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CBC FEATURES

Vol. 41, No. 3

May-December, 1988



Steven Kellogg

Poster for 1988 Book Week
(See Book Week panel within)

Cooperative Children's Book Center
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Madison, Wisconsin 53706

In This Issue
BOOKS AND MEDIA

CBC Features (formerly *The Calendar*) is available from The Children's Book Council, Inc., 67 Irving Place, P.O. Box 706, New York, NY 10276-0706. 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 26-December 30, 1988.

CHAIRMAN'S PROFILE

Kate Briggs: Perspectives From An Independent Publisher

Kate Briggs, Vice-President and Director of Marketing at Holiday House, is the 1988 Chairman of the Children's Book Council. CBC Features asked her to talk about children's book publishing as an independent publisher.

Holiday House is one of the last major independent publishing houses. What are your observations about contemporary independent children's book publishing?

Independent children's book publishing is shrinking in today's climate of corporate mergers. Holiday House is the last independently-owned publishing house that began as a children's book publisher only. There has never been discussion of veering off that course of publishing. That's what makes Holiday House unique and exciting.

What is important is that we can compete with the giant houses. Size doesn't make the difference. Smaller independents can publish good children's books well and be competitive, especially if they have an editor like Margery Cuyler.

***Holiday House: The First Fifty Years* by Russell Freedman was a remarkably engaging account of the firm. Do you and John Briggs—President of the firm as well as your husband—have thoughts about Holiday's 50th now that the 1985 anniversary is past?**

Both of us found the 50th anniversary a memorable landmark for all who were and are connected with the house. We feel particularly grateful to have had the chance to be associated with the talent that is Holiday House and to have had the opportunity to work with such able authors and illustrators.

Vernon Ives, the founder, created the house as a publisher of quality children's literature. It is most satisfying to feel we have continued what he began and have augmented the amount of books published from 10 books in 1965 to 43 books in 1987.

In 1965 John, who had been involved in publishing since college, bought Holiday House, and on that day I went to work for the firm and have loved every moment. I have worn many hats. I've billed, worked in accounting and inventory, and presently am the Director of Marketing along with acquiring manuscripts from abroad. Holiday House is our life and the authors and artists we work with are our friends.

You have seen, and been part of, the diversification of children's book publishers' promotion work in the 1980s. Please comment.

In the past, promotion departments dealt primarily with the institutional markets—schools and libraries. The '80s have seen an increased meshing of promotion,

publicity, and sales departments, stimulated in part by the phenomenon of the opening of new children's bookstores. These retailers, in many instances, work directly with schools and libraries. Many of the owners of these stores, having started their careers in the institutional field, recognize the importance of the service the retailer can provide for the institution. Thus, the close association between retailers, schools, libraries, publishers, and consumers has created the need for more understanding and interaction. I think the publishing community needs to be more flexible and creative in its response to these varying needs.



Kate Briggs

What are your thoughts about publisher and CBC contributions to literacy efforts in the future?

CBC and the publishing community, with the cooperation of groups such as the American Booksellers Association, American Library Association, International Reading Association, National Council of Teachers of English, National Science Teachers Association, and National Council for the Social Studies, among a few, should continue to aim their efforts towards a literate population beginning with children. The increased use of trade books in the classroom is a direct response to these joint efforts.

As one of the richest nations in the world, the United States should be the leader in literacy, yet it falls short of this goal. Our country is only as strong and wealthy as our natural resources. Our children are our richest natural resource, thus all efforts should be aimed at making certain we have a 100% literate population, starting with our children. The '80s and '90s should see all efforts, spearheaded by CBC, working toward that objective. All of us involved in the creation, production, and marketing of books for children should continue to strive to provide materials, guidance, and enthusiasm for a literate and enlightened population.

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BOOKS REMEMBERED

The Lure of The Chapter

Betsy Byars

AT THE AGE OF FOUR, I became a reading snob. There were no pre-schools or kindergartens back then, but my older sister and I played 'School' on rainy days, and she had taught me to read. I was proud of my skill, loved books and read aloud to anyone who would listen. My one aversion was to books of fairy tales because the family one always fell open, as if by bad magic, to the picture of One Eye, Two Eyes and Three Eyes. Years before, someone had tried mercifully to remove the third eye from the sister's forehead with an eraser, but you could still see it if you knew what to look for.

Then came the discovery that turned me from a loving reader into an instant and terrible snob. My sister's books, it turned out, had something mine did not—she herself pointed out the difference. Her books had chapters. Chapters! Suddenly my beloved books became childish toys. "But I thought you loved *The Tale of Corally Crothers*," my mother would say, "it's your favorite." "It doesn't have chapters," I would answer with real regret.

I recall the excitement I felt as I worked my way through my first chapter book at last! It was Harry Thurston Peck's *The Adventures of Mabel*, and it proved the vast superiority of books with chapters by being the best book in the entire world. It seemed to have been written expressly for me. It catered to my personal appetites—love of nature, desire for imaginative adventure and need for a world that lovingly revolved around its core—myself. For the first time I knew the thrill of identification. I became Mabel. Rex was my horse. The frogs, gallantly lined up on the unsafe bridge, risking cruel death beneath Rex's hooves, were there to warn me of danger. I remember I worked out on the piano the seven notes of the Lizard's Call which, as soon as I learned to whistle, would enable me to communicate with wild animals.

Now that I had experienced the unique power of chapter books, I accepted chapters as the criteria of literary excellence and began to devour trash. I read every popular series there was—Uncle Wiggly, the Bobbsey twins, Nancy Drew. I loved the books about Maida, whose millionaire father gave her islands and circuses to make up for her twisted leg. I read the books Leo Edwards wrote for boys and sent off two three-cent stamps to join his literary club—"The Secret and Mysterious Order of the Freckled Goldfish."

I preferred series books because the identification was built-in, triggered by the familiar look of the jacket before the first sentence had been read. My bond with even the most cardboard of main characters was so intense, their perils and pleasures so much my own, that my mother sometimes interrupted to ask me not to make so many faces when I read.

This marathon of series reading ended in the middle of third grade. We had been living in a cotton mill community where my sister and I attended a mill school. We now moved into the city of Charlotte, and I went to a public library for the first time in my life. My sister and I rode the bus downtown together, and I was excited.

Up until this moment, I had never been out of the Carolinas—except the one time my father drove us into the tip of Georgia so we would claim a third state—and the most impressive thing I had seen was the Atlantic Ocean. The grandeur of the ocean was nothing compared to the Charlotte Public Library where the dark stacks of books went all the way up into the stratosphere.

My sister, two years older and a woman of the world, said, "I'll show you where the good books are." I followed her gratefully to a section of romances where

she chose a book by Margaret Pedler, and I did too. She got *The Flame of Passion*. I got *The Vision of Desire*.

Margaret Pedler books were not easy reads for a third grader. They were four hundred pages long. In the first five pages, a spunky English girl and a gray-eyed Englishman of noble birth fell hopelessly in love, and then for the next three hundred and ninety-four pages they were kept apart. In the end, the various mix-ups would be quickly solved, and the united couple would do something like 'Go forth together into the future, unafraid,' which was exactly what I myself intended to do as soon as my parents would let me.

