



## **The calendar. Vol. 34, no. 1 1975 (Spring-Summer)**

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# POTPOURRI

On May 12-13, 1975, Stan and Jan Berenstain, Judy Blume, Lucille Clifton, Eloise Greenfield, Mary Ann Hoberman, Ezra Jack Keats, Joe Lasker, David McCord, Georgess McHargue, Tomie de Paola, Alvin Schwartz and Mary Stolz will participate in the International Reading Association (IRA) Pre-Convention Institute, "Books Open Minds," sponsored by the IRA-CBC Joint Committee at the annual IRA convention in New York City. The program, introduced by the remarks of Leland Jacobs, Professor Emeritus, Teachers College, Columbia University, will feature classroom teachers discussing their students' responses to specific trade children's books that have been introduced into the curriculum during the three months before the convention. Jose Aruego, children's book illustrator, will be the speaker on May 16th at the IRA Book & Author luncheon.

In November of 1974, the first Carter G. Woodson Book Award was presented to Eloise Greenfield for *ROSA PARKS* (Crowell) at the annual convention of the National Council for the Social Studies in Chicago. In 1973, NCSS established the Woodson Award for "the most distinguished social science book appropriate for young readers which depicts ethnicity in the United States." A statement issued by the NCSS Board of Directors emphasized that the purpose of the award is "to encourage the writing, publishing, and dissemination of outstanding social science books."

A program focusing on authors who write science books for children will be sponsored by the National Science Teachers Association-Children's Book Council Joint Committee during the NSTA annual convention in Los Angeles, March 13-17, 1975. Vicki Cobb (*SCIENCE EXPERIMENTS YOU CAN EAT*, Lippincott), Elizabeth K. Cooper (*A TREE IS SOMETHING WONDERFUL, SWEET AND DELICIOUS*, Golden Gate) and Lou Jacobs Jr. (*SPACE STATION '80*, Hawthorn) will be featured during the program. Contact NSTA, 1742 Connecticut Ave., N.W., Washington, DC 20009 for registration information.

**INFORMATION POWER** is the slogan for 1975 National Library Week, sponsored by the American Library Association (ALA). National Library Week will be celebrated April 13-19. For an illustrated order form write ALA (50 E. Huron St., Chicago, IL 60611, Att: NLW).

"Books for Bangladesh" is a School-to-School Project that may interest many classrooms. Its purpose is to provide book collections for Bengali schools, and to encourage cultural exchanges between children in Bangladesh, and the United States. A kit for teachers, describing the project in detail and suggesting ways in which it can be introduced in U.S. communities, is available from Franklin Book Programs (Att: Susan Cramer, 801 Second Ave., NYC 10017). Include a self-addressed, gummed mailing label with request.

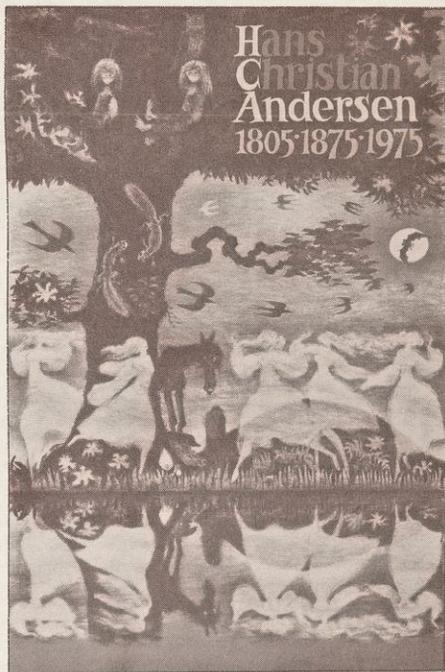
The 1975 Study Conference of the Association for Childhood Education International in New Orleans will be the site of the first in a series of programs exploring values, sponsored by the ACEI-CBC Joint Committee. Focusing on empathy, the one-day program will be on April 1st. Contact ACEI (3615 Wisconsin Ave., N.W., Washington, DC 20016) for registration information about the Conference.

Two full-length color films based on children's books will be released nationally in the Spring

of 1975. They are: *ESCAPE TO WITCH MOUNTAIN* by Alexander Key (Westminster) for release in April and *PIPPY GOES ON BOARD* by Astrid Lindgren (Viking) for release in June.

Rutgers University Art Gallery in cooperation with Rutgers Advisory Council on Children's Literature, organized an exhibition of contemporary American artists who have distinguished themselves by their work in children's books in the fall of 1974. A catalogue of the exhibition that includes an article on "History of Children's Book Illustrators" by Hyatt Mayor, Curator Emeritus of Prints of the Metropolitan Museum of Art, is available for \$4.50. Direct requests to the Rutgers University Art Gallery, Fine Arts Collection, New Brunswick, NJ 08903. The exhibit will also be housed in other art galleries throughout 1975. For locations and dates, contact Rutgers, as above.

*Calendar* readers may be interested to know of the recent publication of the second edition of *A MANUAL ON BOOKSELLING*, edited for the American Booksellers Association by Charles B. Anderson and G. Roysce Smith. This edition includes chapters on "Setting Up a Children's Book Department" by Judy Noyes and "Selling Children's Books" by the CBC staff. Price information is available from Crown Publishers, Inc., 419 Park Ave. S., NYC 10016.



1975 ICBP Poster/Storybook by Ib Spang Olsen  
(See CBC Notes for details.)

A series of Science Book Fairs is being organized around lists of "Outstanding Science Trade Books for Children" in member institutions of the Association of Science-Technology Centers. During the Fall of 1974 Science Book Fairs took place at the Hall of Science (Flushing, NY), Chicago Museum of Science and Industry and the Oregon Museum of Science and Industry (Portland). Winter and Spring Science Book Fairs are scheduled for the Science Museum of Virginia (Richmond), Oklahoma Science and Arts Foundation (Oklahoma City), California Museum of Science and Industry (Los Angeles), Center of Science and Industry (Columbus, Ohio) and Dallas Health and Science Museum.

# PEOPLE

## \* ISAAC BASHEVIS SINGER

by Elizabeth Shub

If I've learned anything from working with Isaac Bashevis Singer it is the seemingly simple axiom that a story, or any piece of writing for that matter, must have a beginning, a middle and a suitable conclusion. And so to the beginning.

By sheer chance, I had the good fortune to meet Isaac Singer during what was probably the very week he arrived in this country. I remember well how excited my brother and I were when we were told that our parents' dinner guest one Saturday evening was to be a young writer who had just arrived from Poland. Our father referred to the newcomer by his middle name of Bashevis (as did everyone in Jewish literary circles at the time) to distinguish him from his already well-known novelist brother, I. J. Singer, who had established himself in this country some years before. We were told that, like the elder Singer, Bashevis was to work for the *Jewish Daily Forward*. We were cautioned to speak only Yiddish since our guest did not speak English.

We were intrigued by the idea of someone coming all the way from Warsaw, Poland, but the key word for us was "young." A young Yiddish writer? As far as we were concerned, Yiddish writers were born old. We knew quite a few, and even had our favorites among them, but it seemed to us that "Yiddish writer" and "old" were synonymous. Certainly the ones who visited us were at least as old as our parents in their doddering forties, and some were even older.

We were not disappointed. The young writer who came to our house in the depths of Brooklyn somewhat late, if I remember correctly, because naturally he had gotten lost, generated immediate excitement. And despite or perhaps because of his somewhat odd appearance, we liked him at once. He had a very fair skin, was prematurely bald, and the sparse hair that framed his head was bright carrot color. His dark suit and tie looked distinctly foreign. He smiled shyly, but broadly. His teeth were very crooked and his eyes very blue. (I am not trying to compete with Mr. Singer's brilliant one-sentence pen portraits. It is not difficult to recognize aspects of himself in many of them.)

In any case, as far as my brother and I were concerned, it was acceptance at first sight. We sensed a kindred spirit. Even if we had not been able to speak Yiddish, there would not have been a language barrier. There was no generation gap. There was immediate rapport.

There was no stiffness, no formality. Almost as soon as we sat down at the dinner table, it was as if we were old friends. There were stories, jokes, anecdotes. We were convinced they were addressed solely to us, and we were enchanted. And there was an instant English lesson. I suspect that my brother and I have the distinction of being Mr. Singer's very first English teachers.

It was an unforgettable meeting, happily repeated on many future occasions, and the beginning of what can best be described as, in the lovely old-fashioned phrase, a lasting friendship. There have been gaps, of course, and long periods when we did not see one another, as well as the usual ups and downs of lifelong friendships.



