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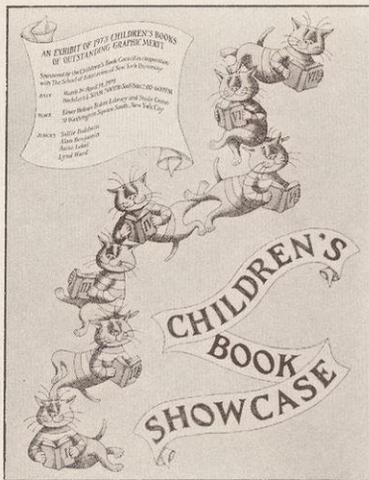
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► The Calendar ◀

VOL. XXXIII, NO. 1

JANUARY-APRIL 1974



Mock-up of 1974 Children's Book Showcase Poster designed by Edward Gorey. (See inside for further information.)

The Calendar is available from the Children's Book Council, Inc., 175 Fifth Avenue, New York, N. Y. 10010 (telephone: 212—254-2666).

The Council is headquarters for National Children's Book Week and a year-round promotion and information center. Its library is open, except for holidays, Mon.-Fri. 9-5, year-round • Sat. 10-3, Jan.-May, Oct.-Nov.

In and Around the Children's Book World

While many Calendar readers—librarians, publishers and teachers—may be put off by Gore Vidal's assessment of their current contributions to children's literature, they will find his appreciation of "E. Nesbit's Magic" in *HOMAGE TO DANIEL SHAYS: COLLECTED ESSAYS* (Random, 1973) an informed and generous piece about the great British writer. (See quotation at the head of the *Books & Dates* section of this *Calendar*.)

Children's Literature specialists will be interested to know of the availability in the United States of *THE NESBIT TRADITION: THE CHILDREN'S NOVEL 1945-1970* by Marcus Crouch, published by Rowman & Littlefield (81 Adams Dr., Totowa, NJ 07512). In his book, Mr. Crouch looks at some of the books read by children since the war and explores the qualities which in his estimation make a true novel.

The Children's Services Division of the American Library Association is planning a new book-list—*Notable Children's Books, 1940-1970*. The list will be based upon the Notable Book lists selected annually by the Children's Book Evaluation Committee, but not limited to those lists. The bibliography will be designed to identify titles that have continued to be significant and titles that may have been overlooked when first published. A compilation of the lists for the years 1940 to 1970 and guidelines for book discussions are available from Marian Schroether, Waukegan Public Library, 128 N. County St., Waukegan, IL 60085. Please include a 16¢ *ssae* with all requests.

Ivan Southall, one of Australia's leading children's book authors, has been selected to present the 1974 May Hill Arbuthnot Lecture. The lecture will be given in Seattle, WA on May 10th. Among Mr. Southall's books are *HILL'S END* (St. Martin's), *ASH ROAD* (St. Martin's) and *WALK A MILE & GET NOWHERE* (Bradbury Press). In 1971 Mr. Southall was awarded Great Britain's Carnegie Medal for *JOSH* (Macmillan).

The host for the lecture is the University of Washington. For further information, contact Mae Benne, School of Librarianship, University of Washington, Seattle, WA 98195.

School Library Journal has announced that it will include, from time to time, a section devoted to announcements of conferences, trips, tours or the like which would be of interest to children's literature specialists. *School Library Journal* would be interested in hearing from people organizing such activities as early as possible, but at least six months in advance. Address all information to: Bernice Borgeson, Assistant Editor, *School Library Journal*, 1180 Ave. of the Americas, NYC 10036.

Readers concerned with sexist literature will be interested to know of the article "In Pursuit of the Rare and Role-Free Children's Book" by Margaret Klee Lichtenberg, published in the October, 1973 issue of *MS* magazine.

The Horn Book, Inc. (585 Boylston St., Boston, MA 02116) has published a paperback edition of *A SENSE OF STORY, ESSAYS ON CONTEMPORARY WRITERS FOR CHILDREN* by John Rowe Townsend. The volume, originally published in hardcover by Lippincott, is an introduction to the work of nineteen leading English-language writers for children.

The National Book Committee (1 Park Ave., NYC 10016) is sponsoring *GETTING PEOPLE TO READ: VOLUNTEER PROGRAMS THAT WORK* by Carl B. Smith and Leo C. Fay. The book was published in September by Dell Publishing Co. with the cooperation of the International Reading Association.

A full length color film based on *PIPPY IN THE SOUTH SEAS* by Astrid Lindgren (Viking) will be released nationally in late spring of this year.

The Braille Institute of America has again announced the availability of *EXPECTATIONS 1973* for grades 3-6. This special 25th anniversary edition contains nine complete books by Byrd Baylor, Margaret Mahy, Krystyna Turska, James Marshall, Gerald McDermott, Polly Anne Graff, Elizabeth Levy, Yuri Suhl and Brinton Turkle; original material by Ray Bradbury, Patricia Beatty, Aileen Fisher, Ethel Jacobson and Richard Armour; and three prize-winning poems from *EXPECTATIONS'* second annual poetry contest for children. *EXPECTATIONS 1973* is free to any blind child, parents of blind children or libraries/organizations serving the blind. Address requests to Betty Kalagian, Braille Institute of America, 741 N. Vermont Ave., Los Angeles, CA 90029.

The American Library Association-Children's Book Council Joint Committee has prepared an information sheet, "Publicity with a Purpose," to suggest to librarians ways in which they might publicize their library's services to children. Developed with the assistance of public and school librarians serving children throughout the United States, "Publicity with a Purpose" suggests a practical approach to dramatizing services and encouraging library patrons to support library appropriation legislation. Single copies are available free for an 8¢ #10 *ssae*. Direct requests to Publicity Sheet, ALA-CBC Joint Committee, Room 2001, 175 Fifth Ave., NYC 10010.

The International Reading Association—CBC Joint Committee will sponsor a Pre-convention Institute April 30-May 1 before the 1974 IRA Convention in New Orleans on the subject of classroom use of children's literature. Five classroom teachers are cooperating with the Committee in programs in their schools, and will be Institute participants, as will authors Betsy Byars, William Wondriska, Mildred Lee, F. N. Monjo and Charlotte Zolotow. Registration information is available from IRA, 6 Tyre Ave., Newark, DE 19711.

1974 National Library Week

Grow with Books and Get it All Together—At Your Library are the two themes for the observance of the seventeenth annual National Library Week, April 21-27. National Library Week is the focus for continuing year-round efforts by concerned citizens, librarians, teachers,

writers and readers to foster the reading habit in people of all ages and promote more extensive use and development of all types of libraries. For an order brochure with complete price information on promotion aids, write to NLW, 1 Park Ave., NYC 10016.

LAVINIA RUSS

by Alec Wilder

It is clear from Alec Wilder's warm comments, below, about Lavinia Russ that Ms. Russ affects the people who have the good fortune to know her. Most Calendar readers know Ms. Russ through her children's books, her work at Publishers Weekly as children's books editor in the 1960's and as a generous counselor for any children's book person who has the good sense/luck to seek her out. We were delighted to know of a recent picture of Lavinia Russ and her two good friends Mr. Wilder mentions in his piece, and to share that picture with you.

Alec Wilder's LULLABIES AND NIGHT SONGS (Harper) is a book lucky children own. Many of his songs—"It's So Peaceful in the Country," "I'll Be Around," and "While We're Young" are three—are extremely popular. Whitney Balliett's July 9, 1973, Profile of Alec Wilder in The New Yorker was titled "The President of the Derrière-Garde."

I'm honored to have the opportunity to write about Lavinia Russ. On paper, however, I must curb my enthusiasm about her, for otherwise it will get out of hand and sound as hysterical as a television commercial.

I have known Lavinia Russ for most of my life and, since our combined years would put us in competition with the oldest of the Happy Hunzahs, that makes for a long friendship.