Betsy Byars



The Margaret Pedlers were not a series, but the spunky English girls all had a lot in common, and I slipped easily into their jodhpurs and simple tweed jackets. Certainly I was firmly in place by page two or three, anticipating the electric moment when the noble gray eyes would look piercingly into mine. I checked out my favorites again and again. My signature appeared sometimes ten times on one card, with the monotony of 'Betsy Cromer' broken occasionally by the infrequent name of another reader.

Later that year, I ventured over to the next section and discovered new satisfactions in a life on the plains. My favorite western role, hands down, was that of Bess the rustler girl in *Riders of the Purple Sage*. My name was on that card a lot too, and I can still recall vivid details of the cave that I shared platonically with Venters. After that, I pretty much worked my way through the library, reading everything that caught my attention, establishing a life-long reading pattern that consisted almost entirely of what I thought of as real life fiction. I did not have a flicker of interest in the authors of the books I read or in becoming one myself.

Years passed, and I found myself once again in the dark, now-familiar stacks as part of a High School tour on library use. I was not paying attention—I already knew where the good books were—when the librarian startled me by saying, "Now, I'll show you the children's collection." The what?

She led us down a long hall to a room I had not known existed—a room as secret as those Nancy Drew and I had searched for long ago. Unaccustomed to such brightness, I stood blinking in the book-lined room. Surely some librarian must have attempted to bring me here, I thought. After all, I had not been really mature enough in appearance to be checking out *The Vision of Desire*. My snapshots of that year resemble an underfed Campbell Soup kid.

Yet even as I stood there, an uninvited guest at a party long over, I faced the unbecoming truth. If a dedicated librarian had managed to dislodge me from the dark stacks and lead me to this room with all its cheerful splendors, I would have been far too much of a snob to have enjoyed it.

Betsy Byars is the author of Newbery Medal winner Summer of the Swans (Viking) and American Book Award winner The Night Swimmers (Delacorte). Young readers have selected Ms. Byars' book The Pinballs (Harper) as their favorite book in state-wide award programs in Arkansas, California, Georgia, Kansas, Minnesota, Missouri, Oklahoma, and Vermont. Her most recent work is The Burning Question of Bingo Brown (Viking).

PUBLISHING

Extending The Book Through Media

Patricia Buckley

CHILDREN'S BOOKS HAVE ALWAYS been prime subjects for adaptation into audio and visual formats. Now, with the increasing popularity of the VCR and video cassettes and the perceived need for better television programming for children, audio/visual rights are more attractive than ever to both the publisher and the author.

Audio/visual rights are subsidiary rights that are often held by the publisher as a grant from the author's contract with the publisher. The basic contract between an author and a publisher grants the publisher the exclusive right to print, publish, distribute, and sell the work in hardcover and softcover formats. Additionally, the author's agreement grants the publisher the right to exercise certain subsidiary rights. Subsidiary rights are rights considered auxiliary or ancillary, i.e., of secondary importance, to the basic right to publish the book in hardcover or softcover. These rights include serial (magazine or newspaper), foreign, paperback reprint, book club, merchandising and commercial rights, and audio/visual rights.

Audio/visual rights are further separated into two categories of differing commercial importance. The first category—"electronic reproduction" rights—refers to the transfer of the book material by electronic, mechanical, or any other form of copying, recording, or transmission onto film, strips, tapes, disks, or computer software, to itemize the most recognizable media. These audio/visual rights are presumed to be of lesser commercial value because the resulting product will sell to a somewhat limited audience, i.e., primarily to schools and libraries. The second category—motion picture, performance, and dramatization rights—includes theatrical film, radio, television, video cassette, and dramatic stage rights. Potentially, the money value of these latter rights is greater, given the wider audiences of television, movies, and videos.

Publishers who represent audio/visual rights on behalf of the author find that this area is one with greater activity than ever before. These rights are being sought after more vigorously by audio/visual producers, with competitive bidding among them no longer unusual.

How do we in Subsidiary Rights sell audio/visual rights? In the case of the traditional audio/visual utilization of children's books—sound filmstrips and/or recordings—we are in constant contact with those companies who have been in the field—and our customers—for many years, e.g., Miller-Brody Productions of Random House Media, Weston Woods, Listening Library, Spoken Arts, and Live Oak. Children's books are primary material for these companies, who sell chiefly to the institutional market, where their sound filmstrips or video cassettes and recordings keep company with the books from which they derive.

Our relationships with these companies over the years have given us a "feel" for the kinds of books they could be interested in. But, of course, for every "hit" there are several "misses." For various reasons, not all picture books will work in a filmstrip format. For example, the art can be lively and animated in book form, but there can be such jumps in story line from illustration to illustration that the art will not run in a sequential fashion when transferred to a filmstrip. While this can sometimes be overcome by commissioning the artist to draw more art, the problem can be too great to fix. Similarly, picture books often contain a high proportion of text to art, and the art and text will not work in sync in a filmstrip. Decisions on picture books are, of course, also determined by how the books relate to the producer's overall programming and what needs are perceived at the time that we are trying to sell rights. At the same time, we find that a book can be on someone's shelf for a very long time and then suddenly become an active property.

Our net is always out to discover new people, particularly in the film and television industries, and, not surprisingly, we find that they look for us even more eagerly. We "take" meetings with the folks from California as well as those in New York—independent producers or programming people from the networks or cable channels or whomever. And then we scout our lists for those books that might be suitable for family programming (material that has a strong role for an adult star but with interesting and important child characters as well) or for a television afternoon or weekend special or for an animated series, and so on. We then pull together an assortment of books and devise a "pitch" letter and follow up endlessly with the potential buyers.

In the television and feature-film areas, the "hits," of course, are even fewer. And we must measure our time spent in this area accordingly. The process of submitting books for consideration, following up, and finally negotiating a deal is long, arduous, and often contentious. It is enormously gratifying, however, when these steps result in a theatrical film or television film or series that helps the visibility and recognition of the author and/or illustrator and greatly enhances the sale of our book.

Finally, in contacting potential rights purchasers, the importance of a West Coast agent, who can cover the major film and television areas, cannot be overestimated. Major clients are situated on the West Coast, and a good agent knows who is looking when and for what. This is a highly volatile industry, and the needs, wants, and desires for material change frequently and unexpectedly; someone who can track them on a daily basis through daily contacts is invaluable. More important, the experienced agent knows and understands the technical, specialized vocabulary that production companies use, regardless of size. The terms of any audio/visual deal are, by their nature, very different from those of a paperback or book club deal. Since those of us in Subsidiary Rights tend to make fewer film/television deals, we are aided immeasurably by an agent who can negotiate comfortably through the language barriers and other troublesome thickets of a film or television deal. A fine balance must be found between the author's rights in the work and the wide-sweeping rights that the production company feels it must have to cover its investment.

The contractual complexities are far less onerous in the filmstrip/sound recording media, presumably because of the lower stakes and risks involved with material that sells primarily to schools and libraries. The goals in negotiating such an audio/visual license are to have (1) an advance of money against royalties that will cover at least the first few years of sales (2) a finite term of license and (3) a faithful rendering of the book. These goals, usually attainable for a sound filmstrip license, are far less so for a theatrical or television film license.