Photo by Alfred Sundel

Isaac Bashevis Singer

I am married. Our guest for dinner is Isaac Bashevis Singer. We haven't seen one another in some time, although at this point we live only a block apart on Central Park West. We have eaten. Singer is not yet a vegetarian. He is, however, already an ardent bird lover and the proud owner of a parakeet who often sits on his shoulder as he works. There is still always a room in Singer's apartment in which whatever birds he happens to have (the most recent I know of—two canaries) fly free.

We catch up on what has been happening, make a date to go for a walk the following day, during which I will accompany him on his daily stint feeding street pigeons. The pigeons know and expect him. He rarely disappoints them. As usual, we are laughing a lot, when suddenly he says, "I don't want to go home yet, but I have to write an article for the *Forward*. Will you excuse me for a few minutes? I'll go into Boris' study. It won't take long." He went into the study and it was quiet and boring after he left. (I don't think he will approve of this parenthetical remark, but I must repeat that he is unquestionably one of the most entertaining conversationalists one might have the pleasure to know.)

In fifteen minutes he is back in the living room. "Aren't you going to write it?" I ask. "It's done," he replies. "If you have an envelope and a stamp, I'll just put it in the mail chute."

At the time Singer was not only writing serialized novels and short stories for his newspaper but various articles under different pseudonyms. His subjects ranged from science to at one time, I believe, a column of advice to the lovelorn.

More years have passed. I am an editor in the children's book department of Harper & Row. It is a natural thought that Singer could do some wonderful stories for children. But will he? His response is enthusiastic. He would love to—if I will translate. I am both flattered and petrified, but am so eager for him to do the stories that I agree to try. It is almost a year before he actually finds the time to write a story. He reads it to me in a vegetarian restaurant he frequents on 72nd Street. The story somehow doesn't work. We are both unhappy. But only a day later he calls me up. He has written another story. I know from his voice that he is satisfied. The story is ZLATEH THE GOAT (Harper). And that is when I began to learn about beginnings and middles and ends. And since I am approaching the conclusion of this piece, I wish Singer were here to conjure for me one of those magical last sentences of his that suddenly reveal his meaning in an often unexpected, but inevitably right conclusion.

I can only say that as a translator, I am most fortunate to have had the author sitting by. For when something is untranslatable, there he is, prepared to say it differently, always brilliantly, and never quite the way one might expect.

What more can a translator ask?

*Elizabeth Shub is a translator and an editor of children's books. ZLATEH THE GOAT is only the first of many Singer stories that Ms. Shub has translated. Calendar readers may remember her delightful Horn Book article, "An Adventure in Translation."*

# FROM HANNOVER TO KASSEL: A Journey Into the Legendary Past by Della Thomas

For those in a position to take an independent journey through Central Germany by river and highway, the route from Hannover to Kassel offers a succession of literary associations for the student of children's literature. At HANNOVER, it is possible to visit the Wilhelm Busch Museum, with paintings and graphics of the 19th century artist whose *Max und Moritz* and picture stories published in *Die Münchener Bilderbogen* are considered the ancestors of the modern comic strip. Described by Bettina Hürlimann as "both an inspired artist and singular juggler with words," and named by Maurice Sendak as one of the artists who influenced his style, Wilhelm Busch holds an honored place in juvenile literature. The Museum, situated in a beautiful green park near the gardens of the Hannoverian kings, offers other attractions as well as the original graphics, notably his distinctive paintings, many of miniature size. Among the exhibits are a puppet theatre, decorated with colored drawings, and some small sculptures.

An hour's drive from Hannover through the countryside brings one to HAMELIN, immortalized for English-speaking readers by Browning's poem, but long known in Germany as "der Rattenfänger von Hameln." According to the legend that has made the city known throughout the world, it was in the year 1284 that the oddly-clad stranger appeared to the city fathers and offered to rid the town of rats, and when he did not receive payment as agreed, led the children away by his bewitching piping, on June 26 of that year.

Hamelin is proud of the legend and commemorates it in several ways. Every Sunday from June to August, from 12 noon to 12:30, the Pied Piper play is enacted on the Rathaus terrace by the children of the town. The Gaststätte Rattenfängerhaus at Osterstrasse 28, a charming building dating from 1603, bears a decorative frieze and inscription below the eaves of the high, elaborately-gabled roof. On the same street, a small museum in an even older building includes with histories and relics of the city and province a Pied Piper collection of related art and sculpture. Of greatest interest, perhaps, is the Carillon Clock at the Hochzeithaus, where crowds gather daily at 1 p.m. and 5:30 p.m. to see the doors open and the figures of the Pied Piper and the rats and the children appear and disappear to the music of the Pied Piper tune and the Weser Song. Souvenir hunters will find in stores and bakeries realistic-looking rats, made of bread dough baked hard and brown.

To reach BODENWERDER, and the Town Hall, once the ancestral mansion of the Barons von Münchhausen, about 23 kms. away, follow the course of "the River Weser, deep and wide". The father of all tall-tale tellers was a real person, Hieronymus Carl Friedrich, Baron of Münchhausen, born May 11, 1720, to one of Germany's oldest families. As a page to Duke Karl of Brunswick and later as a member of a Russian cuirassier regiment, he had many adventures, especially during the battles with the Swedes in 1741-43. A gifted story-teller, upon his retirement to his estates in Bodenwerder, he attained fame for exaggerated humorous accounts of his military exploits. Münchhausen's tales, intended only to amuse his friends, became widely known through an English translation by R. E. Raspe, bringing unwanted notice and great chagrin to the Baron. Today, a commemorative room has been set aside in the former palace, his birthplace, where it may be approached from the side through a pleasant

garden. Murals depicting some of the tales decorate its walls, and exhibits include pictures and memorabilia, both real and tongue-in-cheek, as a reminder to posterity of both his life and lore. For example, you will find weapons actually used by the Baron, but also the cannon ball, which, if you are polite, you will accept with a straight face as the very one on which he executed his famous aerial maneuver.

For the serious student of children's literature, however, the greatest rewards are found at KASSEL, 79 kms. south, at the Brüder Grimm Museum, in Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek. It is located at the edge of the business district, almost directly across the street from the house where Frau Grimm brought her six children after the early death of her husband. Here, except for University years at Marburg, Jakob and Wilhelm spent most of the decisive years of their lives, 1798-1829 and 1837-1840. As librarians, recognizing the need for the preservation of tradition, they collected and published the two volumes of *Kinder und Hausmärchen* in 1812 and 1814, and Jakob completed two of the four volumes of his *Deutsche Grammatik*, the first in 1819 and the second in 1826.

The Brüder Grimm Museum was founded by Dr. Ludwig Deneke, author of *Die Brüder Grimm in Bildern ihrer Zeit*, published in 1963, which pictures scenes, sculptures, paintings, manuscripts and other related materials with scholarly commentary. Dr. Deneke retired in 1968 after a lifetime devoted to developing an institution that is not only a center for mementos of the Grimm Family, but also the recognized place for reference and research. Letters, manuscripts, first editions and commentary on both the Märchen and the philological works, illustrated editions of the fairy tales from all over the world, personal effects of the family and coins and medals struck in honor of the Brothers are among the exhibits. Prominently displayed are the works of the "painter brother," Ludwig Emil, especially those of the only sister of the five brothers, "dear Lotte," and of Frau Dorothea Viehmann, "die Kasseler Märchenfrau."

Although much of central Kassel was rebuilt after destruction in the war, so that Walt Disney chose as the site of his extravaganza another site more picturesque but less authentic, the influence of the Grimm family on the city of Kassel goes much deeper than exploitation or profit. Quiet pride is shown in the naming of streets and schools. From the Museum, if you ask, you may be directed to the house where Frau Viehmann lived, or even to her birthplace, now an inn in a suburb of the city, once a village. Here the "story-lady" is honored in a room with her portrait, lighted by small windows with scenes from the tales in glass mosaic.

There are other sites associated with the Brothers Grimm; for example, Marburg, a few miles further on, where they attended the University; Göttingen, where they were librarians and teachers in later life, and Berlin, where they were finally summoned as members of the Royal Academy and Sciences, and where they produced the scholarly *Deutsches Wörterbuch*. But it is in Kassel that their roots are found, and the sources for the appreciation of the contributions of these two young librarians, folklorists and scholars. The city has been modernized, but one need not go far to find, in natural parks, villages and countrysides, traces of the world they knew and preserved for posterity in the libraries of Kassel, as well as in the hearts of children of all ages and nationalities.