In my harried youth, she was a bright light in a dark landscape. Without her and Carroll Dunn, whom she later married, I might easily have not survived to write these words of gratitude and respect.

Anyone who has met Lavinia Russ for even a short time is a better person for it. She exudes hope, valiance, affirmation and doughtiness. She was from our first meeting, and remains to this day, one of the few razor-sharp wits and keen, irreverent observers of the decline of the West I have ever known.

Yet it is I, not Lavinia, who would call it the decline of the West. For while she is wholly aware of every warped and squalid aspect of our rule by hollow men, she nevertheless insists upon finding the surviving believers, the evidences of goodness and taste, courage and magic.

I am deeply in her debt. For down through the years she has never offered me any but the best of herself, while I, stumbling inanely amongst the furniture of fear and self-pity, have at times treated her in a fashion most unbecoming a true friend.

But unlike those smarmy Christers who make a grandiloquent gesture of "forgiveness," Lavinia simply dismisses all the past blunders and bad manners of her friends and proceeds without ever a reference or a reminder of them.

Her writing has continued to mature since her first book. Not only I, but James Maher, a man of extraordinary critical acumen, believe that Lavinia's book *OVER THE HILLS AND FAR AWAY* (Harcourt) belongs among the list of great juvenile books of the stature of "Little Women." I dismally must assume that until some accepted literary sheep-herder makes this claim, such a proper distinction shall be in abeyance.

Since this is a very personal statement, I wish to say here that on one occasion when I was within moments of suicide, Lavinia Russ appeared with her customary strength and aplomb and put me back on the rails. Needless to say, it has never been mentioned until this minute.

So you can see how my words tend towards the high-flown.

Lavinia and I have reached the age where we might justifiably start moaning about our aches and pains, boring our friends with the tribulations of age and generally behaving as do those whom Lavinia forcefully and wittily deplores in her recent book, *A HIGH OLD TIME* (Saturday Review Press).

But we don't—and forgive me for getting into the act. We are, to be sure, somewhat slowed up by the attritions of time, but we proceed with our work, remain angry with the myriad notorious hands dipping into the myriad notorious tills, make practical plans and laugh constantly at all of it and at ourselves. Besides



Photograph by Lanny Nagler

Lavinia Russ

which we are still wide open to magic and demand that the Phoenix fly from its ashes.

Though Thornton Wilder did say that after seventy it's "Patch! Patch! Patch!" Lavinia is prepared for all the inexorabilities and moves ahead into the new day, laughing.

She lives in an apartment which on the gloomiest day seems filled with sunlight. Somehow, during all the furious years of wrong moves and heavy-handed relationships with inevitable goblins and insensitive souls I was unaware of such mundane matters as decor. Of a sudden I've been made aware by the sunlit graciousness of Lavinia's apartment, always with flowers (unlike those in the White House, they are alive) and lately with the bumptious, unruly and wholly captivating presence of two toy dachshund puppies.

In recent years, I should have taken advantage of our technology and kept a cassette running during every one of Lavinia's descriptions of street scenes, dialogue overheard in buses, exchanges in Scribner's bookstore when she was head of the children's book department and particularly her accounts of her experiences on radio and television shows in which she has been interviewed. They are impossible to paraphrase and it is a shame those cassettes don't exist, as I would have had them transcribed for this piece. They do, to be sure, become marvelously racy and forthright, but, as is the case with all ladies, never vulgar. That is, unless you are one to write to the *Times* whenever a pungent expression is used in your presence.

What a truly magical realization it is to be reminded that you have had a stalwart, loyal, witty, civilized, constant friend for half a century!

As for the present, Lavinia is, as usual, at work. I dare not mention the book she is struggling with, but it is a great temptation to do so, as I want to read it and I know it will be further evidence of her growth as a writer.

I'm seldom in New York, but I'm always certain that no matter where I am I shall hear from her by letter and by phone. Nor do I ever fear as I often do with some otherwise loving friends that the call will entail a request for a favor. I always know that it will be a further testament of affection and a true concern for my wellbeing.

And how many among you can claim to be so fortunate? So I take this moment to give a silent toast (unfortunately, non-alcoholic) to the fifty-year attestation of honest-to-God friendship as magically expressed by Lavinia Russ.

And I give one more toast to her fearless words in print against the increasing desertion of fantasy, joy and magic in juvenile fiction and her icy fury against those who would exchange the dream for the statistic, the wonderment for the fact.

Selecting the Right Page Size for a Children's Book

by Lucy Bitzer

After a random glance at a group of children's books one might conclude that page size selection is an "anything goes" affair. The variety of sizes and shapes seems infinite, and standardization an unknown concept. However, such is not the case, and the page size of every book is the result of a careful decision, made after taking into account a number of important factors.

A book is a three dimensional container, to hold and behold. The chosen format, consisting of weight, shape, and size, has a definite physical impact on the potential reader, child or adult. And, if the format is successful, it should serve comfortably and effortlessly to seduce the reader into story and illustrations. The choice of the successful page size is then of paramount importance. It also happens to involve a complex decision process combining ingenuity and intuitiveness with technical sophistication.

Of the factors which must be considered in selecting a page size, the five basic ones are economic and technical feasibility, tradition, esthetics, content or subject matter, and age group.

The economic and technological considerations do not impede page design solutions in children's books as much as they might in adult trade books. However, the following restrictions are common.

Economically and technically, a chosen page size should fit some common sheet size of the paper to be used. Sheet sizes vary to accommodate a range of book trim sizes. For example a trim size of 8½" x 11" would use a 35" x 45" sheet size, and be bound in 16 page signature forms. The following are common page sizes with the corresponding sheet size into which they fit, and the different types of adult and juvenile books which traditionally are made from them.

Sheet size	Book trim	Common use	Maximum form
38" x 50"	6⅛" x 9¼"	nonfiction	32 pages
44" x 66"	5⅜" x 8"	fiction and nonfiction	64 pages
45" x 68"	5½" x 8¼"	fiction and nonfiction	64 pages
35" x 45"	8½" x 11"	children's books	16 pages
38" x 50"	9¼" x 12⅛"	children's books	16 pages

Sheets can be cut down to a smaller size but that involves wastage and a hidden economic penalty. The sheet size must also fit the press on which the book will be printed. Consequently page size will also be influenced by the flexibility in available printing equipment.

A book of unusual size or shape may present binding and shipping problems, adding cost penalties which affect overall production budgets. Display and marketing procedures can also discriminate against tall thin books or short wide ones. The latter may be lost behind display racks and the former are too long to fit onto shelves.

Variety can and does thrive very well in the next area of esthetic considerations. After resolving the practical and economic alternatives, the sensitivity and perception of the illustrator

and/or designer now become primary factors in establishing a satisfying size and shape. For books that are primarily pictorial, ideally the illustrator should determine a possible range within which the art work is to be executed. Content, or subject matter, will play a role in the decision here. A book about the beach, or involving vistas of farmland or desert, might suggest a horizontal page size, while a story about a family in a small house in the woods might suggest a square, boxy, or "cozy" page. Then, too, some illustrators prefer to work with a small page of 5" x 7" or 6" x 6", while others are comfortable with 8" x 10" or 7½" x 11".

Following this choice of a pictorial layout the typographical aspects of the printed matter—the actual words of the story—are considered by either the illustrator or the designer. Size and shape must in the long run also accommodate the appropriate type size and style, and still maintain a visual harmony, particularly with double page spreads. Text type that is too frail can float away on a sparsely landscaped picture page, or wither in a remnant corner. It can also intrude and overpower delicate or low key pictures if it is too strong or heavy.