How do we know that films, television, and cassettes sell books? An audio recording or video cassette that includes the book in the package obviously does sell the book. But does a television program sell a book? The first seasons of "Reading Rainbow" demonstrated that the answer was yes. Certainly, libraries geared up for the "Reading Rainbow" programs, and in the early years publishers found they were selling three and four times as many books as previously for those titles that were feature books of the program. These numbers have dropped off to some extent, but perhaps that was to be expected, since after all the "Reading Rainbow" series was six years old this year. WETA-TV, who is introducing a new reading motivation series "More Books From Cover to Cover" beginning in September 1987, has told us, "The Follett Library Book Company

(Continued next panel)

SELECTING BOOKS FOR PBS' "READING RAINBOW" SHOW

Cynthia Mayer

"READING RAINBOW" IS A NATIONAL PBS television series designed to excite children about reading. The centerpiece of each episode is a television adaptation of a picture book narrated by a celebrity narrator such as James Earl Jones, Raul Julia, Madeline Kahn, Bill Cosby, Gilda Radner or Imogene Coca. The rest of each *Reading Rainbow* half-hour program consists of segments investigating themes and ideas suggested by the feature book.

There are three categories of books on "Reading Rainbow." *Feature books* are fully adapted and are the focal point of each program. For each feature book, there are three *review books*, titles that support the theme of the feature book and are reviewed on-camera by children. There are also *highlight books*, titles with subject matter that is related to the focus of a program, but that may be too difficult for our audience of children to read on their own, but that viewers might enjoy reading with an older sibling, parent, or friend.

We find books through recommendations by our viewers, with the advice of professionals in both childhood education and children's literature, and by looking everywhere and reading everything that we can. We have a special interest in good stories featuring minority protagonists, and have a hard time finding contemporary books about Hispanic, black, Asian, and native American children. We also have a hard time finding stories with female protagonists in positive and active roles.

As we read books, the qualities we look for in "Reading Rainbow" titles are: (1) literary merit, (2) visual impact and artistic achievement; (3) adaptability to the TV format; and (4) ability to interest children.

(Extending the Book Through Media Cont'd)

reports that, from April through June 1987, the first period for which "More Books From Cover to Cover" was available, sales of the books increased an average of 100 per cent in comparison to the same period last year." Both of these programs, "Reading Rainbow" and "More Books From Cover to Cover," are designed to help kids get into books. To the extent that they succeed they can only be helpful to the author and the publisher.

And we do think that the publicity created by one medium can help the product in another. Book-of-the-Month Club's advertisement for a book is meant to sell the book club edition to the club member, but it can also remind a reader that he meant to pick up that book at his local bookseller's. Similarly, if a child was enthralled by *Gregory, The Terrible Eater* on "Reading Rainbow," maybe the parent will head for the bookstore to buy a copy to read at bedtime.

A strong movie developed from a book certainly will send people to the bookstore. Dell reports that it sold one million copies of its movie tie-in edition of S.E. Hinton's *The Outsiders* in the year of the film's release, which contrasts with a normal annual sale of about 300,000 copies. The wider visibility of the book and author doubtless benefits the book and its sale in the end.

Generating revenues by the licensing of audio/visual rights, extending the life of the book through its rebirth in another medium, reaching a new audience with the material, promoting indirectly the sale of the book—these are some of the ways that the book and the audio/visual area harmonize.

We consider a number of factors in determining literary merit. Awards, and other acknowledgements for literary achievement, are important to us. A book that has stood the test of time, not only new titles, interests us. We look for diverse literary styles. A book must be appealing as a read-aloud. "Reading Rainbow" books must show viewers that reading can be a pleasurable and rewarding experience. Some books that have met these criteria include *The Gift of the Sacred Dog* by Paul Goble, *Ox-Cart Man* by Donald Hall, illustrated by Barbara Cooney, and *Watch the Stars Come Out* by Riki Levenson, illustrated by Diane Goode.

We are also interested in awards and other distinctions given to illustrated books in evaluating a title for visual impact and artistic achievement. Books with strong, vivid, colorful graphics and artistic humor are often selected as feature books. *Simon's Book* by Henrik Drescher, *Mama Don't Allow* by Thatcher Hurd, and *Space Case* by Edward Marshall, illustrated by James Marshall, are a few examples of book art with strong humor. Other fine art styles, such as in *Hot-Air Henry* by Mary Calhoun, illustrated by Erick Ingraham, and *The Patchwork Quilt* by Valerie Flournoy, illustrated by Jerry Pinkney, have worked well for us, too.

Adaptability has to do with the way the book will translate from print to television. There must be a strong relationship between story and art, and the art must be graphically suited to TV. Stories with too much graphic detail may get lost, as may those with too little. On TV, action in picture books works better than atmosphere or mood. Occasionally we ask the original illustrator to color a black-and-white book to enhance the impact of the art, as we did with *Bea and Mr. Jones* by Amy Schwartz. Titles that have adapted beautifully to the television screen include *Rumpelstiltskin* retold and illustrated by Paul O. Zelinsky, *Keep the Lights Burning, Abbie* by Peter and Connie Roop, illustrated by Peter E. Hanson, and *Abiyoyo*, a storysong by Pete Seeger and illustrated by Michael Hays.

Books meeting our criteria are tested with children. "Reading Rainbow" researchers visit schools in New York and suburban areas and read stories to groups of beginning readers. Questions are asked to determine children's reactions, opinions and recall of the story. The story session is considered one of the most vital aspects of the selection process. If children don't like a book, it isn't used.

With the list narrowed down, proposed titles are sent to education and literary consultants. In-house we discuss each book's potential for a "Reading Rainbow" show. We agonize over decisions, make them, and contact the publishers for permission to use the books on "Reading Rainbow." "Reading Rainbow" books must be available in bookstores and libraries nationwide, and publishers must go back to print if necessary to meet consumer demand. Publishers are encouraged to put "Reading Rainbow" books into paperback and most do.

We now have approximately 150 titles included in the "Reading Rainbow" Booklist. Each book has been through the process of evaluating, testing, brainstorming, and adapting, and has finally reached our viewers. Over the five years that "Reading Rainbow" has been on PBS, librarians, booksellers, parents and teachers have reported a stunning increase in requests for books seen on the show. Sales of "Reading Rainbow" books have dramatically increased, with some jumping as high as 900%. This impact has convinced the children's book and television community that "Reading Rainbow" is successful in motivating children to read and to seek out good books.

Patricia Buckley is Rights Director of the Children's Book Group, Macmillan Publishing Co. She has been with Macmillan since 1970 and became a member of the Rights Department in 1975.

"Reading Rainbow" is a production of Great Plains National (Nebraska ETV Network) and WNED-TV, Buffalo, NY, and is produced by Lancit Media Productions, Ltd., of New York City. Cynthia Mayer is an Assistant Producer of "Reading Rainbow."

A MOVIE IS NOT A BOOK: A MOVIE IS A MOVIE

S. E. Hinton

I WAS DRAGGED, KICKING and screaming, into the movies. Over the years, whenever someone called to express an interest in a movie option, I declined.