*Della Thomas has had a long association with the College of Education, Extension, and the School of Library Science of Oklahoma State University. Ms. Thomas is currently Director of Oklahoma State University's International Studytours in Children's Literature and is Chairwoman of the 1976 Batchelder Award Committee.*

# BOOKS REMEMBERED

Pauline Clarke

When I was young, nothing self-conscious or effortful was done to see we read the right things (compared with what is done by conscientious parents now). My mother in her childhood had simply been made free of all the books she could lay hands on, and probably did not suppose a child needed any other treatment. She saw we had the classics—Alice, Brer Rabbit, Beatrix Potter. Whereas my father was a puritan of strange psychological stamp who regarded reading as suspect because it was pleasurable, and any story about human passion as shameful. So his influence was negative. (In childhood, he would tell us to ‘get our heads out of that book’: in adolescence it was necessary to conceal the fact that we were reading *JANE EYRE*: when I was an adult schoolgirl, he burnt, I always supposed, *ALL QUIET ON THE WESTERN FRONT*; and fortunately for us both he never caught me reading *I, CLAUDIUS*.) Perhaps because of these obstacles I wasn’t as great, fast or wide a reader as many: and that I’ve subsequently spent one third (about) of my life writing stories is rather surprising. (Or is it not?) My mother’s ardent love of poetry and letters, and the fact that she helped educate her three daughters by a ceaseless stream of stories and articles, no doubt has to do with it.

And the book that moved me most deeply when I was young? A strong candidate is *THE WIND IN THE WILLOWS*. And if I do not write about it quickly, surely someone else will and I shall have lost the chance. Kenneth Grahame was a sad man, for many reasons; but out of his grief and nostalgia came one of the loveliest of stories. It is, of course, a particularly English book. There is a passionate love of English river country-side in his descriptions of the summer flowers of the river bank, of secret islands, tumbling weirs, mills and fords, snow in the wild wood, moonlight over cornfields. His language, indeed, is sometimes poetical to lushness: but as a country child, come from town, I drank this in and it coloured my preferences. Chance sights of rivers winding through meadows still make me want to follow. Then, its main characters are animals, and the English have a special corner in animals. Meeting the Mole, the Rat, the Badger and the Toad increased both my love and perception of animals, and (although I know all the age-old and scientific reasons why they *do*) I *still* cannot bear to hear people hate rats; rats, the most sensitive and highly-organised (alas, for them), the most intelligent of small creatures. To me, they all recall the noble, poetical Water Rat. And this is where Grahame was brilliant: he produced the essential Rat, sensitive to a degree; the essence of Molehood, humble, practical and home-loving; the essential Badger, shy and brusque; the essentially volatile, conceited Toad. (Though in this case the character may well be a ‘base libel’ on toads, for it is made out of purely physical traits, the creature’s ability to leap about and puff itself up, its wide, petulant mouth and staring eyes.) And while he has kept within the proper nature of each animal he has produced real characters whom we immediately recognise, and who are involved with ordinary human beings without a trace of awkwardness, thereby giving his story a place in the long line of animal fables. It has itself produced shoals of inferior imitations, as is often the fate of books of great quality, which only matters if children miss the shining original.



Pauline Clarke

And the story! The marvellous, happy doings of the Mole above ground (once he has wrenched himself from his subterranean spring cleaning), the warmth of the friendship he makes with the Rat, the sensuous satisfactions of those hot river days, with lavish picnics on the grass; or the cosy evenings by the fireside talking and sympathising. It is very much about friendship, its responsibilities and pleasures. How earnestly the Rat, the Mole and the Badger pursue the reformation of Toad (and how often, and comically, he defeats them). With what tact the Rat encourages poor Mole to admit he loves his deserted home despite its narrowness, arranging the marvellous feast for the fieldmice as a celebration. How firmly and kindly the Mole sees to a Rat literally possessed by wanderlust, setting him to scribble poems (very true, this: the only antidote there is to a bad attack). And how loyally both animals join in the search for Otter’s lost child. The nonsensical behaviour of Toad provides a good deal of the comedy, his canary-coloured cart and his motor-car, his desperate escape from prison, his exposure by the perspicacious barge-woman, his leap from the engine of the train, his airs and attitudes and childishness. Whereas the humour resides mainly in the delightful interplay between the characters. Menace enters with the subtly described panic terror of the Wild Wood whose cunning and spiteful occupants take over Toad’s mansion; and the satisfying climax is its recapture by the four animals, upheld by the comforting strength of the Badger.

Because of the very simplicity of these archetypal patterns, the book has a lasting capacity to touch the heart. What everyone feels about home is here, in the rediscovery of Mole’s humble abode. Rat’s wander fever, as the wayfarer talks of green seas, distant cities and seething waterfronts, is common to us all. And, not least, every person’s sense of the numinous, the mysterious Other greater than we are, is in the vision of the great god Pan, glimpsed with the baby otter asleep between his hooves: Pan, the helper and healer of animals, who causes them quickly to forget pain, trial (and even ecstasy), and to live happily in the everyday.

No wonder A. A. Milne called it, “a Household Book . . . which everybody . . . quotes continually ever afterwards”. It passed into our conversation: my sisters and I always shared out *à la Rat*: Here’s-a-pistol-for-the-Rat, here’s-a-pistol-for-the-Mole, here’s-a-pistol-for-the-Toad, here’s-a-pistol-for-the-Badger. And showed our opinion of the conceited person by a muttered ‘Speech, by Toad’.

*Pauline Clarke is the author of over twenty-five books for children. One of her best-known works published in the U.S. is THE RETURN OF THE TWELVES (Coward), a book many consider a classic. Ms. Clarke lives in Cambridge, England.*

## On Illustrators—My View

by Walter Lorraine

*In the "Up to Date with Books" section of this Calendar, readers will find the names of new illustrators and their early books, all published in the last two years. One of the most important concerns of children's book publishers is to identify and, once identified, to nurture the talents of new, creative illustrators. The authorities in this area are editors and art directors in individual publishing houses: they make the decisions as to the illustrators to be added to their lists. Walter Lorraine, Manager of Trade Children's Books for Houghton Mifflin, has been involved with many illustrators of great distinction and variety in his publishing career; in addition, he is a distinguished illustrator himself. It seems appropriate to invite Mr. Lorraine to share his thoughts on illustrators.*

"My but that's a pretty pink. I just love those wondrous purples. How exciting to put all the art in the left hand corner. Red is my favorite color." Perhaps an exaggeration and fortunately for all of us who love and care about children's books an approach to judging illustration that is fast fading from the scene. There are fewer and fewer reviews, thank God, that state almost as an afterthought such inane comments as, "The subtle beige and white art work more than complements the lively text."

I was told one time that the average life of an illustrator is ten years. A frightening thought for those interested in the field. This statement reminded me of a discussion I had years ago with a friend who at the time was working in advertising and who was and is a superb draughtsman and artist. He asked why better artwork was not used in books. He carefully pointed out the shortcomings, the lack of knowledge of anatomy, the naïve feeling for visual composition, the downright lack of art. In fact he mentioned the work of Caldecott himself as a prime example.

I protested but finally found his arguments irrefutable. I had to agree that Caldecott was not a great artist in the purely visual sense. Then I remembered Byron's poem about the perfect painter who had extraordinary artistic facility, but for all his talent, he just plain could find nothing to say. His was an empty ability that lacked warmth and feeling that would never allow him to speak to his fellow man. My friend, alas, with all his theories was the same. His flawless art communicated neither emotion nor character nor story. It was but a bland and bloodless rendering of shapes and forms.

Good illustrators have something to say. Whatever their techniques or styles, they always make a particular individual statement. Whether to convey fact or fiction, they are essentially story tellers—no less than writers—who use pictures instead of words. Their artistic talent, and they must always have artistic talent, is but a tool to achieve that end. Their primary interest is in the story rather than only in the color or the design. They will sacrifice the visual if necessary to get across that verbal idea. There is a saying that there is art in architecture but that architecture is not art. Whatever the beauty of the building, it still has to function properly for the people who live in it. The same can be said for illustration. Most assuredly good book illustration should be artistic, but its first and foremost function is to communicate clearly the idea of the book.

A picture book, to be most effective, must have such an integration of words and pictures that neither will function well without the other. A good book is a Gestalt, where the whole is truly greater than the sum of its parts. The function of words and pictures is the same: to communicate an idea. To divide the two for judgment defeats the purpose.

Each piece of writing has a beat, a rhythm that is uniquely of that writing's particular world. The most effective illustrators can sense that beat and pick it up and then can play it back, jazz fashion, with exciting variations of expression brought from their own experiences that will enhance and extend the message.

To best make this play, illustrators themselves must have considerable experience with life and be sensitive to it. But most essential, they must be able to read. Interpretation is the thing, a creative joining with the world of the text. Far

too many aspiring illustrators do not choose to read and therefore never understand the basic concept of illustration.

I mean this in a symbolic sense. Of course they read the text and possibly do get the facts straight but they come to that text more to impose their will upon it rather than to interact openly with it—a jazz player with a totally foreign beat to the music at hand.