Books that consist primarily of text, accompanied by decorative complementary pictorial matter, are the special domain of designers. In a picture book, the text is integrated with and into the illustration. But a book that is essentially a reading text presents the designer with the reverse problem of integrating subordinate pictorial matter with text. Page size is now determined by the typographical treatment of the text and the designer must come up with an esthetically pleasing format which in turn will accommodate the illustrations.

A designer's esthetic expression is now also tempered by the text consideration, content or subject matter. Mouse tales live in pages that would never accommodate elephant stories. A book with opaque photographs devours space while one with translucent line drawings scintillates its way across the paper. Each situation demands a different treatment of the available white space on the page. A snappy contemporary adventure story without illustrations asks for a standard trim size of 5½" x 8¼" or 5⅜" x 8" to accommodate an appropriately legible type face. But a luxurious historic tale that has been typographically treated in an appropriate period style and that has accompanying illustrative matter may need a more unique shape. The difference in size and shape can be minimal but crucial, involving perhaps a slight addition in height and/or width, perhaps 6⅛" x 9¼" as opposed to 6" x 9".

The final and most important consideration is the age group for whom the book is written. Age groups range from the picture book or juvenile pre-reader level, through early reader, up to young adult, and sometimes stretching into an "all ages" category. Each age level demands a particular kind of book. The juvenile picture book is an exceptional species: illustration and text are equally important, with the text often read by an adult while the child absorbs the pictures. Consequently the type of art will influence the choice of page size. For example:

SIMON BOOM GIVES A WEDDING, written by Yuri Suhl and illustrated by Margot Zemach (Four Winds), has a robust illustrative style with figures and action dancing across half and full page spreads. The artist rightfully requested an 11" x 8½" size to accommodate her vigorous drawings. Type placement for each double page spread depended on the size and visual weight of the illustration. In contrast, MARGARET'S BIRTHDAY, written by Jan Wahl and illustrated by Mercer Mayer (Four Winds), is more compact and formal in a 6" x 9" size. The illustrations are genre-type scenes neatly framed in white borders, and the text occupies definite and recurring positions on each double page spread.

As soon as the reading child is the audience, books are responsive to different levels of reading skill and comprehension. Both fiction and nonfiction with pictures for early readers (7 to 9) require an effective format to accommodate large clear type plus a manageable physical size

for a small child. Slightly older readers (9 to 12) are more sophisticated. They can digest longer books and can handle them with more ease, so sizes and shapes now begin to approach adult formats. Children in this group (9 to 12) also begin to discriminate between the books of their earlier years and those they think are closer to their own and older levels. Size and shape and type size are factors in choosing a particular book. Illustrations also reflect the older age level, becoming more realistic and complex, and an information source as well.

In the long run, then, that final page size is a balancing of all these above factors: economic and technical feasibility, tradition, esthetics, content or subject matter, and age group. Each factor has its own set of alternatives to be considered. The final combination is then a carefully reached decision resulting in the page size that presents the story to best advantage and satisfies the reader.

Glossary

Trim size: final size of printed pages after trimming.

Sheet size: full size of paper on which the book form is to be printed.

Form size: the number of pages printed on one side of the sheet at one time. A 16 page form has 16 pages on each side.

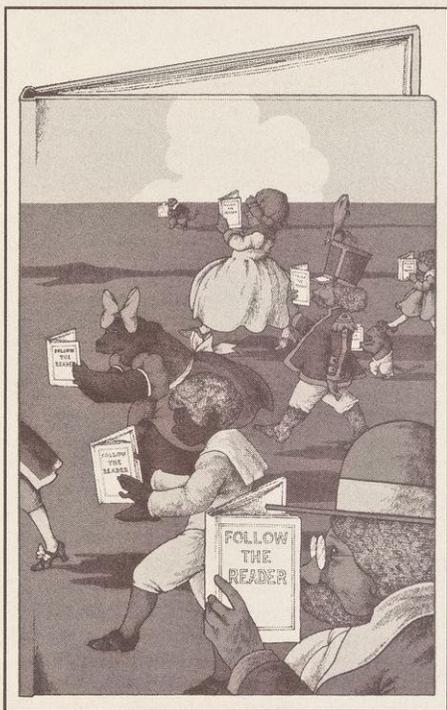
Four color process art: full-color art which in order to be reproduced must first be photographically separated four times into three primary colors (red, yellow, and blue), and black.

Make-up: all the steps involved in assembling the different components that will produce a printed page.

Lucy Bitzer is the Art Director for Four Winds Press. She is currently designing the 1974 Showcase catalog.

1974 SUMMER READING PROGRAM

Follow the Reader



The Children's Book Council is very pleased to announce that well-known children's book illustrator **Ray Cruz** has created the materials for the 1974 Summer Reading Program.

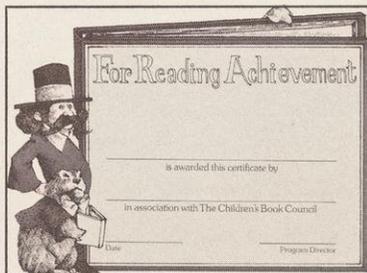
Mr. Cruz let his creative talents soar in producing all manner of readers who appear on the Poster, Bookmark, Achievement Certificate and Membership Card to illustrate this year's slogan, *Follow the Reader*.

Poster: A gussied-up bear, a bowler-hatted gent and a sailor-suited boy join others in the pursuit of good books. Full-color; 12" x 19"; \$1.00 each.

Bookmark: Poet Lucille Clifton has addressed a special poem to readers who will be "sharing wishes and dreams with pirates, elves and other selves . . ." on the bookmark. A possum with a grand bow tie looks over the poem while an elf stands guard below it. Black and gold; 2½" x 9"; 100 for \$2.25.

Membership Card: A mysterious figure buries himself in the miniature book which appears on these wallet-sized cards that provide space to record the reader's name to validate his participation in a summer reading program. Black and gold; 2½" x 3¾"; 50 for 80¢.

Achievement Certificate: Recognition awards for reading achievement are proudly supervised by a mustachioed scholar and his furry woodland colleague. Sufficient space is provided for the name of the summer reader and the library or organization sponsoring the program. Black and gold, 6½" x 8¾"; 50 for \$1.70.



KRAKOW, POLAND:

Scene of THE TRUMPETER OF KRAKOW

by Anne Pellowski

It may seem a bit ironic that an Irish-American, Eric P. Kelly, is the best-known interpreter of Polish life to American children, but that is the case, and a good and faithful interpreter he still remains through his books, although he is no longer living. Mr. Kelly had a particular love for the city of Krakow and its rich history, and he poured all this feeling into his Newbery Award winner, *THE TRUMPETER OF KRAKOW*, first published in 1928 and re-issued by Macmillan in a new edition, illustrated by Janina Domanska, in 1966.

Curiously, it was not so much *THE TRUMPETER* that made me wish to visit Krakow as a short story by Mr. Kelly, "In Clean Hay." This lovely Christmas story so moved and intrigued me that I determined some day to visit Krakow in the Christmas season, in order to see the performances of a *szopka*, a kind of travelling miracle play performed on a small platform that is usually shaped like a cathedral, using small wooden figures that are not quite puppets, not quite marionettes.

In the late fall of 1972, I persuaded two of my sisters to accompany me on a Christmas journey to Krakow and the villages surrounding it. We could get very little information from the Polish Travel Agency, except that, indeed, the *szopka* still were being performed. Our plans to travel there by car via Austria and Czechoslovakia were changed abruptly at the Czech border, where we were refused transit. We had the choice of switching to train or plane and chose the latter.

We arrived at dusk on December 23, when it was bitter cold and everything was covered with a thick hoar frost. We chose to stay at the old but comfortable Francuski Hotel because it is the most convenient for walking to all the important sites in Krakow. The porter who brought us to our rooms turned on the TV set to show us how it operated, and to our amazement we saw we were watching a televised *szopka*!