I had heard the horror stories. Authors are never involved in the movie productions of their works. A lot of times *screenwriters* are never involved in the movie productions of their works. Although, when I thought about it, this made sense to me. I knew nothing about moviemaking, or even screenwriting, and couldn't figure out what good I'd be on a set anyway.

Still, like most authors, I knew movies were mere money-grubbing, soulless ventures run by slimy drug addicts phoning in whimsical changes from pool side. They rarely stuck to the story, characters, theme—by golly, sometimes they didn't even use your *title*.

And even when that small, still voice we refer to as common sense, would whisper, "Take the money and run," some bigger foolish voice would yelp, "They'll ruin your books."

I don't consider *The Outsiders* holy writ, but it seems to mean a lot to a lot of kids, and I didn't want it ruined. As a matter of fact, I couldn't think of any of my books that I'd like to see ruined. So, over the years, when a movie person called (not that they were beating down the doors), I would say, "No thanks."

This was my state of mind, several years ago, when I got a phone call from a man named Fred Roos. That name didn't mean anything to me. He said he was a movie producer with Zoetrope Studio. That name didn't mean anything to me. He said they were with Francis Coppola and had done *The Godfather* movies, *Apocalypse Now*, *The Black Stallion*. Those names meant something to me.

When I talked to my agent he warned, "You will have nothing to do with the script or production; supposing it gets as far as production—an option is not a movie. And you'll see it when you buy a ticket."

Well, he wasn't telling me anything new. But I'd received letters for years from *Outsiders* readers begging for a movie (some even went so far as to cast it for me), and I figured if I was ever going to do it, This Was It.

The following weekend I received a call from a man named Tom Wilhite who said he was with Disney Studios and they were interested in making a movie of *Tex*. Despite an inward thrill of "Hey, Kid, you're hot," I said no thanks. I had a reputation for realism, Disney didn't. And I didn't want to see *Tex Meets the Seven Dwarfs*.

The next thing I knew Tom Wilhite was on my doorstep. For the first time, I "did" lunch. He explained Disney wanted to broaden their audience, do a "hard PG" movie. I ended up saying yes for no better reason than I liked Tom Wilhite, which is a horrible way to do business, but usually works for me. I also got the poor man to promise my horse a part if they shot the movie locally; I knew the horse could do the job. In the book, I changed his name and his color, but if he could read, he could sue me.

The director-screenwriter for *Tex*, Tim Hunter, came to Tulsa with his co-writer Charlie Haas. I scouted locations with them, talked about the characters, talked about the story.

And when I told my agent they were going to shoot in Tulsa, use my horse, want me to hang out on the set, there was a long pause. "Enjoy it," he said finally. "It won't happen again."

Enjoy it? I loved it. I knew immediately I had a good rapport with Tim, which only got better. I gave Matt Dillon, the star, riding lessons on my horse. I got to sit in on local casting sessions, scout locations, watch Tim pick wardrobe, and when we started shooting, only got in the way twice. And on top of all this, I liked the script very much.

People will tell you moviemaking is very hard work, and it is. We worked twelve hour days, six days a week. It takes a tremendous amount of energy, discipline and courage to be an actor; all that and then some to direct. I have no idea why people want to do either.

People will tell you moviemaking can be very boring. There is an awful lot of sitting around waiting for the shot to be set up, hours and hours for a few minutes, or seconds, of film. But one of my favorite things is to sit around doing nothing; I adapted to movie-set life quickly. I said a line as the typing teacher and hit my marks. I watched dailies with Tim, got my friends cast as extras, had my own chair. It was like traveling with a circus, setting up our tent all around town—the make-up man did his show in one ring, the electrician in another, the director—ringmaster cracking his whip. I loved it.



S.E. Hinton and Matt Dillon

Photograph—
Walt Disney Productions

A few months later I called my agent and said, "Francis Coppola's going to direct *The Outsiders*. And he's going to shoot it here. And he wants me to hang out and help." There was a very long pause. And he muttered something about, "Enjoy it, it won't happen again . . ."

Francis Coppola took a paperback copy of the book, lined the action in one color and the dialogue in another. When it had been translated into a screenplay, he handed it to me and said, "Cut it." Everytime I wanted to change a line to make it better, Francis would say, "Oh no, the kids would get upset if it's not like the book." So that was my big complaint about working with Francis Coppola: He wanted to stick to the book.

Francis and I worked well together. Halfway through the shoot he said, "You have anything else we could do?" I said, "Well, I've got this weird little book called *Rumble Fish* . . ."

My next call to my agent went something like, "Francis wants to do *Rumble Fish*; we're writing the screenplay on Sundays and he's going to shoot it after we wrap this one." My agent said, "I don't want to hear this" and hung up.

I've seen it attributed to Faulkner, Hammett, Cain, the reply to "Too bad the movies ruined your books:" "No, there they sit on the shelves, same as they ever were."

Movies don't ruin your books, any more than they improve them. Movies are movies; books are books. If I have any complaint about "my" movies, it's that *The Outsiders*, maybe from editing, comes off as an Illustrated Classic comic. The two books that are most successful as movies, *Tex* and *Rumble Fish*, are the ones where the directors had a respect for the story, but a very strong vision of their own way to tell that story.

So, now I know a little more about moviemaking. I've had more on-set experience than a lot of screenwriters. I have much more respect for the acting profession, a greater awareness of how much a crew contributes, an understanding of why there is a long list of "thanks" on every award show.

I had a good time; I made some good friends.

And the books are still there on the shelf.

CBC Features asked S.E. Hinton to talk about her experiences as an author whose books have been adapted into movies. She was involved in the film versions of her novels *The Outsiders* (Viking hardcover, Dell paperback), *Rumble Fish* (Delacorte hardcover, Dell paperback), and *Tex* (Delacorte hardcover, Dell paperback). Ms. Hinton recently won the American Library Association's first young adult author achievement award.

A FILM ON ITS OWN: LOOKING AT MEDIA BASED ON LITERATURE

Maureen Gaffney

THE HOME VIDEO REVOLUTION has generated a new interest in children's media. As the video market increases in size, so does the amount of media produced specifically for children. In addition, publishers that once produced only books are now producing videos, and libraries that once handled only books are now circulating videocassettes, many of which are based on books.

As I have spent the better part of twelve years evaluating children's media (and about three years before that adapting children's picture books to filmstrips and film), I thought that those just entering the brave new world of children's video might find it helpful if I shared some of my thoughts on the subject.

From my perspective, evaluating literature-based films for children involves a careful consideration of three things: the integrity and level of craft in the film itself; how well the print or print and picture medium was transformed to cinema; and how effectively the film communicates to an audience of children. (When I use the term *film* here and below it stands for both film and video.)

Evaluating a film's integrity and level of craft is made complex by the fact that motion pictures use so many different symbol systems or codes, such as images, words, music, movement, and montage. Directors, with sufficient skill, can pull these elements together into a moving and expressive whole.