A good illustrator's work though it may have the flavor of its time will always be fresh in its content and storytelling quality. Anyone who loves good books can find examples. Tenniel, Rackham, Caldecott, A. B. Frost, Wyeth, Ernest Shepard—all knew well the true world of the illustrator; I think of Juliet Kepes' *FIVE LITTLE MONKEYS* (Houghton) that is as fresh today as the day it was published back in 1952. Maurice Sendak has this ability to communicate ideas and feelings. It is the content of the work that matters. His art technique has varied over the years yet his simple line drawings for *A HOLE IS TO DIG* (Harper) speak as eloquently for that subject as do his far more intricate and elegant mood illustrations for Randall Jarrell's *THE ANIMAL FAMILY* (Pantheon).

The function of words and pictures is the same, to tell a story or communicate an idea. To separate the two for analysis in books like H. A. Rey's *CURIOUS GEORGE* (Houghton) would be folly.

When selecting an illustrator for a particular book the above concepts should be paramount. People differ in their experience and individual interpretation of situations. It is the person, the illustrator and his or her ability to interpret a text that is the prime concern. Illustrators who through their art can clearly show emotion and character with a strong story line that is easily readable, who can say this is the way I think, yet also who can say this is what the author had in mind—such illustrators are the ones for the job. Illustrators must have convictions about their work and not want to compromise it but be imaginative and free thinking enough to be able to join that special world and play a proper accompaniment to the best of that particular text.

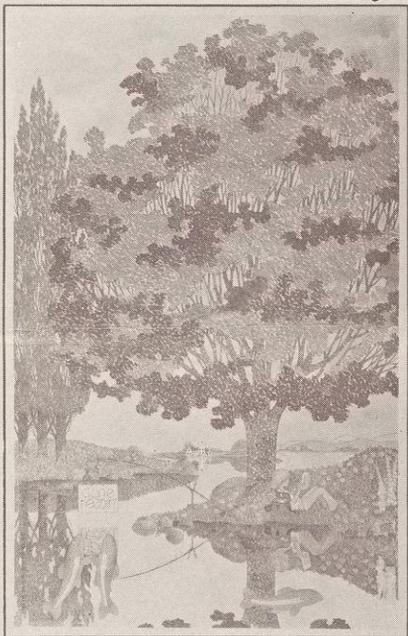
The problem of interpretation is critical. How to illustrate the simple text line, "The young boy ran to the store to buy a loaf of bread." Possibly no two illustrators would react the same. Should the message be 'young boy,' 'the store,' 'the bread' or perhaps the running is the thing. As a simple example one would not use an illustrator whose natural interests were serious and sober to illustrate a humorous story. The combination could work but this would be very unlikely. As a more subtle example, writing can be sharp and staccato in feeling. An illustration style that utilizes a sharp jagged line, all other things being equal, will capture the beat of that writing. A soft and flowing line would never do.

So the illustrating process is a complex one and the selection of illustrators has far more facets than most people realize. I believe that every good picture book should be a solid coordinated unit of text and illustration—a complete format. I believe that good illustration is to be read, not merely looked at. The story is the thing. If the book is read as a unit, if it is judged for its total effectiveness in getting across its message and not broken into pieces, if the sum is truly greater than the parts, then the problem of separating good illustrators from bad becomes a far easier task.

# CBC NOTES

The first news from CBC is—we've moved. In December we left our perch at the top of the Flatiron Building and moved to 67 Irving Place (NYC 10003). We're near New York's famous Gramercy Park and we do like it (our offices are on the seventh floor of a small office building). Come see us or write to us at 67 Irving Place.

**1975 Summer Reading Program** We were tickled when N. M. Bodecker accepted the 1975 Summer Reading Committee's invitation to create all the materials for the program. The Committee, chaired by Margaret Frith (Putnam), chose the theme GONE READIN' and Mr. Bodecker has depicted it beautifully. In Mr. Bodecker's full color poster a young boy sits lost in his reading, a fishing creel full of books is by his side and two rainbow brook trout spring to read the sign hanging over the water from the boy's fishing rod; it says GONE READIN'. Mr. Bodecker says that the trout are his friends; he sees them often in the stream near his New Hampshire home. Marvelous tones of green, yellow, blue and soft pink create a fine summer reading scene.



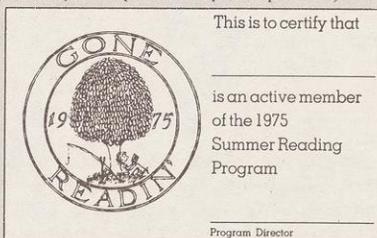
1975 Summer Reading Poster  
by N. M. Bodecker

Poet Karla Kuskin has written a message to young readers in a poem that begins, "Being lost / Is the perfect way / To pass the time / On a sky blue day. . . ." The poem appears on a handsome bookmark illustrated, by Mr. Bodecker, with an abandoned fishing pole and creel. (The colors are inky blue and lettuce green.) An impressive membership card and achievement certificate have also been illustrated by Mr. Bodecker in the same blue and green. Brochures on these materials for Summer Reading were mailed to *Calendar* recipients in January. If you want a few more or didn't receive yours, write CBC. We'll be glad to send you another.

**Children's Book Showcase** In our Fall-Winter issue, we gave you a hint of what was afoot for the 1975 Showcase. Now, we can tell you that the 1975 Committee—chaired by Phyllis Fogelman (Dial)—selected an impressive set of judges: author/illustrator Donald Carrick; editor Ann Durell; author/illustrator James Marshall; production director/art director David Rogers; and designer Atha Tehon. The judges

have selected 27 books that will comprise the 1975 Showcase. *Calendar* recipients in the Cleveland, Ohio, area have received word about the "parent" exhibit and opening program that will be on March 22nd at the Cleveland Museum of Natural History. The exhibit will continue there through April 4th. CBC is co-sponsoring the "parent" exhibit with Case Western Reserve School of Library Science, Cleveland Public Library, Cuyahoga County Public Library, Library Council of Greater Cleveland, State Library of Ohio, and Women's National Book Association, Cleveland Chapter. If you didn't notice the cover of this issue, give it a look. Leo and Diane Dillon designed the Showcase poster pictured there. It's in lush colors that suggest fantasies and tropical growth. Indeed, it's a striking poster to announce your 1975 Showcase if you're planning one. (You should be!) There's also a Showcase catalog and a Showcase bookmark. If you're interested in organizing a Showcase in your community, you'll need the list of 1975 Showcase titles and the information sheet "How to Organize a Local Showcase"—both are available free for a stamped (20¢), self-addressed #10 envelope. Direct your requests to CBC, Att'n: 1975 Showcase Information, 67 Irving Place, New York, NY 10003. If you have a Showcase, tell us about it; we love to hear about as many Showcase activities as possible.

**ICBD Poster** In case you're not quite sure, ICBD is International Children's Book Day. It is celebrated each year on April 2nd, the birthday of Hans Christian Andersen. Each year, too, a specific country's National Section of the International Board on Books for Young People sponsors ICBD. This year the Danish National Section is sponsoring ICBD with a lovely surprise, a very large (23 x 33½") two-color poster illustrated by Ib Spang Olsen, recipient of the Hans Christian Andersen Award for illustration in 1972. The poster illustrates Andersen's tale "The Hill of Elves," a favorite of the Danes and one that Americans will want to read if they don't know it already. (Erik Christian Haugaard translated it from the Danish and it is included in the Doubleday complete edition of Andersen's tales.) But it's not just a poster; on the other side of Mr. Olsen's wondrous drawings is the entire text of "The Hill of Elves." After you've had the poster hanging for a while, you can cut it up to make your own 16-page illustrated storybook (11½ x 8¾")! Just right for read-aloud sessions at school, in the library or at home. Better yet, if you don't want to cut the poster, you could purchase two—one to cut and make into a book and one to hang on the wall all year round. This way, Mr. Olsen's incredible ingenuity can be properly admired. CBC arranged with the Danish National Section to have a limited supply of the poster/storybook available in the United States. The poster/storybook is included in the CBC materials order form. This item is not only great for ICBD but for promoting reading for young people all year long. (See *Potpourri for a picture of the poster.*)



1975 Summer Reading Membership Card  
by N. M. Bodecker

# Children's Literature in Japan

by Shigeo Watanabe

in consultation with Teruo Jungu

An exhibit of American children's books will be held from May 1-14, 1975, in Tokyo, Japan, at the Hibiya Public Library Children's Room. The Tokyo Book Exhibit is being co-sponsored by the American Library Association-CBC Joint Committee. The books in the exhibit have been collected for the purpose of sharing with Japanese children and adults contemporary illustrated books for young children by authors and illustrators in the United States. An opening ceremony and a series of lecture meetings by specialists have been planned for the exhibit. The dates of the exhibit coincide with the celebration of Children's Book Week in Japan. We are very pleased that Mr. Shigeo Watanabe kindly consented to write about some outstanding Japanese children's book authors.