The next few days were a combination of frustration and delight. Frustration because no matter where and whom we asked, we could find no one who knew where a live *szopka* was being planned. Delight because we encountered so many other interesting and wonderful things that we had not counted on experiencing, such as Christmas Mass in a painted, wooden 17th century country church of extraordinary beauty, filled with villagers wearing their finest costumes of a color and richness that thrilled the eye. And we shared with these same villagers the special Christmas bread and greetings, a custom dimly remembered from childhood.

But most of all we came to know Krakow, walking countless times down the cobbled streets, past the Cloth Hall, up to Wawel Castle. And always in these walks, if we passed near St. Mary's Church, we waited for the hour to strike, so as to hear yet again the sound of the *Heynal* trumpeted from the tower in all four directions, ending on a broken note that always leaves one pondering. The trumpeter is still a real person, not some convenient piece of recorded sound. Inside, the richness of Gothic detail is almost overwhelming. The great carved altarpiece of Wit Stwosz (Veit Stoss) dominates the church. It was carved in the early years of the 16th century and many years later a faded yellow

slipper was found in the inner recesses of the altar. This yellow slipper became the object of a legend that is widely known by all Polish children. In the U.S. children can learn of it from the exciting film, *The Yellow Slipper*.



Illustration by Janina Domanska
©Macmillan Publishing Co. Inc. 1966
from *THE TRUMPETER OF KRAKOW* by Eric P. Kelly

Krakow is amazingly well preserved, and retains intact many of the buildings, sites and streets mentioned in *THE TRUMPETER OF KRAKOW*. The old town, the market square around the Cloth Hall, and the Wawel complex are all much as they have been for centuries, and few modern buildings intrude. Kazimierz, the section just below and behind Wawel, was the center of Jewish life in Krakow and because of that suffered more damage during the war. It has been restored in part and there is a simple and eloquent Jewish Museum now housed in the Old Synagogue which dates to the 15th and 16th centuries.

On the next to the last day of our stay in Krakow, we finally located a *szopka* troupe, and watched their evening performance. We were the only "foreigners" there and the players greeted us with a warm reception after the show. We visited the home of one of them, and saw his private collection of "szopkas" from the last hundred years, a veritable private museum of folk art.

The student of children's literature would do well to choose one of the festival periods to visit Krakow, since it is then that it is possible to see intact many of the old traditions. Easter and Christmas are both very important, but the first day of summer is also a good opportunity, for a number of villages along the Vistula still celebrate the custom of throwing a straw dummy into the river, accompanied by singing and dancing, to commemorate a legend that has both Jewish and Christian roots. One version is beautifully recounted in Isaac Bashevis Singer's book, *JOSEPH AND KOZA, OR THE SACRIFICE TO THE VISTULA* (Farrar). Children's Day on June 1, Corpus Christi Day (moveable) and the National Holiday on July 22 are also good choices for a visit.

But if you wish to experience the Christmas season, plan to arrive by the second week in December, so that you can see the competition and exhibition of *szopkas*, set up in the old market square for a few days during that week. And write in advance (Polish Travel Office—Orbis Information Bureau, 500 Fifth Ave., NYC 10036) to find out which villages will have outdoor *szopka* performances.

Anne Pellowski is the Director-Librarian for the Information Center on Children's Cultures, a Service of the United States Committee for UNICEF. She has served on numerous committees of the American Library Association, The International Board on Books for Young People and other organizations. Many of her articles have dealt with aspects of international children's literature. She is the author of THE WORLD OF CHILDREN'S LITERATURE (Bowker).

The Children's Book Showcase Thus Far

Three years ago, the Board of Directors of the Children's Book Council appointed an *ad hoc* committee to explore ways in which CBC might promote further interest in and understanding of esthetics in children's books. After extensive discussion the committee decided that an annual showcase highlighting children's books distinguished by their overall graphic excellence would be appropriate—the 1972 and 1973 Children's Book Showcases have been the result (the 1974 Showcase is in the final stage of preparations).

All involved in the first two Showcases felt that this activity was worthwhile only if the information reached and was useful to the community of people working with children's books throughout the country. To see if this was happening, CBC went to friends in schools and libraries and to *Calendar* readers. All were very generous in responding. A variety of programs was reported. Some were quite far-reaching. For example, Mary Ann Wentroth, Public Library Consultant for Children's Services at the Oklahoma Department of Libraries, made a 1973 Showcase exhibit available to schools, colleges, small community libraries and large library systems in Oklahoma. Ms. Wentroth reports: *We were amazed and pleased with the response. The exhibit has been out all summer and is booked through March 1974. . . . I fully expect that we will do this again next year. It has been a worthwhile service for the State Agency to offer to several kinds of libraries. The cost and effort have been relatively small.*

Similar programs were established in Mississippi, where the Mississippi Library Commission set up two Showcase exhibits for circulation among public libraries in the state, and in El Paso, Texas where the Public Schools purchased three sets of books for circulation throughout city school districts.

Patricia Finley, Children's Consultant for the Onondaga (NY) Library System, was able to strengthen community inter-agency cooperation when she involved the Everson Museum of Art in Syracuse (NY) in developing a Showcase exhibit. Ms. Finley writes: *Originally scheduled for exhibit just during Book Week, the public response to the exhibit made us decide to hold the exhibit over into December. Publicity before the opening, in media and through libraries, was important, as was prior contact of schools, colleges and universities. Cooperation of two community institutions was an important factor in gaining recognition. The exhibit of the '73 Showcase is planned to open again at the Everson Museum—jointly sponsored by the Onondaga Library System and the Everson.*

Ms. Finley's emphasis on good publicity helping to make a good Showcase and helping to promote the cooperating agencies as well is shared by Joan Shepard of the Somerville (NJ) Public Library. Ms. Shepard reports that extensive publicity brought a substantial number of area nursery school teachers, librarians, parents, booksellers, students and children to the Somerville Showcase: *Three area newspapers carried an article announcing the display and frequent announcements were made on the local radio station. Notices were put in the Somerset County bookmobile and Showcase posters in the adult section of the library advertised the event.*

Ms. Shepard felt that the exhibit served a two-fold purpose in Somerville: *The chief value of*

the Showcase in this library was the stimulation, excitement and interest created among the children for "beautiful" books. It also generated a more critical approach to children's books among adults.

Many sponsoring agencies develop programming in connection with their Showcase displays. The Pasadena (CA) Public Library, Newton (MA) Free Library, Sidwell Friends School (Washington, DC), Cleveland (OH) Public Library, Western Michigan University, The Owl & Pussycat Bookstore (Lexington, KY), Cuyahoga County (OH) Public Library, as well as a number of the institutions mentioned previously have had programs focusing on graphics. These programs have involved local art museum people and art educators as well as children's book artists.

The St. Paul Schools (MN) offer an example of successful programming that has spanned two Showcases, and is now into the planning stage for the third. As part of the first Showcase in 1972, Geraldine Kozberg of the St. Paul Schools, arranged a week long school residency for Ellen Raskin, author/artist of a Showcase book selection. Ms. Raskin worked with school librarians, teachers and children in five St. Paul schools. The following year, the College of St. Catherine and the Minnesota Library Association co-sponsored the Showcase with the school district. Included in this programming was a panel discussion, "The Artist in the Classroom," that described the integrated learning experiences that took place during the Raskin visit in 1972. The Showcase is part of St. Paul's humanities program. It provides a unique opportunity for the schools to emphasize the role of literature in the elementary curriculum. The author in residence component adds a special dimension, one which facilitates personal interaction between artists and children.