For those familiar with the book or story that inspired a particular film, faithfulness to the source may be a major concern. However, it is essential to evaluate the film *as a film*. That it was adopted from a literary source is irrelevant if the film does not hold together. Some literary adaptations are only loosely based on their source, while others are faithful in almost every sense—and neither, in my view, has more intrinsic merit if the film is well done and keeps the spirit of the original. Poor adaptations are merely *trots* of the original—skeletons of who, where, when, and what without any flesh on their bones. Or worse, they keep the bodies of detail but put false hearts in them. (For a further discussion, see "Evaluating Attitude: Analyzing Point of View and Tone in Film Adaptations of Literature" in *Children's Literature* 9, 1981; pp. 116-125.)

As far as I am concerned, the most difficult aspect of evaluating children's media is determining how the intended audience will respond to it. The differences between an adult's and a child's evaluation of the same work is affected by the fact that they come from distinct cultures: the cultural environment the child is growing up in is significantly different from the one the adult grew up in. Moreover, child and adult do not have the same levels of awareness about the larger culture they share. By virtue of age alone, young children have had limited exposure to the world. Those under the age of seven may not have a full grasp of narrative conventions, be they literary or cinematic. Thus, what to an adult seems cliché may be a revealing insight to a child. And what seems relevant to an adult may seem totally alien to a child who lives in the contemporary, late 1980s culture.



Maureen Gaffney

This experiential gap makes evaluating media for children a cross-cultural phenomenon. It requires a knowledge of both the film and the audience—especially the developmentally-tied interests and movie decoding skills of children of different ages. It also requires total amnesia about the book or story source so that the film can be judged on its own merits.

The first aspects I consider are the basics: images and sounds. Are they clear? Do they have an imaginative and cohesive style? Do they reinforce each other so that non-conflicting information is conveyed by means of both sound and image? If there are words (narration, dialogue, or both), are they effectively used? Is there too much talking? Does music obscure critical lines of dialogue?

Next I look at subject and theme. What is the film about? What themes and sub-themes are played out within the story? Are these appropriate for the age and experience of the intended audience?

Third comes structure. Does the film use a traditional structure? If so, is it well done? If not, is the course of events clear? Is the structure so complex that only pre-adolescents could follow it or is it so basic that the film will appeal mainly to pre-schoolers?

Fourth is treatment. Are characters believable and distinguishable from one another? Have costumes, sets, props, and activities, or the drawings of such, been selected with care and consistency? Is pace used effectively as a filmic element? Does the pace of a scene match its mood? Is the overall pace slow enough to allow children to follow events and notice significant details but not so slow as to drag? Is its density (or ratio of material to length) such that the film seems neither too short to cover its material adequately (too information- or event-packed) nor too stretched out?

Fifth is the maker's intention, and the film's impact on children. Did the filmmaker want to communicate something about life or simply sell related products? In my view a film is not worth watching unless it enriches young viewers in some way by generating insights into or excitement about aspects of human nature, other creatures and cultures, or the world around them. Sometimes the only way to determine this is to watch the film with children and ask them what they think.

Maureen Gaffney is the founding director of the Center for Children's Media, formerly the Media Center for Children, a non-profit educational organization located in New York City. The Center works towards effective use of media in schools. The center's most recent books, both published by Oryx Press, are What To Do When the Lights Go On: A Comprehensive Guide to 16mm Films and Related Activities for Children and Using Media To Make Kids Feel Good: Resources and Activities for Successful Programs in Hospitals.

MAKING A BOOK INTO A SUCCESSFUL CASSETTE

Timothy Ditlow

IN ITS JUNE 12, 1987 ISSUE, *Publishers Weekly* indicated that children's book-cassette packages are now being carried by an astronomical 73% of the nation's booksellers, and that at least one-third of those booksellers had plans for expanding this part of their stock. Parents have discovered the value of book-cassettes in helping to entertain youngsters on long (and even short) car trips.

For over thirty years, Listening Library has been producing read-alongs for reading education and enrichment to meet the needs and tastes of children of every age. The selection of what to record depends on many factors. As an audio publisher, Listening Library recognizes the importance of emphasizing the most vital component of the read-along set—the book itself.

Selecting titles

Of course, the answer to the question of what's a good book?" is often a subjective one. And I know of many instances in which a book, universally accepted as being a "good read," does not translate well into the audio medium. When our editors sit down with a pile of books in search of one or two possibilities, there are many variables to consider. The reputation and popularity of the author/illustrator hold a great deal of weight. So does the story, and other practical considerations such as the number of pages, vocabulary, illustrations (remember, these are *read-alongs*), and the interest level. An intangible, but major consideration is the book's sound to an editor's "inner ear," something that signals that a book will or will not make a good recording.

In choosing a book for beginning "listeners," the length of the book is a major consideration. We must consider the attention span of some non-reading preschoolers and lower elementary school-aged children just beginning to read. If the recording is too long, the child may become lost, too short and the child is left unsatisfied.

A recent release for beginning readers, Jane Yolen's *Commander Toad in Space*, satisfied all criteria. At sixty-four pages, the recorded version timed out to twenty-one minutes, an ideal length. Bruce Degen's illustrations provide a perfect balance to the text. The amount of text per page, the size of the type, and the spacing of the lines encourage young eyes (and fingers) to follow along with the recording. And the story . . . well, if children like far-out adventure with a healthy dose of humor in the *Star Wars* vein, then they'll love it; they'll want to "read" it over and over again, thereby learning to recognize the printed word.

An additional important consideration in choosing to record a particular book is the track record of a book's publisher towards supporting its backlist. As the read-along set exists only so long as the book remains in print, it can be risky for an audio producer to take on a book if its future on the racks cannot be guaranteed.

The Narrator

Many audio producers feel it is necessary to combine the winning elements of good writing and good storytelling with that of a "name" personality as narrator. This is often advantageous in creating an additional marketing lure, with the prestige of, say, a Meryl Streep reading the highly acclaimed recording of Margery Williams' *The Velveteen Rabbit*. However, often a star performer is less than ideal in the role of straight narrator.

Listening Library employs professional narrators (and occasionally the author) to record its read-alongs and hasn't seen the need to employ top "stars" for children's recordings. Having long ago set our own standards for read-alongs, we choose those professionals whose talents and capabilities lend themselves to the individual project at hand. One narrator, for instance, has become, in essence, the voice of Amelia Bedelia, Peggy Parish's literal-minded maid who plays havoc with the English language, to the joy and delight of young children. Another narrator has the deadpan style and humor that make her perfect for our recordings of four Paula Danziger novels. Relative anonymity actually enhances the believability of some performances, in that through voice alone the narrator establishes the important rapport of non-intrusion with the reader/listener, who is not distracted by memorable past performances.

A narrator's pacing is important. It cannot be too fast, or the child trying to follow along will be lost. If it is too slow, the child will become bored. The inflection and tone of the voice are also vital. The narrator cannot be condescending or patronizing; neither should there be an attempt to "act out" the story and run the risk of making the story secondary to the performance.

Production

When choosing material for use in the classroom, sound effects, turn-the-page signals, and musical accompaniment on a read-along can prove distracting. In a series such as Harper & Row's "I Can Read" book-cassette packages, produced primarily for the home buyer and distributed in retail outlets, the use of these devices can enhance a recording.