Presently Mr. Watanabe is Professor, School of Library and Information Science, Keio University, Tokyo. Mr. Watanabe is far too modest to say that on any list of significant children's book authors for Japan, his name would be among the first mentioned.

(See the "Up to Date with Books" section of this Calendar for a listing of new children's books about Japan that might, with older titles, too, provide a focus for a Japan program in your school or library.)

Many countries find books in their children's literature that appear again and again as years pass; these are the classics. Japan is no exception and certainly has its own list of classic children's book authors and their stories. There are Japanese children's book authors who have translated classics from other countries but who have also created their own classics. The easiest way for me to introduce the reader to these authors is by listing them with brief, pertinent descriptions.

**Momoko Ishii:** Author and translator. Especially notable among Momoko Ishii's stories are NON-CHAN KUMO NI NORO (*Nobi or Non-Chan Rides a Cloud*), YAMA NO TOMU-SAN (*Tom of the Mountain Village*) and MAIGO NO TENSHI (*Stray Angles*). Also, through her facile and delicate style, such familiar English language classics as WINNIE THE POOH, THE WIND IN THE WILLOWS, THE LITTLE BOOK ROOM and PETER RABBIT have become very popular among young Japanese readers. With her fine and simple style Ms. Ishii blends the reality of life and the fanciful imagination of children into a traditional atmosphere. She has contributed greatly towards the development of children's libraries in Japan through her writings.

**Nobuo Ishimori:** An educator and writer for children since before World War II, Mr. Ishimori has had rich and varied experiences teaching Ainu children, an aboriginal race that inhabits the northernmost islands of Japan. During World War II, he was an editor of school textbooks for the Manchurian government and subsequently for the Ministry of Education; now he is a professor at Showa Women's College in Tokyo. All of these activities have given him a fine background for writing and editing a large number of stories and poems for children. His best known works are PATORA TO RUMINA (*Patra and Rumina*), PAN NO MIYAGEBANASHI (*Souvenir Stories of Pan*), SENGENDAKE (*Mt. Sengen: A Story of a Crucified Christian*) and KOTAN NO KOCHIBUE (*Whistle of Kotan*). This last is particularly interesting because it shows his consciousness and sympathy toward the Ainu people. The quiet and penetrating style of all his works express a great feeling of human warmth.

**Tomiko Inui:** Ms. Inui began her career as a day-care center teacher and then entered the publishing world as a children's book editor at Iwanami Shoten. As an author, she first gained a reputation in writing books for younger children; more recently she has concentrated on writing for older children. Ms. Inui is acutely aware of the present day problems of the world; she appeals for justice through her story-telling. Some of her works for younger children are NAGAI NAGAI PENGIN NO HANASHI (*A Long Long Story of Penguins*), HOKKYOKU NO MUSHIKA MISHIKA (*Musika and Mishika at the North Pole*) while KOKAGE NO IE NO KOBITOTACHI (*Dwarfs in*

*the House Under a Tree*); UMINOKO NO SORA (*The Sky of Seagulls*) and BOKURA WA KANGARO (*We Are the Kangaroos*) are among the stories she has written for older children.

We must now progress from the classics and the foundation they have given to Japanese children to those works of the present day. Children's literature in Japan has been influenced by familiar forces—pedagogical pressures, contemporary world problems, a pre-occupation with the mood of society in general and commercialism. These forces have produced many stories of realism filled with political ideologies, an abundance of second-rate fanciful stories and a flood of picture books. Despite the fact that commercialism produces this abundance of often unsatisfactory books, there are a number of promising authors in Japan who are able to show our children the great pleasure of reading good literature.

I mention here only a few stories that serve to inspire and entertain children. These books deserve accolades for their quality of imagination: KURAYAMI NO TANI NO KOBITO TACHI (*The Story of Little Men in the Dark Valley*) by Tamiko Inui, GIN NO HONOO NO KUNI (*The Adventure in the Country of Silver Flame*) by Toshiko Kanzawa and HIKARI GURUMA YO MAWARE (*Spin Around, Oh Wheels of Light!*) by Taiyo Amazawa. Two highly recommended nonsense stories for younger readers are KACHI KACHI YAMA NO SUGU SUBA DE (*What Happened There and Thereafter by the Kachi-Kachi Yama Hill*) by Keisuke Tsutsui and HARAPEKO TAMAGO GA SARAWARE TE (*Detect the Stolen Egg!*) by Toshiko Kanzawa. Keisuke Tsutsui is a versatile author/dramatist; the book mentioned was recommended as a 1974 Honor List title for the International Board on Books for Young People (IBBY). KACHI KACHI . . . is an hilarious adventure of a mischievous wolf.

While so many so-called realistic stories are products of authors' social and political concerns, there are a few works that succeed in depicting lively children and adults in everyday settings that are characteristically Japanese. Representing this category are TERAMACHI 3-CHOME 11-BANCHI (*A Big Family in Temple Street*) by Shigeo Watanabe; CHIISAI KOKORO NO TABI (*Quest of a Young Heart*) by Hideo Seki and DEMDENMUSHI NO KEIBA (*Snail Race*) by Mikio Ando. Oddly enough, these three stories are set in the times of a by-gone era.

Japan possesses a history that is long and colorful; it is curious that a genre of historical fiction in children's literature has yet to ripen. Three books by Sukeyuki Imamashi fall into this area: HIGO NO ISHIKU (*A Stone Mason of Higo*); URAGAMI NO TABIBTOTACHI (*Travelers of Urugami*) and MAJIN NO UMI (*The Haunted Sea*). The presence of these books have made me feel that our authors have the potential to produce more in this field.

# UP TO DATE WITH BOOKS

Only books published since 1973 and submitted by CBC members are highlighted in this column. One theme has been chosen for each month—titles pertinent to the themes are listed after each month according to grade levels. This is not an evaluative listing and there are, of course, many other titles available for each theme. We urge you to develop programs and arrange displays around themes.

Send us pictures of your displays featuring books. For each picture used in THE CALENDAR, we'll send you six new books, free, on the subject of your display. Send us your ideas for good themes.

## ■ MARCH

**March is a strange month, partly winter, partly spring, and a perfect month to explore THE SUPERNATURAL.**

**Lower Elementary:** THE MAGICIAN AND THE SORCERER by McKee (Parents), MAGIC IN THE MIST by Kimmel (Atheneum), THE HAUNTED GHOST by Byfield (Doubleday), SUPPOSE YOU MET A WITCH by Serraillier (Little), MRS. BEGGS AND THE WIZARD by Mayer (Parents), MIXED BAG OF MAGIC TRICKS by Abisch & Kaplan (Walker), ON READING PALMS by Thomson (Prentice).

**Upper Elementary:** THE TRUTH ABOUT STONE HOLLOW by Snyder (Atheneum), THE HOUSE WITH A CLOCK IN ITS WALLS by Bellairs (Dial), STONEFLIGHT by McHargue (Viking), THE WHISTLING WHIRLIGIG by Schecter (Harper), ALFIE AND ME AND THE GHOST OF PETER STUYVESANT by MacKellar (Dodd), GILDAEN: THE HEROIC ADVENTURES OF A MOST UNUSUAL RABBIT by Buchwald (Harcourt), TO NOWHERE AND BACK by Anderson (Knopf), A BOOK OF MAGIC ANIMALS by Manning-Sanders (Dutton), ALFRED HITCHCOCK'S SUPERNATURAL TALES OF TERROR AND SUSPENSE ed. by Hitchcock (Random), RAVEN-WHO-SETS-THINGS-RIGHT by Martin (Harper), ON ESP by Curtis (Prentice), A CHILL IN THE LANE by Allan (Nelson), THE WIZARD ISLANDS by Yolen (Crowell), THE REMARKABLE JOURNEY OF GUSTAVUS BELL by Skurzynski (Abingdon).

**Junior and Senior High School:** BALEFUL BEASTS: Great Supernatural Stories of the Animal Kingdom ed. by Manley & Lewis (Lothrop), THE POLTERGEIST OF JASON MOREY by Skurzynski (Dodd), THE FORGOTTEN BEASTS OF ELD by McKillip (Atheneum), PEOPLE OF THE AX by Williams (Walck), CURSES, HEXES AND SPELLS by Cohen (Lippincott), THE SPRING ON THE MOUNTAIN by Allen (Farrar), SIGNS AND SYMBOLS OF THE SUN by Helfman (Seabury), VAMPIRES by Garden (Lippincott), HOT & COLD RUNNING CITIES ed. by McHargue (Holt), THE ALCHEMISTS: Magic Into Science by Aylesworth (Addison), THE GHOST BELONGED TO ME by Peck (Viking), WITCHCRAFT, MYSTICISM AND MAGIC IN THE BLACK WORLD by Haskins (Doubleday), DOWN A DARK HALL by Duncan (Little), SOME THINGS STRANGE AND SINISTER ed. by Kahn (Harper), LAVENDER-GREEN MAGIC by Norton (Crowell), PSYCHIC PHENOMENA by Heaps (Nelson), WEIRDIES, WEIRDIES, WEIRDIES ed. by Hoke (Watts).