CBC has heard from over 150 sponsors of local Showcases in the two years since the Showcase was initiated. While some of these ventures may have been more ambitious than others, clearly parents, teachers, librarians, booksellers and children are becoming increasingly interested in the creation of the esthetically pleasing children's book through the good work of local agencies. This is, of course, a source of tremendous satisfaction to those people who initiated the Showcase. But the work has just begun and there is much yet to do in developing Showcases throughout the United States. Ideally, every city in America would include a Showcase as part of its ongoing cultural life. CBC is eager to hear from others who have sponsored or are considering sponsoring Showcases. It is only through a continuing dialog that the educational thrust of the Showcases can be strengthened; only through information from the sponsors of local Showcases that materials relating to the Showcase can be refined and made more useful to community organizers.

CBC welcomes all comments and enquiries. The originators' concept would be a little closer to realization if thousands of communities could share the sentiments of Judith Rosenfeld of Sidwell Friends School in Washington, DC, who said of Sidwell's Showcase:

All in all, it was a wonderful, meaningful experience for our school and community. . . .

A BOUQUET FOR RUTH TARBOX

by Sara Innis Fenwick

On the world's stages there are those who speak the lines, front and center, and there are those who plan the production, set the stage, assemble the staff, invite the audience and host them, and finally pin flowers on the performers and line them up for a reception in their honor. These activities, in a variety of settings, describe a few of the dimensions of the job of an American Library Association (ALA) Executive Secretary—and certainly that of Children's Services Division-Young Adult Services Division (CSD-YASD) recently retired Executive Secretary Ruth Tarbox.

Ruth began her career at ALA pinning a flower on a very cherished performer, pictured in the November, 1966, issue of *Top of the News* in which she made her first appearance as Executive Secretary, pinning a corsage on May Hill Arbuthnot, speaker at the annual storytelling Institute of Long Island University.

Probably no one is in a better position to testify to the quality of that organizational ability and good judgment than a past president of one of the two divisions Ruth served as Executive Secretary—and particularly an officer to whom efficient organization of files, orderly correspondence, deadlines met at all costs, are untouched areas of operation. Faced, early in this experience, with the list of committee appointments and both a personal commitment and an Association mandate for an increased involvement of new members in the Division activities, the President-Elect found Ruth ready with a list of people she had met or about whom she had heard as she attended meetings and worked with state and local groups all over the country.

In many ways, we as Division officers, were coddled. We were expected to meet deadlines and, somehow—protesting, we usually did; with a thankful heart that there was a minimum of "busy pencil work" expected, that a telephone call to Ruth (or from her) would eliminate unnecessary searching for locations of people, letter forms, agenda items, budget allocations. Her expertise in dealing with the intricacies of planning with convention and hotel managers for large group affairs made the convention banquets and receptions seem to be both smooth-running and more or less effortless. (Of course, not even the most efficient Executive Secretary—or officers—could forecast a pair of vanished Newbery and Caldecott medals in 1972!.)

A judicious measure of caution was an aspect of Ruth's nurturing the growth and development of presiding officers. New and revolutionary ideas had to be justified very solidly before Ruth would say "I think we can," but once accepted

Sara I. Fenwick is a professor in the Graduate Library School at the University of Chicago, and a former President (at different times) of the American Association of School Librarians and the Children's Services Division, American Library Association.



Ruth Tarbox (l.), with Sara Fenwick at a children's literature conference in The Netherlands.

and committed she could marshal a wide array of people and ways and means to implement a project. The ability to follow through seems to be one of the several indispensable attributes of a good Executive Secretary. Following through in this case included an exceptionally high standard for accuracy and care in every piece of Division published material or bibliographic material.

One of the important niches that an effective Executive Secretary fills, and one of the hardest to assume by a successor, is that of representative of ALA, and/or CSD-YASD to other national organizations. Ruth met this problem head-on when she succeeded Mildred Batchelder who had been for years recognized as ALA-in-action in youth and educational organizations of a great variety in this country and abroad. Ruth brought with her a host of professional contacts developed through her previous services in Field Enterprises; and she has enlarged that group through her responsiveness to needs and helpful counsel to individuals. I have heard her take time on the telephone to advise a worried new librarian how to organize some small piece in her program, and where to go for continuing help, all of this while gathering materials together to depart for a national conference of a youth organization in Washington.

Happily for Ruth's wide circle of friends, the skills that marked a successful office tenure at ALA are basically ones she will take to private pursuits she will find interesting in the next years. Her organizational ability extends to her recipe file, and anyone who has happily set foot in her lovely apartment overlooking Lake Michigan remembers that a gourmet cook presides there when she isn't seating a banquet of 1500. We hungrily wish her happy years ahead, knowing those years will include much travel, many happy family occasions, many reunions with friends at home and abroad.

We pin a corsage of good wishes on you, Ruth.

1974 SHOWCASE

The 1974 Committee is Judith Whipple, Chairwoman (Four Winds), Jim Davis (Doubleday), Walter Lorraine (Houghton Mifflin) and artist Emily McCully. The 1974 judges are Art Directors Sallie Baldwin and Alan Benjamin and artists Anita Lobel and Lynd Ward. The Showcase catalog, designed by Lucy Bitzer, will be available mid-March, 1974. The poster—a mock-up of which is pictured on the *Calendar* cover—was created by Edward Gorey. For the first time, Showcase bookmarks listing the titles included in the 1974 Showcase will be available. The parent Showcase exhibit will open in New York City with a full day's programming on March 26. Registration information will automatically be sent to New York-area *Calendar* recipients. It is co-sponsored by the School of Education of New

York University. The exhibit will be housed in the Elmer Holmes Bobst Library and Study Center. These arrangements have been made with the cooperation of Dr. Constantine Georgiou of the NYU School of Education.

A list of 1974 Showcase books and the information sheet "How to Organize a Local Showcase" are available free for a stamped (16¢), self-addressed #10 envelope. Requests should be directed to: 1974 Showcase Information, CBC, 175 Fifth Ave., NYC 10010.

1974 Catalog, \$4.95 each

1974 Local Showcase poster (with space for date and place of local Showcase),

\$1.50 each

1974 Showcase Bookmarks, 100 for \$2.50

BOOKS & DATES

Only books published since 1972 and submitted by our members are highlighted in this column. This is not an evaluative listing and there are, of course, many other titles available for each occasion.

The following symbols have been used to indicate approximate grade levels: **P**—Pre-reader; **LE**—Lower Elementary; **UE**—Upper Elementary; and **J**—Jr. & Sr. High School.

Nesbit's genius is to see them [children] as clearly and un sentimentally as they see themselves, thus making for that sense of the life upon the page without which no literature.

Gore Vidal in "E. Nesbit's Magic"
(See *In and Around*)

■ JANUARY

1—New Year's Day

11—A Brooklyn, New York milkman, Alexander Campbell, delivered milk to his customers in glass bottles for the first time, 1878.

The milkman's wares are described in **MILK, BUTTER AND CHEESE: THE STORY OF DAIRY PRODUCTS** by Meyer (Morrow, J) and a little girl explores the career of being a milkwoman in **I AM** by Lisker (Hastings, P/LE).

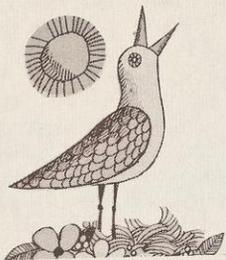
15—Martin Luther King born 1929.

16—National Nothing Day. To provide Americans with one day when they can just sit—without celebrating or honoring anything. (Sponsor: National Nothing Foundation, Harold Coffin, Chairman, 181 25th Ave., Santa Cruz, CA, 95060).

While sitting, readers may wish to give thought to mental exercise with **THE CHESS BOOK** by Sarnoff (Scribner, UE/J), or **MORE PUZZLES FOR PLEASURE AND LEISURE** by Hirsch (Abelard, UE). Frivolity is in order. See **A DAY OFF** by Tobias (Putnam, LE) and **THERE WAS AN OLD LADY** by Pettigrew (Coward, LE).