Of course, there are many, many more things that go into producing read-along sets for the young child. The finished production, with its takes and retakes, is edited; tracks of music and sound effects are added to complement the narration. A fine master tape warrants copying onto high-quality tape that will reach the consumer in superior housing; many read-alongs produced both domestically and abroad are inexpensive because of the cheap quality of these components. Such cassettes frequently have a lot of "snap, crackle, pop" and can even damage state-of-the-art players in many cars and homes.

The popularity of read-alongs cannot be denied. Neither can the educational benefits. It has been proven that children who use read-alongs are learning word recognition as well as some of the more advanced reading skills. And for fun and pleasure, the lure of read-alongs makes them one of the best gateways for children into the world of books.



Smiling with a Listening Library book and cassette

Timothy Ditlow is President, Listening Library, Inc., in Old Greenwich, CT. He currently serves as Associate Advisor, Association of Booksellers for Children.

CBC NOTES

CBC MATERIALS

CBC CONFERENCE

NOVEMBER CONFERENCE FEATURES AUTHORS, EDUCATORS, AND PUBLISHERS

"Social Responsibility and Children's & Young Adult Books" is the theme of a major conference on November 12, 1988, sponsored by the Children's Book Council.

The full-day conference held in New York City celebrates National Children's Book Week (November 14-20) and the Year of the Young Reader, a 1989 initiative of the Center for the Book in the Library of Congress.

Milton Meltzer and Mildred Taylor will each accept 1988 Children's Book Council Honor Citations "for a body of work that has examined significant social issues and presented them in outstanding books for young readers" at the opening General Session.

Panels about young people and their families, their peers, and the world ahead of them will feature authors Marion Dane Bauer, Betsy Byars, Ellen Conford, Leonard Everett Fisher, Morton Hunt, Kathryn Lasky, Harry Mazer, Nicholasa Mohr, and Ann Weiss. Panels on social responsibility in education, publishing, and librarianship will include members of the Metropolitan Area (NY) Educators for Social Responsibility, librarians from across the nation, and children's book editors.

Katherine Paterson will speak at an afternoon session of the United States Board on Books for Young People.

Conference registration, including morning coffee, lunch, and wine and cheese at a closing reception, is tentatively set at \$70. For further information, available after June 15, send a ssae to CBC, Social Responsibility Conference, P.O. Box 706, NY, NY 10276-0706.

NCTE-CBC JOINT COMMITTEE ANNOUNCES EIGHT COMPETITION WINNERS

Eight winners have been selected in the "Children's Books Open Doors" competition, sponsored by the National Council of Teachers of English (NCTE)—Children's Book Council (CBC) Joint Committee. They are: Shirley Burgess (Fort Wayne, IN); Joanne Chmielewski (New Berlin, WI); Karen Sabers Dalrymple (Eagle, CO); Susan Ehlers Duhon (Houston, TX); Sue Krolikowski (Detroit, MI); Barbara Lindberg (Park Ridge, IL); Jennifer Lee Richards (Delaware, OH); and Jeanette Throne (Shaker Heights, OH).

The "Children's Book Open Doors" competition was designed to recognize teachers who enrich their students' learning experiences through children's literature. Winning entries in the "Children's Books Open Doors" competition will be featured in *Learning Magazine*. Each of the eight winners will receive \$500 worth of children's trade books from CBC member publishers and be invited to the 1988 NCTE Convention in St. Louis, Missouri.

In standing back and looking at the materials produced by the Children's Book Council in the past few years, it is interesting to see certain themes emerge. A strong interest in the tradition and future of literacy in our society has touched many recent Council projects. For some time, CBC has tried to provide display and informational materials that will help people working with children lead them to books that will encourage thinking about the world and about our country specifically. In the fall of 1986, **Charles Mikolaycak** created a trio of posters observing the bicentennial of the U.S. Constitution and emphasizing the role of literature and its creators in a free society. Most recently, four international artists—**Mitsumasa Anno** (Japan), **Leonard Baskin** (U.S.A.), **Felipe Davalos** (Mexico), and **Lisbeth Zwerger** (Austria)—have created a set of four posters on the theme of peace.

This fall, CBC will offer a wall mural that we think is nothing short of spectacular. Caldecott Honor artist **Ann Grifalconi** has created a 25 × 37 display piece that celebrates the bicentennial of the Bill of Rights (observed in 1991). Selections from several of the first ten amendments are integrated with the image of a flag waving across Lady Liberty. Informative and stunningly graphic, the mural is guaranteed to get children of all ages thinking and talking about their American heritage.

So you can see that we are quite serious about the importance of a free, literate society. But, we try to remember that you can be serious without always being—as the current vernacular has it *h e a v y*. We are frequently reminded that humor is one of the most effective ways to reach children, particularly the more reluctant readers among them. In response to this, CBC recently assembled a set of eight posters by four outstanding artists that directly attack the funny bone and make it clear to young people that it is more than alright to read any place, any time. Supermarkets, cars, and bathtubs are just a few of the haunts of readers in these 11½ × 17 full-color posters by **Nancy Carlson**, **Loren Leedy**, **Emily McCully**, and **Rosemary Wells**.

Teachers, librarians, and booksellers tell us that there seems to be renewed interest on the part of families in sharing the responsibility for their children's learning to read and finding pleasure in books. All the professionals we are in touch with try very hard to encourage this family involvement. As a result of these conversations, CBC asked four notable artists to prepare posters about families reading together. Traditional and non-traditional family settings are depicted in these four radiantly warm posters by **Donald Carrick**, **Peter Sis**, **John Steptoe**, and **David Wiesner**. Look for the announcement of their availability in spring 1989.

BOOK WEEK IS YOUR WEEK

WIN A FREE BOOK WEEK KIT

In the fall of each year, many people contact us for suggestions on how to celebrate National Children's Book Week. So, because we think *CBC Features* recipients may very well have the best ideas for Book Week celebrations, we're asking you to send us your inexpensive, tried-and-true Book Week program and activity ideas. THE FIRST TWENTY RESPONSES SELECTED FOR USE IN AN INFORMATIONAL PAMPHLET TO APPEAR IN 1989 WILL EACH RECEIVE A 1989 FREE BOOK WEEK KIT. Feel free to send as many ideas as you wish; only one free kit per person. Be sure to let us know your professional affiliation, return address, and the grade level of your Book Week activity. Send your ideas to CBC, Attn: Book Week Ideas.

FROM THE CREATORS OF 1988 BOOK WEEK MATERIALS



Jerry Pinkney



Older Reader Poster by Jerry Pinkney 17 x 22

The slogan WISH UPON A BOOK, immediately brought to mind, Wish Upon a Star. The star and also the mountains representing far off places. I then looked for an element to portray travel and flight, hence the butterfly. The different kinds of butterfly wings suggest the many types of stories found in a book—*Jerry Pinkney.*



Streamer by Marilyn Hafner 9 x 22

When I was a child my favorite birthday presents were books. That's why I chose to use the birthday candle to illustrate WISH UPON A BOOK. The words could be visualized in many ways and I had a lot of ideas. But finally, the memory of all those wonderful childhood friends which still live on my shelves won out.