## ■ APRIL

**APRIL 2 INTERNATIONAL CHILDREN'S BOOK DAY.** See CBC Notes for information about a special 1975 ICBP poster.

People new to the field of children's book illustration are listed below; their first book has been published within the past two years. A display featuring their works would be a good way to introduce new illustrators to children and adults. (See Walter Lorraine's piece in this Calendar for some observations about children's book illustrators.) This would be a perfect month

for young illustrators in your community to make their own books to display with some of those listed below. All books listed are either pre-school or lower elementary.

**David Barrios**, BALLPOINT BANANAS And Other Jokes for Kids (Prentice)

**Richard Brown**, THE MARVELOUS MUD WASHING MACHINE (Addison)

**Malcolm Carrick**, THE WISE MEN OF GOTHAM (Viking)

**Carol Cohen**, WAKE UP, GROUNDHOG! (Crown)

**Colos**, THE STUDENT WHO BECAME KING IN SPITE OF HIMSELF (Holt)

**Chris Conover**, THE WISH AT THE TOP by Bulla (Crowell)

**Ann Dalton**, HUNGRY SHARKS by Waters (Crowell)

**Cynthia Maris Dantzie**, STOP DROPPING CRUMBS ON MY YACHT: A Silent ABC (Prentice)

**Beatrice Darwin**, THE PRINCESS AND THE GIANTS by Snyder (Atheneum)

**Alexis Deveaux**, NA-NI (Harper)

**Lynley Dodd**, MY CAT LIKES TO HIDE IN BOXES by Sutton (Parents)

**Elzbieta**, LITTLE MOPS AND THE BUTTERFLY, LITTLE MOPS AND THE MOON, LITTLE MOPS AT THE SEASHORE (all Doubleday)

**Bruce Emmet**, ROOFTOP WIZARD: A Storybook With Magic Tricks (Prentice)

**Michael Foreman**, PRIVATE ZOO by McHargue (Viking)

**Shelley Freshman**, AREA by Srivastava, SUNSHINE MAKES THE SEASONS by Branley (both Crowell)

**Mahiri Fufuka**, MY DADDY IS A COOL DUDE, AND OTHER POEMS (Dial)

**Dick Gackenback**, CLAUDE THE DOG: A Christmas Story (Seabury)

**Sarah Garland**, THE JOSS BIRD (Scribner)

**Doreen Gay-Kelly**, BEA'S BEST FRIEND (Prentice)

**Mordcai Gerstein**, SOMETHING QUEER IS GOING ON, NICE LITTLE GIRLS, SOMETHING QUEER AT THE BALLPARK (all Delacorte)

**Gail Gibbons**, WILLIE AND HIS WHEEL WAGON (Prentice)

**Diane Capuzzo Goode**, THE SELCHIE'S SEED by Oppenheim (Bradbury)

**Steve Henry**, THERE WAS AN OLD LADY by Pettigrew (Coward)

**J. Winslow Higginbottom**, BALTIMORE ORIOLES by Brenner (Harper)

**Jan Hughes**, THE ALLIGATOR UNDER THE BED by Nixon (Putnam)

**Susan Jeschke**, FIREROSE, SIDNEY, THE TIMES THEY USED TO BE by Clifton (all Holt)

**William D. Johnson**, THE WILLOW FLUTE (Little)

**Jacqueline Kahane**, THE KITTEN IN THE PUMPKIN PATCH by Shaw (Warne)

**Tim Lewis**, AN APPLE A DAY by Barrett (Atheneum)

**Errol Lloyd**, SHAWN GOES TO SCHOOL by Breinburg, DOCTOR SHAWN by Breinburg (both Crowell)

**Leonard Lubin**, THE PIG TALE by Carroll (Little)

**Loretta Lustig**, WHERE DOES THE GARBAGE GO? by Showers, MEASURE WITH METRIC by Branley (both Crowell)

**Beverly Brodsky McDermott**, THE CRYSTAL APPLE: A Russian Tale (Viking)

**Lucinda McQueen**, BEWARE OF A VERY HUNGRY FOX, THE CAKE STORY (both Addison)

**Pam Makie**, SPIRALS by Mindel & Sitomer, FAT AND SKINNY by Balestrino (both Crowell)

**Marcel Marceau**, BIP (Harper)

**Diane Martin**, CLAY PLAY: Learning Games for Children (Prentice)

**Greta Matus**, WHERE ARE YOU, JASON? (Lothrop)

**Elizabeth C. Meyer**, THE BLUE CHINA PITCHER (Abingdon)

**Eliza Moon**, OMOTEJI'S BABY BROTHER by Gerson (Walck)

**Kilmeny & Deborah Niland**, MULGA BILL'S BICYCLE by Patterson (Parents)

**Nancy Winslow Parker**, OH, A-HUNTING WE WILL GO by Langstaff (Atheneum), THE MAN WITH THE TAKE-APART HEAD (Dodd)

**Diane Paterson**, THE BIGGEST SNOWSTORM EVER (Dial)

**David Perry**, THE GROX AND EUGENE (Knopf)

**Sandy Rabinowitz**, THE RED HORSE AND THE BLUEBIRD (Harper)

**Henry Roth**, SHADOW GEOMETRY by Trivett (Crowell)

**Ivan Sherman**, ROBERT AND THE MAGIC STRING (Harcourt)

**Leon Shtainmets**, HANS CLODHOPPER (Lippincott)

**Carl Stuart**, SHIRLEYBIRD by Manushkin (Harper)

**Kota Tanuichi**, WHO'S CALLING ME? (Walck)

**Lorna Tomei**, ROSIE AND MICHAEL by Viorst (Atheneum)

**Noriko Ueno**, ELEPHANT BUTTONS (Harper)

**James Victorine**, SNORKEL (Prentice)

**John Wallner**, HI FLY by Ross (Crown)

**Vera Williams**, HOORAY FOR ME! by Charlip & Moore (Parents)

■ **MAY**

The American Library Association-CBC Joint Committee is sponsoring an exhibit of U.S. children's books at the Tokyo Public Library this month during Japan's Children's Book Week. (Write to CBC, Attn: Japanese exhibit, enclosing a 10¢ stamped, self-addressed #10 envelope for a listing of the books in the exhibit, and for the prefatory remarks for the Japanese Exhibit Catalog by Dr. Phyllis Van Orden, co-chairperson of the ALA-CBC Joint Committee.) What better time to introduce JAPAN to young readers? (See Shigeo Watanabe's piece in this *Calendar* for some remarks about Japanese children's book authors/illustrators.)

**Lower Elementary:** TOBEI: A Japanese Folktale by Durham (Bradbury), THE STONECUTTER: A Japanese Folk Tale by McDermott (Viking), ONCE UNDER THE CHERRY BLOSSOM TREE by Say (Harper), ISAMU NOGUCHI: The Life of a Sculptor by Tobias (Crowell).

**Upper Elementary:** ANCIENT JAPAN: And Its Influence in the Modern World by Walker (Watts), THE MAGIC DRUM by Kirkup (Knopf), A FLOWER WITH LOVE by Munari (Crowell).

**Junior and Senior High School:** JAPAN DESTINY by Axelbank (Watts), THE SIGN OF THE CHRYSANTHEMUM by Paterson (Crowell), WHY THE JAPANESE ARE THE WAY THEY ARE by Appel (Little), THE UNITED STATES AND THE FAR EAST by Walton (Seabury), THE RISE OF JAPAN by Gibson (Putnam), ASIANS IN THE WEST by Hoyt (Nelson), OF NIGHTINGALES THAT WEEP by Paterson (Crowell).

■ **JUNE**

**Summer is a time for NATURE POETRY.**

**Lower Elementary:** A WALK THROUGH THE WOODS by Sarton (Harper), SONG OF THE SEASONS by Welber (Pantheon), WORLD, WORLD, WHAT CAN I DO? by Hazen (Abingdon), THE RAUCOUS AUK by Hoberman (Viking), DO BEARS HAVE MOTHERS, TOO? by Fisher (Crowell), CRICKETY CRICK-

ET: The Best Loved Poems of James S. Tippett by Tippett (Harper).

