certainly be glad to hear from you. You can write directly to the Council's President John Donovan. Incidentally, audio tapes from the first two conferences are available and we'll be glad to send you a list for a stamped, self-addressed envelope. The tapes cost variously \$9.00 or \$12.00.

A major reading encouragement promotion

The flip side of having a small staff is that sometimes it lets you get a project off the ground that might get bogged down in the bureaucracy of a larger organization. Our Reading Time poster set is an example of a kind of instant recognition of a good project executed with enthusiasm. When John Donovan suggested a series of eight posters to celebrate specific holidays and other times of the year when reading and giving books as gifts could be particularly encouraged, everyone at the Council thought it was a great idea. Our first set of Reading Time posters by Denys Cazet, Arlene Dubanevich, Jack Kent, and James Marshall were greeted with equal enthusiasm by teachers, librarians, and book-sellers. So much so that we will have a second set of posters, Reading Time II, celebrating Valentine's Day, April Fool's Day, Mother's Day, Father's Day, the Fourth of July, Halloween, the Christmas/New Year Holiday Season, and Birthdays. The posters will be prepared by Molly Bang, Eileen Christelow, Petra Mathers, and Hans Wilhelm, and will be available in 1987. Meanwhile there is a limited supply of the original Reading Time posters still available. We'd welcome your suggestions for appropriate holidays or occasions to be included in a Reading Time series.

And back to Book Week

One final note that brings us back where we began, to Book Week. We want to thank you, our readers, for the thoughtful and generous response we received when we solicited your opinions on the best time of the year for National Children's Book Week in the October 1984-July, 1985 issue of *CBC Features*. We're still evaluating your detailed and often passionate sentiments. We have, as yet, found no consensus of opinion and more variations in making a determination than weeks in the year. There are those of you who enjoy the anticipation and preparation of an oncoming Book Week celebration and those of you who want to set the tone for a new school year with an early Book Week celebration, those of you for whom Book Week might relieve the mid-winter blahs and those of you who envision Book Week as an energizing part of springtime renewal, those of you who like lots of special weeks with particular festivities sprinkled throughout the school year and those of you championing one great big annual week-long party filled with book-related activities, and, finally, those staunch traditionalists who want Book Week to stay right where it is. Almost everyone agrees, in frustration, that they'd like to be able to celebrate books every week of the year. We'll give you plenty of notice of any changes in the official dates of National Children's Book Week. For now, Book Week will remain the third week in November, heralding the holiday season and supporting what Phyllis Fuchs, Children's Librarian, Brunswick, Maine, calls "Mr. Melcher's . . . clear understanding of the relationship between the month of November and book sales. . . . We must toot our horns in November so that publishers can continue to afford to publish the items we celebrate!" If you have any further thoughts on the best time of year to celebrate National Children's Book Week, please feel free to write "It's time for Book Week" at CBC through February, 1987.



Frieze by Aliki

THE CHILDREN'S BOOK COUNCIL

67 Irving Place
New York, NY 10003

Cooperative Children's Book Center
4290 Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706

SAMPLE COPY

There is a one-time handling charge of \$25.00 to be placed on the mailing list for *CBC Features* (formerly *The Calendar*). There is no subscription fee, only this one-time charge.

CBC Features recipients also receive Book Week illustrated materials brochures and information on other Council activities.

If you wish to receive *CBC Features*, please send a check or money order with your name and complete mailing address to The Children's Book Council, 67 Irving Place, New York, NY 10003.