18—The first jazz concert played in New York's Metropolitan Opera House, where previously only classical music was heard, 1944.

A RAINBOW OF SOUND by Kupferberg (Scribner, UE) and **INSIDE JAZZ** by Collier (Four Winds, J) discuss jazz generally. Three titles concentrate on entertainers in the jazz world: **BIG STAR FALLIN' MAMA: FIVE WOMEN IN BLACK MUSIC** by Jones (Viking, J), **VOICES OF JOY, VOICES OF FREEDOM** by Dobrin (Coward, J) and **RAY CHARLES** by Mathis (Crowell, LE).



21—The first atomic-powered submarine, the Nautilus, was launched at Groton, CT, 1954.

Authoritative accounts of men and submarines are given in **VESSELS FOR UNDERWATER EXPLORATION** by Limburg & Sweeney (Crown, J), **NUCLEAR SHIPS OF THE WORLD** by Dukert (Coward, J) and **MEN UNDER THE SEA** by Dean (Harvey, LE).

26—A syndicate, headed by two prominent sportsmen, bought the New York Yankees baseball team for \$3,000,000, 1945.

Baseball players and baseball teams are the topics of **MODERN BASEBALL SUPERSTARS** by Gutman (Dodd, LE/UE), **THE BEST IN BASEBALL** by Shoemaker (Crowell, UE/J), **THE STORY OF BASEBALL** by Durant (Hastings, UE/J) and **ALL THE HOME RUN KINGS** by Daley (Putnam, UE). Tips on playing are in **BE A WINNER IN BASEBALL** by Coombs (Morrow, J), **HOW TO PLAY BETTER**

BASEBALL by Harrelson (Atheneum, J) and **HOW TO PLAY BASEBALL BETTER THAN YOU DID LAST SEASON** by Kalb (Macmillan, UE). Or try baseball fiction in **SOMEbody STOLE SECOND** by Heinly (Delacorte, P/LE).



31—American author Zane Grey born, 1875.

Cowboys, Indians and adventurers in the wild west figure in these books: **CIMARRON KID** by Conklin (Dodd, LE), **LITTLE YELLOW FUR** by Hays (Coward, LE), **COWBOYS: WHAT DO THEY DO?** by Greene (Harper, LE), **THE WINGED COLT OF CASA MIA** by Byars (Viking, UE), **MYSTERY OF SUPERSTITION MOUNTAIN** by Arnold (Harvey, UE), **HOW THE TRUE FACTS STARTED IN SIMPSONVILLE AND OTHER TALES OF THE WEST** by Hayes (Atheneum, UE), **THE ADVENTURES OF RATTLE-SNAKE RALPH** by Reynolds (Scribner, UE), **COWBOYS AND CATTLE RANCHING** by Lauber (Crowell, UE/J), **THE LIFE AND LEGEND OF GEORGE MCJUNKIN: BLACK COWBOY** by Folsom (Nelson, UE/J), **ME, CHOLAY AND CO.** by Schellie (Four Winds, J) and **THE FIRST COWBOYS** by Zurhorst (Abelard, J).

■ FEBRUARY

3—Gertrude Stein born, 1874.

Ms. Stein's world is portrayed in **GERTRUDE STEIN** by Burnett (Atheneum, J), **GERTRUDE STEIN IS GERTRUDE STEIN IS GERTRUDE STEIN** by Rogers (Crowell, UE/J), **GERTRUDE STEIN: A BIOGRAPHY** by Greenfeld (Crown, J) and **THEY NAMED ME GERTRUDE STEIN** by Wilson (Farrar, J).

4—Homstrom, a tradition celebrated in Scuol, Switzerland; straw men are burned on poles as a symbol of winter's imminent departure.

THE BEARS' ALMANAC by Berenstain (Random, LE) and **SONG OF THE SEASONS** by Welber (Pantheon, LE) give factual and felicitous information about the coming of Spring.

12—Abraham Lincoln born, 1809.

14—St. Valentine's Day.

17—For the first time in an American city (Baltimore), a street was illuminated by gas lights, 1817.

Turning on lights and pushing buttons are not such little things as can be seen by reading **EVERYDAY WONDERS: IDEAS OF THE PAST THAT WE USE TODAY** by Russell (Parents', LE).

20—The Ranger 8 spacecraft crashed into its target area on the moon after relaying back to earth about 7,000 pictures of the lunar surface, 1965.

Outer Space exploration is the concern in **THE NEXT FIFTY YEARS ON THE MOON** by Bergaust (Putnam, UE), **THIRTY-TWO MOONS** by Knight (Morrow, J) and **EXPERIMENTS IN THE PRINCIPLES OF SPACE TRAVEL** by Branley (Crowell, J). Some novels to whet the appetites of space enthusiasts are **STARFLIGHT AND OTHER IMPOSSIBILITIES** by Bova (Westminster, J), **SPACE STATION 80** by Jacobs (Hawthorn, J), **THE EARTH IS NEAR** by Pesek (Bradbury, UE/J) and **MOONWATCH SUMMER** by Blegvad (Harcourt, UE).

22—George Washington born, 1732.

24—A group of German nationalists organized the National Socialist Party, 1920.

The effects of this organization are apparent in **CODE NAME VALKYRIE: COUNT CLAUS VON STAUFENBURG AND THE PLOT TO KILL HITLER** by Forman (Phillips, J) and **DIVIDED THEY STAND: A BACKGROUND BOOK ON THE TWO GERMANIES** by Scott (Parents', J).

26—Congress established Grand Canyon National Park in Arizona, 1919.

AMERICA: LAND OF WONDERS by Wood (Dodd, J) includes the glory of the Grand Canyon. A famous American naturalist's life is described in **JOHN MUIR** by Graves (Crowell, LE) and **JOHN MUIR: PROPHET AMONG THE GLACIERS** by Silverberg (Putnam, UE).

29—Leap Year Day

Roles are indeed switched in **THE MAN WHO WAS GOING TO MIND THE HOUSE** by McKee (Abelard, LE), the story of a husband who wished to change places with his wife to have an *easier* job.

■ MARCH

Youth Art Month (Sponsor: Crayon, Water Color and Craft Institute, Inc., Eden Hill Rd., Newtown, CT 06470).

Art is more than wandering through museums; it's a do-it-yourself experience with **MAKING PICTURES WITHOUT PAINT** by Helfman (Morrow, UE), **THE ED EMBERLY LITTLE DRAWING BOOKS** by Emberly (Little, All Ages), **CARTON CRAFT** by Slade (Phillips, UE), **CRAFTS AND TOYS FROM AROUND THE WORLD** by Newsome (Messner, UE), **BEAR'S PICTURE** by Pinkwater (Holt, P) and **SIMPLE PRINTING METHODS** by Cross (Phillips, All Ages).

1—Joe Louis, world heavyweight boxing champion, announced his retirement from the ring after an all-time record reign of 11 years, 8 months and 1 week, 1949.

Boxing fans might enjoy **THE HEAVYWEIGHT CHAMPIONS** by Durant (Hastings, UE/J) or **DOCKIE** by Ballard (Harper, J), the story of a boy who turns to boxing as a profession.



3—Robert E. Peary received a decoration and the thanks of the U.S. Congress for his 1909 expedition to the North Pole, 1911.

THE POLAR REGIONS by Harrington (Nelson UE/J), **POLAR FRONTIERS** by Lyttle (Parents', J) and **LIFE BATTLES COLD** by Kavalier (Day, J) delve into arctic survival and exploration. Fictional tales of the earth's cold regions are **OPERATION ARCTIC** by Hamre (Atheneum, UE) and **HRAFKEL'S SAGA** by Schiller (Seabury, UE).