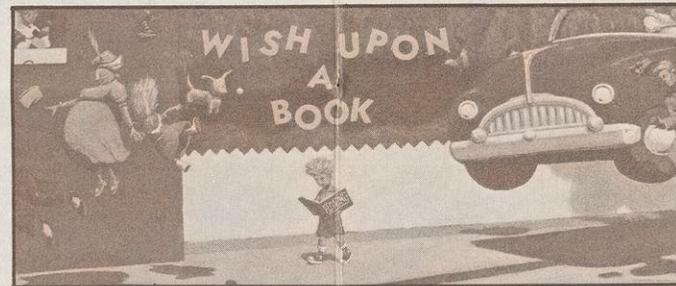
New books for 1988: *HAPPY FATHER'S DAY* by Steven Kroll (Holiday), *A SERIES OF SCIENCE BOOKS* by Vicki Cobb (Harper) and *A BOOK OF RIDDLES* by Everett Hafner, my brother (Viking)—launching what we hope will be a successful collaboration—*Marilyn Hafner.*

Wishing takes-up a big part of any life. For National Children's Book Week, November 14-20, 1988, artists and authors link this precious activity to the enjoyment of good books, making it this year's theme. What better way to reach your dreams, suggest these posters, than by letting books treat you to what you want? What better way than to WISH UPON A BOOK?

You may want to see these posters in color or find out about our other publications. If so, please send a #10 ssae with first-class postage to CBC/67 Irving Place/P.O. Box 706/ New York, NY 10276-0706, Attn: Book Week brochure.

WISH UPON A BOOK was hard to work with. I kept thinking about Disney movies and I didn't want to use any of their stuff. So, as a kid I had always wished I could make things float around like on "Bewitched." I thought why not have a book that tells you how you wish upon it and—Bingo! everything's floating—*William Joyce.*

Streamer by William Joyce 9 x 22



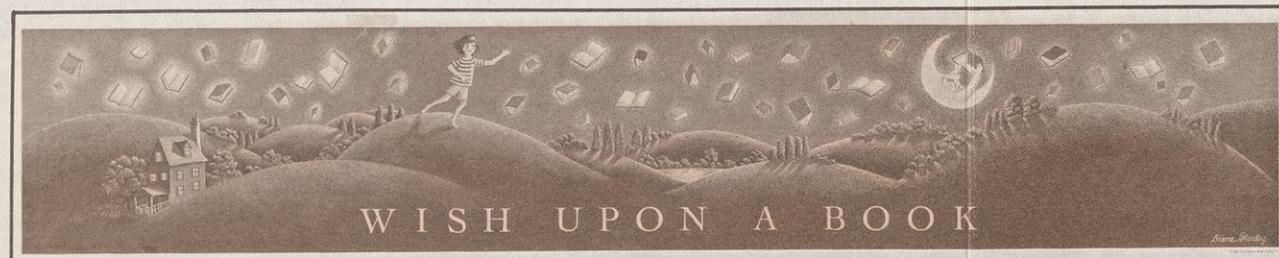
William Joyce



Marilyn Hafner



Diane Stanley



Frieze by Diane Stanley 36 x 7

I am delighted to be a part of 1988 Book Week, and particularly enjoyed populating the sky with glowing books, an image which sums up perfectly the joy books bring to my life, and that of my children. The only part of it all that wasn't delightful was the 36 x 7 trim size, with at least half of the picture hanging off the table or knocking over brushes more frequently than I care to remember.

My newest book is *SHAKA, KING OF THE ZULUS*, which I have written together with my husband, Peter Vennema, and which I have spent about half my life illustrating, or so it seems—*Diane Stanley.*

Steven Kellogg



Book Week Poster by Steven Kellogg 17 x 22

Wishing and propelling myself into a magical new reality through the experience of story and pictures has been a happy obsession of mine since the first time I opened a book. I tried to capture that excitement in the painting I did for the WISH UPON A BOOK poster.

In 1988 Morrow Junior Books will publish my retelling of the life and adventures of *JOHNNY APPLESEED*. It was a wonderful project for me, as was the chance to re-illustrate in full color Carol Chapman's marvelous story, *BARNEY BIPPLE'S MAGIC DANDELIONS*, which E.P. Dutton will also bring out this year—*Steven Kellogg.*



Detail from Kellogg Poster
Adapted for Book Week Bookmark



Bill Martin Jr.



John Archambault

Also available for Book Week 1988 is the Book Week Bookmark. This year it is a perfect pairing of a detail from Steven Kellogg's poster with a magical poem about finding a wished for life in books by Bill Martin Jr. and John Archambault.

Bill Martin Jr. and John Archambault have collaborated on several books including *KNOTS ON A COUNTING ROPE* (Holt, 1987) *HERE ARE MY HANDS* (Holt, 1987) and *WHITE DYNAMITE AND CURLY KIDD* (Holt, 1986). In 1988, Holt will publish their *UP AND DOWN ON THE MERRY-GO-ROUND* and *LISTEN TO THE RAIN*.

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. Unless otherwise indicated, postage should be sent in stamps, not coins.

Posters, Bookmarks & Such

Clarion Books (52 Vanderbilt Avenue, New York, NY 10017, Attn: Alison Wood): a poster for **GHOST'S HOUR**, **SPOOK'S HOUR** by Eve Bunting, ill. by Donald Carrick. Send $7\frac{1}{2} \times 10\frac{1}{2}$ ssae.

Crown Publishers (225 Park Avenue South, New York, NY 10003, Attn: Eleanor Christiano): bookmarks for **ELAINE**, **MARY LEWIS**, and **THE FROGS** by Heidi Chang, **THE FIRST BOOK OF BASEBALL** and **OUR LITTLE LEAGUE BOOKS**, **FLYING BOY** and **LILY OF THE FOREST** by Brian McConnachie, ill. by Jack Ziegler, **JACK AND THE FIRE DRAGON** by Gail E. Haley, **RICH AND FAMOUS LIKE MY MOM** by Hila Colman, and **WE'RE BACK** by Hudson Talbott. Bookmarks and notecards for **THE STORY OF GRUMP AND POUT** by Jamie McEwan, ill. by Sandra Boynton. Notecards for **ONE LIGHT, ONE SUN: A RAFFI SONG TO READ™** and **WHEELS ON A BUS: A RAFFI SONG TO READ™**. Notecards and streamer for **COMPANY'S COMING** by Arthur Yorinks, ill. by David Small. Send 9×12 ssae with \$1.05 postage for 50 assorted bookmarks. Send 9×12 ssae with 85¢ postage for 25 assorted notecards. Send 9×12 ssae with 45¢ postage for 1 streamer.

Greenwillow Books (105 Madison Avenue, New York, NY 10016, Attn: CBC—S88 Children's Book Marketing): a stamp set from **STRINGBEAN'S TRIP TO THE SHINING SEA** by Vera B. Williams and Jennifer Williams. Send $9\frac{1}{2} \times 12\frac{1}{2}$ ssae with \$1.05 postage.