**Upper Elementary:** SUNSET IN A SPIDER WEB: Sijo Poetry of Ancient Korea adapted by Baron (Holt), THE MOON ON THE ONE HAND: Poetry In Song by Crofut (Atheneum), FOUR SEASONS, FIVE SENSES ed. by Parker (Scribner), SAM'S PLACE by Moore (Atheneum).

**Junior and Senior High School:** A BOOK OF ANIMAL POEMS ed. by Cole (Viking), TO SEE THE WORLD AFRESH by Moore & Thurman (Atheneum), TAKE HOLD! AN ANTHOLOGY OF PULITZER PRIZE WINNING POETRY ed. by Hopkins (Nelson), NEW COASTS AND STRANGE HARBORS: Discovering Poems ed. by Hill & Perkins (Crowell), SEASON SONGS by Hughes (Viking).

■ **JULY**

**Many people love CATS.**

**Pre-School:** ERIC GURNEY'S POP-UP BOOK OF CATS by Gurney (Random), COME HERE, CAT by Nodset (Harper), WHO SAID MEOW? by Polushkin (Crown), PICKLES & JAKE by Chenery (Viking), THREE KITTENS by Ginsburg (Crown).

**Lower Elementary:** IDA MAKES A MOVIE by Choraio (Seabury), CAT AND MOUSE: A Book of Rhymes by Peppé (Holt), THE CAT AND MOUSE WHO SHARED A HOUSE by Hurlimann (Walck), THE CHURCH MICE AND THE MOON by Oakley (Atheneum), TIMID TIMOTHY by Williams (Addison), JENNY AND THE CAT CLUB by Averill (Harper), HOW KITTENS GROW by Selsam (Four Winds), HOUSE CAT by Finlayson (Warne), MY CAT HAS EYES OF SAPPHIRE BLUE by Fisher (Crowell), NO KISS FOR MOTHER by Ungerer (Harper), THE CHURCH CAT ABROAD by Oakley (Atheneum), THE CAT BOOK ed. by Shaw (Warne), MY CAT LIKES TO HIDE IN BOXES by Sutton (Parents), MITTENS FOR KITTENS: And Other Rhymes About Cats by Blegvad (Atheneum).

**Upper Elementary:** CATS AND KITTENS by Rockwell (Watts), THE DELL ENCYCLOPEDIA OF CATS by Hazen (Delacorte), CATS by Stephen (Putnam), THE CAT WHO WISHED TO BE A MAN by Alexander (Dutton), HARRY CAT'S PET PUPPY by Selden (Farrar), DICK WHITTINGTON AND HIS CAT retold by Moore (Seabury), BARTHOLOMEW, WE LOVE YOU by Orgel (Knopf), SOCKS by Cleary (Morrow), WILD CAT by Peck (Holiday).

**Junior and Senior High School:** THAT DARN CAT by the Gordons (Doubleday), THE SECRET BOX MYSTERY by Nixon (Putnam), AN AMERICAN GHOST by Aaron (Harcourt).

■ **AUGUST**

**Entertainment for many hours can come from books of TONGUE TWISTERS AND RIDDLES.**

**Pre-School:** GOOFY'S GAGS by Walt Disney Productions (Random), WHO, SAID SUE, SAID WHOO? by Raskin (Atheneum), FUNNY-BONE DRAMATICS by Carlson (Abingdon).

**Lower Elementary:** HOKE'S JOKES, CARTOONS AND FUNNY THINGS by Hoke (Watts), WHAT? A RIDDLE BOOK by Sarnoff (Scribner), WITH A DEEP SEA SMILE by Tashjian (Little), THE RIDDLE POT by Wiesner (Dutton).

**Upper Elementary:** THE STAR-SPANGLED BANANA And Other Revolutionary Riddles by Keller & Baker (Prentice), TOMFOOLERY: Trickery and Foolery with Words by Schwartz (Lippincott), WAY DOWN YONDER ON TROUBLESOME CREEK: Appalachian Riddles and Rusties by Still (Putnam), ONE WINTER NIGHT IN AUGUST AND OTHER NONSENSE JINGLES by Kennedy (Atheneum), MY TANG'S TUNGLED AND OTHER RIDICULOUS SITUATIONS compiled by Brewton, Brewton & Blackburn (Crowell), OPPOSITES by Wilbur (Harcourt).

# MATERIALS AVAILABLE

**Please Remember:** In writing to publishers for materials offered below and when enclosing self-addressed envelope, you must include your zip code. *ssae* means a #10, 10¢ stamped, self-addressed envelope.

## Bibliographies, Lists Pamphlets, Special Editions

An annotated bibliography of "Books for the American Bicentennial" is available from G. P. Putnam's Sons (200 Madison Ave., NYC 10016) for an *ssae*.

*Hello, Baby*, an attractive booklist for parents and children about birth, adjustments to a new family member, etc. is available for 15¢ plus *ssae* from Children's Dept., Princeton Public Library, 65 Witherspoon St., Princeton, NJ 08540.

The 1974 list of "Outstanding Science Trade Books for Children" will be published in the March 1975 issue of *Science and Children*. A special Book Review Subcommittee has made its selections from science trade books published in 1974. The Committee of ten science educators and librarians is appointed by the National Science Teachers Association through its joint committee with the Children's Book Council. The 1974 list will be the third annual bibliography. A copy of this annotated bibliography is available from CBC for a stamped (10¢) self-addressed envelope.

*Children's Books Of The Year 1974* published by the Child Study Press is an annotated list of books for pre-school through junior high school, intended as a guide for parents, teachers and librarians. Available for \$2.50 from Child Study Press, 50 Madison Ave., NYC 10010.

Two new selection aids from the Association for Childhood Education International are: *Guide to Children's Magazines, Newspapers, Reference Books* (50¢ each; 10 for \$4.00) and *Excellent Paperbacks for Children* (available in March, 1975; write for price). Direct requests to Association for Childhood Education International, 3615 Wisconsin Ave., N.W., Washington, DC 20016.

FROM ROLLO TO TOM SAWYER a collection of essays on American children's books and magazines in the 19th century by Alice M. Jordan has been reissued in paperback. Available for \$3.50 and 18¢ postage from The Horn Book, Inc., 585 Boylston St., Boston, MA 02116.

The 1973-1974 list of "Notable Children's Trade Books in the Field of Social Studies" has been selected by a Book Review Subcommittee of the National Council on the Social Studies-CBC Joint Committee. The annotated bibliography is scheduled to be published in the March 1975 issue of *Social Education* and is available free from the Children's Book Council. Please send a stamped (20¢), self-addressed envelope.

*Notable Children's Books*, an annotated list of 1974 titles prepared by the Children's Services Division of the American Library Association, is available after April 1 for 20¢ or an *ssae* for a single copy or 50 for \$3.00; 100 for \$5.00; 250 for \$11.00; 500 for \$20.00; 1000 for \$37.50. Direct orders to CSD/ALA, 50 E. Huron St., Chicago, IL 60611.

For a list of U.S. children's books on display in Tokyo during May, 1975, see the "Up to Date With Books" section of this *Calendar* for May.

*Best Books for Young Adults* an annotated list of 1974 titles selected by members of the Young Adult Services Division of the American Library Association is available after April 1 for 20¢ or an *ssae* for a single copy or 50 for \$3.00; 100 for \$5.00; 500 for \$20.00; 1000 for \$37.50. Direct orders to YASD/ALA, 50 E. Huron St., Chicago, IL 60611.

*In Review*, a quarterly journal published by the Provincial Library Service of Toronto has included in the Autumn, 1974 issue a list "Canadian Books for Children in English", compiled by a committee of four area librarians. Single copies of this issue are \$2.50. Three-year subscriptions to the journal are \$3.00. Direct inquiries to Administrative Services Branch, Ministry of Colleges and Universities, 7th Floor, Mowat Block, 900 Bay St., Toronto, Ontario M7A 1B9, Canada. Make checks out to Treasurer of Ontario.

*Fanfare . . . 1974*, The Horn Book's Honor List selected from 1973 titles is available for 15¢ and an *ssae* (single copy). Orders of 100 or more, 10¢ each. Payment must be sent with orders for less than \$2.00. Direct requests to The Horn Book, Inc., 585 Boylston St., Boston, MA 02116.

Brochures on *Newbery Medal Books* and *Caldecott Medal Books* will be available after April 1st for 20¢ or an *ssae* for a single copy or 25 for \$2.50; 50 for \$4.50; 100 for \$8.00; 500 for \$35.00; 1000 for \$60.00. Direct orders to CSD/ALA, 50 E. Huron St., Chicago, IL 60611.

A pamphlet, *Why Read Aloud to Children?* by Julie M. T. Chan, is available from the International Reading Association (800 Barksdale Rd., Newark, DE 19711). Single copies are available for 50¢ (Non-members) or 35¢ (for IRA Members). Purchases of more than 100 copies can be made at 20¢ a copy.