4—As Queen Victoria presided at a state dinner in London for a visiting rajah from India, her guests were startled to see the rajah lift his finger bowl and drink from it; to save him embarrassment, the Queen picked up her bowl and drank from it. All the guests followed the Queen's example, 1896.

An appropriate tale of tact and politeness is **THE BLUE PITCHER** by Meyer (Abingdon, P/LE), while **THE ORCHARD CAT** by Kellogg (Dial, P/LE) and **THE SURANGINI TALES** by Sharma (Harcourt, UE) concentrate on feline and Indian royalty respectively.



24—Professor Robert Koch announced in Berlin his discovery of the pathogenic germs of tuberculosis, 1882.

The story of a pair of famous doctors is related in **THE MAYO BROTHERS** by Goodsell (Crowell, LE), whereas **MS.—M.D.** by Fenten (Westminster, J) tells of women who pursue careers as doctors.

26—Robert Frost born, 1874.

In celebration of the one hundredth anniversary of this American poet, readers can become engrossed in volumes of poetry like **FOUR SEASONS, FIVE SENSES** ed. by Parker (Scribner, All Ages), **FIRST VOICES III** and **FIRST VOICES IV** ed. by Summerfield (Knopf, UE/J) and **ILLUSTRATED POEMS FOR CHILDREN**, anthology (Hubbard, P/LE).

■ APRIL

1—April Fool's Day

A humorous day requires humorous books like **MY TANG'S TUNGLED AND OTHER RIDICULOUS SITUATIONS** ed. by Brewton & Blackburn (Crowell, J), **THAT CRAZY APRIL** by Perl (Seabury, UE) and **IT'S ONLY ARNOLD** by Turkle (Viking, P).

2—International Children's Book Day—1974 Sponsor: British National Section, International Board on Books for Young People (IBBY).

7—Passover

8-15—National Panic Week. Purpose: to inject humor into any situation that seems to create unnecessary panic. (Sponsor: Anthony Enterprises, 3526 N. Oketo Ave., Chicago, IL 60634). To avoid panic and stimulate laughter, young readers might try **THE REMARKABLE PLANT IN APARTMENT 4** by Maestro (Bradbury, LE), **THE REMARKABLE JOURNEY OF GUSTAVUS BELL** by Skurzynski (Abingdon, UE), **HERE COMES HERB'S HURRICANE!** by Stevenson (Harper, LE/UE), **THE GOBLINS GIGGLE AND OTHER STORIES** ed. by Bang (Scribner, UE), **OPPOSITES** by Wilbur (Harcourt, All Ages) or **THE 18TH EMERGENCY** by Byars (Viking, UE).

14—Easter

20—Marie and Pierre Curie isolated one gram of radium salts from eight tons of pitchblende and determined the atomic weights and properties of radium and polonium, 1902.

The pioneering work of the Curies is included in **ATOMIC ENERGY FOR HUMAN NEEDS** by Michelson (Messner, J). **THE CHANGING TOOLS OF SCIENCE** by Adler (Day, J) and **KNOWING THE ATOMIC NUCLEUS** by Ellis (Lothrop, J) are two other pertinent scientific works for this day.

21-27—National Library Week (see information on 1974 materials elsewhere in THE CALENDAR)

Materials and Publications Available

Please Remember: In writing to publishers for materials offered below and when enclosing self-addressed envelope, you must include your zip code.

The abbreviation *ssae* is being used for stamped, self-addressed envelope.

Bibliographies and Lists

Reprints of Notable Children's Trade Books in the Field of Social Studies, an annotated bibliography of 126 books published in 1972, are now available. The list originally appeared in the December 1973 issue of *Social Education*. Books were evaluated by a special Book Review subcommittee of teachers and librarians appointed by the National Council for the Social Studies (NCSS). The administration of this bibliographic activity is a project of the NCSS-Children's Book Council Joint Committee.

Single copies are free, for a 16¢ *ssae*, from CBC, 175 Fifth Ave., NYC 10010, Attn. Social Studies.

Books for Mentally Retarded Children is an annotated list of books suitable for use with educable and trainable mentally retarded children. A revision of the 1969 list, single copies are available for 30¢. Direct requests to Exceptional Children's Division, Public Library of Cincinnati and Hamilton County, 800 Vine St., Cincinnati, OH 45202.

Recommended Paperbacks, Supplementary Listing, October 1971-April 1973, compiled by The Horn Book, Inc., is now available for purchase. Single copies are 50¢; for orders of 100 or more, single copies are 30¢. For single copy orders, include an 8¢, #10 *ssae*. Order from The Horn Book, Inc., 585 Boylston St., Boston, MA 02116.

The New York Public Library has announced the availability of its annotated bibliography *The Black Experience in Children's Audio-Visual Materials*. Send requests and \$1.00 for handling to New York Public Library, Office of Branch Libraries, 8 E. 40th St., NYC 10016.

Each year certain library systems throughout the country prepare annual lists of children's books for the information of library users in their own communities. Fortunately, some of these lists are available for purchase by people outside the particular communities. The following libraries make their annual lists available:

Cleveland Public Library: "Children's Books for Holiday Giving and Year 'Round Reading, 1973". Direct requests to: Mailing Distribution Center, Cleveland Public Library, 325 Superior Ave., Cleveland, OH 44144. Send a 6" x 9" *ssae* (16¢ first class, 8¢ third class) for a free copy. Additional copies are 25¢ each.

The Free Library of Philadelphia: "Welcome Gifts". Direct requests to: Office of Work with Children, The Free Library of Philadelphia, Logan Sq., Philadelphia, PA 19103. Include a #10, 8¢ *ssae*; the list is free.

New York Public Library: "Children's Books and Recordings, 1973". Address requests to: New York Public Library, Office of Branch Libraries, 8 E. 40th St., NYC 10016. Each copy is \$2.00.

Westchester Library System: "Books to Share". Direct requests to: Westchester Library System, Children's Services Dept., 285 Central Ave., White Plains, NY 10606. Single copies are 25¢ with a 6" x 9", 16¢ *ssae*. Five copies or more are 20¢ each; include a self-addressed mailing label.

Author/Illustrator Biographical Sheets and Brochures

This new section has been introduced to let CALENDAR readers know of the availability of new author/illustrator biographical sheets and brochures for use in their schools and libraries. A list of the publishers and the subjects of the sheets/brochures follows. Please note that unless otherwise stated, all the brochures are free from the publisher for an 8¢ *ssae*.

1) Bradbury Press (2 Overhill Rd., Scarsdale, NY 10583):

Brochures on authors Paula Fox and Judy Blume. (Enclose a 6" x 9" *ssae*.)

2) Thomas Y. Crowell Company (Books for Children and Young People, 666 Fifth Ave., NYC 10019):

A "Favorite Authors Brochure" with sketches of favorite Crowell authors, like Clyde Robert Bulla, Jane Yolen, Hester Burton, Maud Hart Lovelace, Joseph Krumgold and more. (Include a self-addressed gummed mailing label—stamps not necessary.)

3) Harcourt Brace Jovanovich, Inc. (Library Services Dept., 757 Third Ave., NYC 10017):

Brochures on children's book authors Emilie Buchwald and Ivan Sherman; brochures on young adult authors Marilyn Durham and Florence Engel Randall.

4) Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022):

A brochure on author/illustrator Arnold Lobel.

5) Seabury Press (Juvenile Promotion, 815 Second Ave., NYC 10017):

Brochures on authors Stella Pevsner and Muriel L. Feelings and author/illustrator Paul Galdone.

6) Westminster Press (Att. Mrs. Lee, Rm. 905, Witherspoon Bldg., Philadelphia, PA 19107):

Biographical sheets on Phyllis Whitney and Betty Cavanna.