Joy Street Books (Little, Brown and Company, 34 Beacon Street, Boston, MA 02108, Attn: Children's Marketing Dept.): bookmarks for **ANIMAL SONG** by Marcia Sewall, and **D.W. ALL WET** by Marc Brown. A poster from **THE LADY WITH THE ALLIGATOR PURSE** by Nadine Bernard Westcott. For 25 assorted bookmarks (see Little, Brown and Co.) and 1 of each poster (see Little, Brown and Co.), send 10×12 ssae with \$1.25 in postage.

Little, Brown and Company (Children's Marketing Dept., 34 Beacon Street, Boston, MA 02108): a bookmark for **IN JUST SPRING** by e e cummings, ill. by Heidi Goennel, and a poster from **THE STAR MAIDEN** by Barbara Esbensen, ill. by Helen Davie. For 25 assorted bookmarks (see also Joy Street Books), send 10×12 ssae with \$1.25 postage.

Lothrop, Lee & Shepard Books (105 Madison Avenue, New York, NY 10016, Attn: CBC—S88 Children's Book Marketing): posters for **FREE FALL** by David Wiesner and **THE HOMINIDS** by Helen Roney Sattler, ill. by Christopher Santoro. Bookmark for Shirley Hughes' books. Send $9\frac{1}{2} \times 12\frac{1}{2}$ ssae with \$1.05 postage for each poster. Send ssae for bookmark.

Morrow Junior Books (105 Madison Avenue, New York, NY 10016, Attn: CBC—S88 Children's Book Marketing): a bookmark for Johanna Hurwitz's books, and a postcard from **THE PORCUPINE MOUSE** by Bonnie Pryor, ill. by Maryjane Begin. Send ssae for each; specify item.

Oxford University Press (200 Madison Avenue, New York, NY 10016, Attn: Children's Marketing Dept.): posters for **MERRY-MA-TANZIE: A PLAYBOOK TREASURY** by Moira Miller, ill. by Doreen Caldwell, **OXFORD MYTHS AND LEGENDS** series by Tudor Humphries, and **SNOW WHITE IN NEW YORK** by Fiona French. Send 9×12 ssae for single poster; 9×12 ssae with 45¢ postage for two; 9×12 ssae with 65¢ postage for three; specify which posters.

Picture Book Studio (10 Central Street, Saxonville, MA 01701, Attn: Laura Cerier): posters for **SARAH'S BEAR** by Marta Koci, **THE TRAIN TO GRANDMA'S** by Ivan Gantschev, and **WHO'S HIDING HERE?** by Yoshi. Send $8\frac{1}{2} \times 11$ ssae with postage each for **WHO'S HIDING HERE?** or **SARAH'S BEAR**. Send $8\frac{1}{2} \times 11$ ssae with 65¢ postage for **THE TRAIN TO GRANDMA'S**. Send $8\frac{1}{2} \times 11$ ssae with \$1.05 postage for all three.

Simon & Schuster Books for Young Readers (1 Gulf and Western Plaza, Education Marketing and Sales Dept., New York, NY 10023): postcards from **MOLLY** by Ruth Shaw Radlauer, **MOUSEKINS** by Edna Miller, and **SIDE BY SIDE** by Lee B. Hopkins, ill. by Hilary Knight. Send ssae for each postcard or flyer. Send $6\frac{1}{2} \times 9$ ssae for poster.

Viking Kestrel (Children's Books Publicity, Dept. APKR, 40 West 23rd Street, New York, NY 10010): postcards for **THE BABY BLUE CAT** by Ainslie Pryor and **BEACH DAYS** by Ken Robbins. Send 6×9 ssae with 85¢ postage for 10 of each.

Walker and Company (720 Fifth Avenue, New York, NY 10019, Attn: Reni Roxas): a bookmark for Native American selections series and a postcard for **WHAT IS A BIRD?** by Ron Hirschi, photog. by Galen Burrell. Send self-addressed mailing label for bookmark. Send 6×9 ssae with 45¢ postage for poster.

Author/Illustrator Brochures

Clarion Books (52 Vanderbilt Avenue, New York, NY 10017, Attn: Alison Wood): author brochures about **Eve Bunting** and **Stella Pevsner**. Send 6×9 ssae for each.

Dell Publishing Co., Inc. (1 Dag Hammarskjold Plaza, 245 East 47th Street, New York, NY 10017, Attn: Loren Reiser): author brochures about **Betsy Byars**, **Lois Duncan**, and **Zilpha Keatley Snyder**. Send 6×9 ssae with 45¢ postage for one or two brochures; specify authors. Send 6×9 ssae with 65¢ postage for all three.

Houghton Mifflin Company (2 Park Street, Boston, MA 02108, Attn: Sarah Shealy): a brochure about **Videotaped Visits with Houghton Mifflin Authors**. Send $6\frac{1}{2} \times 9\frac{1}{2}$ ssae with 45¢ postage.

Pelican Publishing Company (P.O. Box 189, Dept. CBC, Gretna, LA 70053): author profiles about **Melissa Odom**, **Harley Rennhoff**, **Art Wood**, and **Claiborne S. Young**. Send ssae for each; specify author.

Scholastic Inc. (730 Broadway, New York, NY 10003, Attn: Jane Barnett): A set of author biographies for **Maureen Daly**, **Barthe DeClements**, **Johanna Hurwitz**, **Gordon Korman**, **Harry Mazer**, **Norma Fox Mazer**, **Marilyn Sachs**, and others as available. Send 6×9 ssae with 85¢ postage for the set.

Simon & Schuster Books for Young Readers (1 Gulf and Western Plaza, Education Marketing and Sales Dept., New York, NY 10023): biographies of **Frank Asch**, **Fred Gwynne**, and **Hilary Knight**. Send $6\frac{1}{2} \times 9\frac{1}{2}$ ssae with 45¢ postage for a single copy or the set of three.

Bibliographies

The Children's Book Council (67 Irving Place, P.O. Box 706, New York, NY 10276, Attn: NSTA and/or NCSS list): two annotated bibliographies, "**Outstanding Science Trade Books for Children in 1987**," a reprint from the March 1988 issue of *Science and Children* and a project of the National Science Teachers Association (NSTA)—CBC Joint Committee, and "**Notable 1987 Children's Trade Books in the Field of Social Studies**," a reprint from the April/May 1988 issue of *Social Education* and a project of the National Council for the Social Studies (NCSS)—CBC Joint Committee. For single copy of NSTA—CBC or NCSS—CBC list send 6×9 ssae with 65¢ postage; specify which list. Quantity prices for either list are available.

International Reading Association (P.O. Box 8139, Newark, DE 19714, Attn: Children's Choices): "**Children's Choices for 1988**," an annual selection by young readers of newly published trade books that children themselves like. This is a project of the IRA—CBC Joint Committee, and will first be printed in *The Reading Teacher*, October 1988, published by IRA. Send ssae with 45¢ postage for a single copy. Bulk order prices available from IRA. Available in November 1988.

THE CHILDREN'S BOOK COUNCIL

67 Irving Place
P.O. Box 706
New York, NY 10276-0706

ADDRESS CORRECTION REQUESTED

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