*Americana in Children's Books: Rarities from the 18th and 19th Centuries* in an exhibition catalog of items chosen and annotated by the Children's Book Section of the Library of Congress. The catalog is available for \$1.25 from the Information Office, Library of Congress, Washington, DC 20540.

CHOICE, publication of ALA's Association of College and Research Libraries published two extensive essay/bibliographies on "Building a Children's Literature Collection" in late 1974 issues. In November, Harriet Quimby (St. John's University) and Clara Jackson (Kent State University) wrote on "A Suggested Basic Reference Collection for Academic Libraries"; in December Rosemary Weber (Drexel University) compiled "A Suggested Collection of Children's Books," approximately 900 titles, with emphasis on books published in the last decade. A paperback booklet (that includes an author/title index) of these two articles is available after March 30th for \$3.95. Direct requests to CHOICE 100 Riverview Center, Middletown, CT 06457.

## Author/Illustrator Biographical Sheets and Brochures

This section of *The Calendar* lets you know of new author/illustrator biographical sheets and brochures. A list of the publishers and the subjects of the sheets/brochures follows.

1) Abingdon Press (Louise Vick, Abingdon Warehouse, 201 Eighth Ave. S., Nashville, TN 37202): A biographical sheet on Elizabeth C. Meyer. Include an *ssae*.

2) Clarion Books for Young People (Juvenile Promotion, The Seabury Press, 815 Second Ave., NYC 10017): Author brochures on Edna Barth and Jane Yolen. Include a stamped (10¢), 6" x 9" self-addressed envelope.

3) Thomas Y. Crowell Co. (Library Promotion, 666 Fifth Ave., NYC 10019): A biographical sheet on Eloise Greenfield has been added to the *Crowell Favorite Authors* collection. Include a 10¢ stamp and self-addressed mailing label for Greenfield sheet.

4) Farrar, Straus, & Giroux, Inc. (Library Services Dept., 19 Union Sq. S., NYC 10003): A biographical sheet on Uri Shulevitz. Include *ssae*.

5) Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022): Biographical brochures on Maurice Sendak and Arnold Adoff. Include *ssae* for each brochure.

6) Lothrop, Lee & Shepard (Library Services Dept., 105 Madison Ave., NYC 10016): A biographical brochure on Alvin Tresselt. Include *ssae*.

7) William Morrow (Library Services Dept., 105 Madison Ave., NYC 10016): A biographical brochure on Beverly Cleary. Include *ssae*.

8) Viking Press (Library Promotion Dept., 625 Madison Ave., NYC 10022): Biographical brochures on Betsy Byars and Robert Burch. For each brochure, include *ssae*.

#### Bookmarks and Other Materials

Bradbury Press, Inc. (2 Overhill Rd., Scarsdale, NY 10583) is offering a bookmark on author/illustrator John J. Reiss. Include *ssae* for 20; a 7" x 10" *ssae* for 60. Bradbury is also offering a bookmark called "Have a Laugh on Bradbury: Books to tickle the funnybone." Include *ssae* for 35.

Clarion Books for Young People (Juvenile Promotion, The Seabury Press, 815 Second Ave., NYC 10017) is offering a bookmark on NICHOLAS by Ginny Cowles and a bookmark on THE GINGERBREAD BOY by Paul Galdone. The NICHOLAS bookmark requires a 7" x 10" envelope; THE GINGERBREAD BOY bookmark requires a 10" x 13" envelope. Postage for these items is 20¢ for 20 bookmarks; 30¢ for 50; 60¢ for 100; 80¢ for 150.

An 11" x 17" poster featuring the Weird and Horrible Library is available from J. B. Lippincott Co. (Library Service, E. Washington Sq., Philadelphia, PA 19105). Include a 10¢ stamp and a self-addressed gummed mailing label. Limited supply.

Bookmarks on Rosa Guy and Richard Peck are available from Holt, Rinehart & Winston, Inc. (M. Imberman, Library Services Dept., 383 Madison Ave., NYC 10017) for *ssae*. Specify which bookmark. Limited supply.

The Horn Book, Inc. (585 Boylston St., Boston, MA 02116) is offering Boston Globe-Horn Book Award Bookmarks: 50 for \$1.50; 100 for \$2.50. Payment to be included with the request.

Ed Emberly Klippity Klop Calendars are available free from Little, Brown & Co. (34 Beacon St., Boston, MA 02106, Att: Library Services) for *ssae*.

Delacorte Press (Valerie Flourney, School & Library Services, 1 Dag Hammarskjold Plaza, 245 E. 47th St., NYC 10017) has a limited supply of bookmarks and 8" x 12" posters on MAKE A CIRCLE KEEP US IN by Arnold Adoff, illustrated by Ronald Himler and 11" x 14" posters on GREAT SWEDISH FAIRY TALES by Holger Lundbergh, illustrated by John Bauer. Include a 9" x 12" self-addressed envelope. Specify which poster/bookmark. No postage required.

Bookmarks on SONGS OF THE CHIPPEWA adapted by John Bierhorst with pictures by Joe Servello and DAWN by Uri Shulevitz are available from Farrar, Straus & Giroux (Library Services, 19 Union Sq. W., NYC 10003). Include 10¢ postage for every 30 bookmarks and a self-addressed mailing label. Specify which bookmark(s).

A limited supply of posters on ESCAPE TO WITCH MOUNTAIN by Alexander Key is available from The Westminster Press (Witherspoon Bldg., Philadelphia, PA 19107, Att: Library Services). Include 25¢ for each poster.

A 17½" x 12½" illustration from TOBEI: A Japanese Folktale retold by Mae Durham, illustrated by Mitsu Yashima is available from Bradbury Press, Inc. (2 Overhill Rd., Scarsdale, NY 10583). Include a stamped (10¢) self-addressed 10" x 13" envelope marked Third Class.

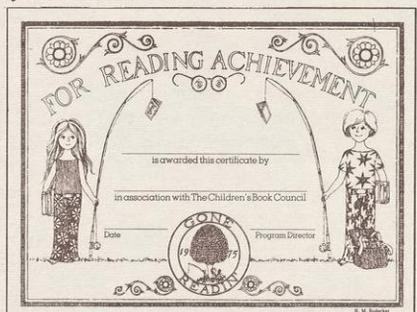
Illustrated bookmarks on FREAKY FRIDAY and A BILLION FOR BORIS by Mary Rodgers are available from Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022). Quantities of 50, send a stamped (16¢) self-addressed 11½" x 5" manila envelope with clasp marked Third Class Mail.

Illustrations from ALL UPON A STONE by Jean Craighead George, Illustrated by Don Bolognese, GAMES (AND HOW TO PLAY THEM) by Anne Rockwell, VIKINGS BOLD by Samuel Carter III, illustrated by Ted Burwell are available from Thomas Y. Crowell Co. (Books for Boys & Girls, 666 Fifth Ave., NYC 10019). Include self-addressed gummed mailing label.

A limited supply of 12" x 10" posters on ABDUL by Rosemary Wells and 9" x 12" posters ON FROG ON HIS OWN by Mercer Mayer is available from The Dial Press (Valerie Flourney, School & Library Services, 1 Dag Hammarskjold Plaza, 245 E. 47th St., NYC 10017). Include a 10" x 13", self-addressed envelope. No postage required. Specify which poster.

Thomas Y. Crowell Co. (666 Fifth Ave., NYC 10019) has book jackets available on these titles: THE GIRL WHO CRIED FLOWERS by Jane Yolen, illustrated by Ed Young; TOM FOX AND THE APPLE PIE by Clyde Watson, illustrated by Wendy Watson; SHIP MODELS AND HOW TO BUILD THEM by Harvey Weiss; TI JACQUES by Ruth Eitzen, illustrated by Allan Eitzen; MR. LINCOLN'S INAUGURAL JOURNEY by Mary Kay Phelan, illustrated by Richard Cuffari; WHAT THE NEIGHBORS DID by Philippa Pearce, illustrated by Faith Jacques; THE ROAD TO FORT SUMNER by LeRoy Hayman, illustrated by Louis S. Glanzman; NOAH AND THE RAINBOW by Max Bolliger, illustrated by Helga Aichinger. Also available is a full color poster from GAMES (AND HOW TO PLAY THEM) by Anne Rockwell. Include a self-addressed mailing label with request. Specify which items desired.

Bookmarks for HUMBUG RABBIT by Lorna Balian are available free from Abingdon Press. Address requests to Mrs. Louise Vick, Abingdon Warehouse, 201 8th Ave., S., Nashville, TN 37202. Enclose *ssae* (marked Third Class) for every 35 bookmarks.



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