Bookmarks and Other Materials

Intext Press is offering sheet music taken from *PLAY IT IN SPANISH* by Mariana Prieto (John Day). Only single copies are available; enclose a 10" x 13", 8¢ *ssae* marked Third Class Mail. Also available from Intext Press are bookmarks from *MATTIE FRITTS AND THE FLYING MUSHROOM* by Michael Jennings (Windmill). Limited supply. Enclose a #10, 12¢ *ssae* marked Third Class Mail for each 25 bookmarks. Direct requests for both these items to Meryl Kay Parker, Intext Press, 257 Park Ave. S., NYC 10010.

Free bookmarks from *THE MAGICIAN* by Uri Shulevitz and *HOW TO PLAY BASEBALL BETTER THAN YOU DID LAST SEASON* by Jonah Kalb are available from Macmillan Publishing Co., Inc. (Rose Chin, Juvenile Marketing Dept., 866 Third Ave., NYC 10022). Accompany requests with a 13¢ *ssae* for 50 bookmarks; a 20¢ *ssae* for 100 bookmarks.

The Viking Press (School & Library Dept., 625 Madison Ave., NYC 10022) is offering a full-color poster from *ARROW TO THE SUN: A PUEBLO INDIAN TALE* adapted and illustrated by Gerald McDermott. Send an 11½" x 14½", 24¢ *ssae* with requests.

A single free sample of a four-color 14" x 20" poster designed by Remy Charlip containing the alphabet of the deaf from his book *HANDTALK: AN ABC OF FINGER SPELLING AND SIGN LANGUAGE* by Remy Charlip, Mary Beth & George Ancona, is available to school, library and institutional addresses only. Send 35¢ in stamps or coins for handling to "Poster," Parents' Magazine Press, 52 Vanderbilt Ave., NYC 10017.

Random House, Inc. (Vanessa Brown, Dept. of Library Services, 201 E. 50th St., NYC 10022) is offering *THE BEAR'S ALMANAC* poster by Stan & Jan Berenstain. Include a self-addressed mailing label with your request.

Two types of pet care bookmarks, one on dogs and one on cats, are available in quantities of 100 from the Animal Protection Institute of America (5894 S. Land Park Dr., P.O. Box 22505, Sacramento, CA 95822). Include a donation of \$1.00 to cover printing, postage and handling.

Little, Brown & Co. is offering the following assorted bookmarks and circulars in limited supply: bookmarks on *WHY THE JAPANESE ARE THE WAY THEY ARE* by Benjamin Appel; *OH NO GO* by David McPhail; and *A TROUBLED GRANDEUR* by Miriam Jonson; circulars on *ALL ABOUT YOU BOOKS* by Louise G. McNamara & Ada B. Litchfield and *THE MOTHER ANIMAL SERIES* by Edith Thacher Hurd and Clement Hurd. Direct requests to Director, Library Services, 34 Beacon St., Boston, MA 02106. Include 24¢ in stamps and a self-addressed mailing label for one each of the above items.

Miller-Brody Productions (342 Madison Ave., NYC 10017) has available full-color posters from Newbery Award sound filmstrips, based on Newbery Award books. The first two posters in the series are from *THE HIGH KING* by Lloyd Alexander and *THE CAT WHO WENT TO HEAVEN* by Elizabeth Coatsworth. Each poster is \$1.00. The Storyboard Newsletter on *PICK A PECK O' POEMS* by Lee Bennett Hopkins is free from Miller-Brody.

Boston Globe-Horn Book Award bookmarks are available free from The Horn Book, Inc. (585 Boylston St., Boston, MA 02116). Indicate the number of bookmarks desired and include 16¢ for postage. *Do not send stamps.*

An animated eleven-minute film version of *THE GIVING TREE* by Shel Silverstein (Harper) is being released throughout the country by United Artists. For information about rental or purchase of the 16 mm film to schools and libraries, write Stephen Bosustow Productions, 1649 Eleventh St., Santa Monica, CA 90404.

A free book jacket and 8-page chapter of *THE TAVERN AT THE FERRY* written and illustrated by Edwin Tunis may be obtained by writing to Books for Children and Young People, Thomas Y. Crowell Co., 666 Fifth Ave., NYC 10019. Include a self-addressed gummed mailing label.

A four-color illustration suitable for framing from *THREE JOVIAL HUNTSMEN: A MOTHER GOOSE RHYME* adapted and illus. by Susan Jeffers is available from Bradbury Press (2 Overhill Road, Scarsdale, NY 10583). Enclose a 9¼" x 12¼" 8¢ *ssae*.

AWARDS & PRIZES

The second annual Brooklyn Art Books for Children Citations were announced at a presentation ceremony at the Brooklyn Museum of Art on October 10th. Twenty-nine books were selected for the 1974 citations. For a descriptive list of these books, contact Ms. Irene Moran, Public Relations Director, The Brooklyn Public Library, Grand Army Plaza, Brooklyn, NY 11238.

CHARLOTTE'S WEB by E. B. White (Harper) has been chosen to receive the 1974 New England Round Table of Children's Librarians Award in the category of fantasy. Each year the award will be given to a book in a different subject category. The actual presentation of this award will take place at the librarians' Spring Festival in Newport, Rhode Island, on May 3rd.

The 22nd annual selection of children's books for *The New York Times* Illustrated Books was announced in early November, 1973. For this selection, the three judges—*Times* art news editor Hilton Kramer; artist/type and book designer Warren Chappell; and children's book critic Selma Lanes—were each asked to choose four books from 218 volumes (after an initial screening of all children's books published in 1973). All three judges selected *THE JUNIPER TREE AND OTHER TALES FROM GRIMM*, selected by Lore Segal and Maurice Sendak, illus. by Maurice Sendak (Farrar). The other individual selections follow. Mr. Kramer's choices were: *KING GRISLY-BEARD* by the Brothers Grimm, illus. by Maurice Sendak (Farrar), *NUMBER 24* by Guy Billout (Quist) and *THE EMPEROR'S NEW CLOTHES* by Hans Christian Andersen, illus. by Monika Laimgruber (Addison). Mr. Chappell

chose: *THE SILVER PONY* by Lynd Ward (Houghton), *TIM'S LAST VOYAGE* by Edward Ardizzone (Walck) and *HECTOR PENGUIN* by Louise Fatio, illus. by Roger Duvoisin (McGraw). Ms. Lanes' choices were: *A PRAIRIE BOY'S WINTER* by William Kurelek (Houghton), *CATHEDRAL: THE STORY OF ITS CONSTRUCTION* by David Macaulay (Houghton), and *NUMBER 24* by Guy Billout (Quist).

Abingdon Press announced that the 1973 Abingdon Award of \$5,000 for a book of fiction not yet published was given to June Lewis Shore for *WHAT'S THE MATTER WITH WAKEFIELD?* This title will be published by Abingdon in 1974. Judges for the award were Virginia Haviland and Joseph Krumgold.

THE RIDDLE OF RACISM by S. Carl Hirsch (Viking) has received the 1973 Jane Addams Children's Book Award.

The 1973 winners of the Boston Globe-Horn Book Awards are *THE DARK IS RISING* by Susan Cooper (Atheneum/Margaret K. McElderry) for excellence in text and *KING STORK* by Howard Pyle, illus. by Trina Schart Hyman (Little) for excellence in illustration.

Please note that in the 1973 edition of *CHILDREN'S BOOKS: AWARDS & PRIZES* two errors of import were discovered. Under the Eleanor Farjeon Award, Margaret Meek was the recipient in 1971; the names of all previous recipients should go back one year. Under the Amelia Frances Howard-Gibbon Medal, Elizabeth Cleaver is the illustrator/author of *THE WIND HAS WINGS*, the 1971 award-winning book. The Children's Book Council regrets these errors.

THE CHILDREN'S BOOK COUNCIL

175 Fifth Avenue

New York, N. Y. 10010

ADDRESS CORRECTION REQUESTED