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(September-December)

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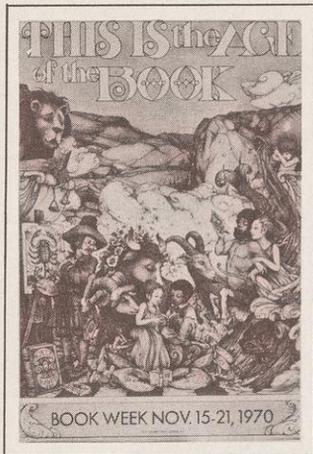
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SEP 2 1970

— The Calendar —

VOL. XXIX, NO. 3

SEPTEMBER—DECEMBER 1970



The 1970 National Children's Book Week poster by Mercer Mayer. See inside for further information about 1970 Book Week materials.

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.

PLACES TO VISIT

Collodi, Italy

Children's literature enthusiasts visiting Florence, and with time to spare away from that glorious city, will find Collodi a pleasant side trip, for a visit to the Parco Monumentale di Pinocchio in Collodi. The Pinocchio Monument was opened in 1956 on the 75th anniversary of the first publication of the story about everybody's favorite puppet. Carlo Lorenzini, Pinocchio's creator, took as a writing name his home town's name.

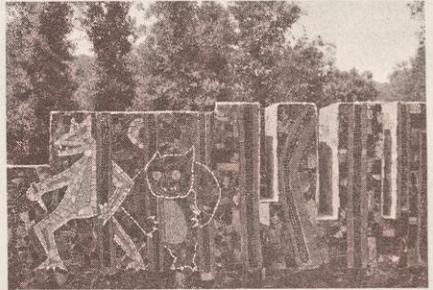
Collodi is a modest village about 50 miles from Florence. While it is possible to go to Collodi by bus, the many changes necessary make this means of reaching the village unlikely for anyone without unlimited time and an excellent grasp of the Italian language. The easiest way to reach Collodi is to rent a car. The two largest U. S. auto rental firms have offices in Florence and it is reasonably cheap. The drive along the secondary roads is pleasant, but the route poorly marked. This is very good, however, because it creates an opportunity for meeting a lot of friendly and helpful Italians. The short trip can take close to three hours in this way. The more direct, one-hour route is to take Autostrade A-11 out of Florence to the Sea, leaving the superhighway at Montecatini, a delightful resort city about six miles from Collodi.



The adult entrance fee for the Pinocchio Monument is 200 lire (32¢). The two principal attractions are outdoors, so it is important to select a pleasant day for a visit. A bronze statue (pictured here) portrays Pinocchio standing on a base that represents the tree from which he came.

Pinocchio is looking at the Blue Fairy, while the top figure is the falcon who rescued him from assassins. The statue is about 16 feet high. It stands near a long, arched walkway that leads to the reason for making this a special place to visit: the Magic Square, an open area bounded by four separated, amazing 50 ft. long walls, of a thickness of about 2 feet. The mosaic walls are the creation of Venturino Venturi, and they depict events in the Pinocchio story. The depictions are ingenious in every way. The first impression is that this is a place where people have a lot of fun. That impression is enhanced as you look around and note the care and cleverness with which Mr. Venturi varied his work. He made the walls different heights and let the top be an integral part of the design. In the early section when Pinocchio is first locked in jail, four square holes with bars on them are sculptured into the wall at a child's eye level. The colors in the mosaic have been selected with

special care. They suggest warmth in the scene depicting Geppetto cutting into the block of wood in his cozy workshop (mostly rich and varied reds); joy in the ring-round-the-rosie scene of the children of the world in the Land of Toys (every color imaginable, with the whole topped by a bright star with an orange sun incongruously in the middle); and terror in the scene in which the gluttonous wolf and cat linger among trees to rob Pinocchio (black mosaics to depict night, and an irregular wall to depict the trees; pictured below). In all, about 33 events are portrayed on the walls, and it is good to meet our old friends Candlewick, the dog Aldidoro, even the whale, those three wise doctors (Crow, Owl and Cricket) and the patient snail in such felicitous re-creations.



The Pinocchio Monument shows editions of PINOCCHIO in 24 languages, including Vietnamese and Saudi Arabian. It sells several of the countless number of Italian editions, along with a lot of other Pinocchio souvenirs, practically all inexpensive. Busloads of Italian children come to the monument and like children everywhere they come with modest souvenir money. There is a pleasant restaurant and of course it is called the Inn of the Red Crawfish.

Pinocchio admirers would also enjoy a visit while in Florence to the Centro Didattico Nazionale, Via M. Buonarroti 10. This is a center devoted to pedagogical studies. One important part of its work relates to children's literature. It is possible to see there the magazine *Giornate per i Bambini*, July 7, 1881, which carried the first installment of PINOCCHIO called "La Storia di un Barattino (Puppet)." There, too, are copies of various editions of the book, including that of 1883 with its marvelous illustrations by Mazzanti, and the famous 1919 edition with Mussino's illustrations, which appear in the U.S. edition recently re-issued by Macmillan. The most recent edition, published for adults in 1969, has fascinating illustrations by Ercole Brini and an introduction by Giovanni Gozzer. Mr. Gozzer's essay relies heavily on a psychological interpretation of Pinocchio as a character who satisfies a young person's need to identify with people who protest society's wrongs. His comments have been read with amazement and surprise in some Italian pedagogical and children's literature circles.

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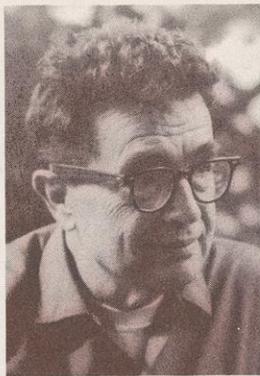
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ROGER DUVOISIN and LOUISE FATIO

by Alvin Tresselt



I first met Roger Duvoisin in 1947 in the dining room of the Hotel Commodore. He didn't happen to be there in person, but the occasion was a lunch with my editor, Beatrice Creighton, and she presented me with a bound copy of *WHITE SNOW BRIGHT SNOW*, which Roger had illustrated. It was the first look I had at my new book, and the first time I had seen his work. Being very new to the children's book world back in those days, I had not been properly impressed when Beatrice told me earlier in the year that Roger had agreed to illustrate my book, but now I was very properly overwhelmed when I saw what he had done. His long-ago decision had far-reaching effects for it not only launched us as a team but it also helped establish me in children's books and I subsequently came to know Roger and his wife, Louise Fatio, or Loulou, as dear friends.

For some reason I cannot pinpoint the first time I actually did meet Roger face-to-face. I do know it wasn't at the Newbery-Caldecott dinner in Atlantic City when he was presented with the Caldecott medal for *WHITE SNOW BRIGHT SNOW*. I was there, but Roger and Loulou were in Europe at the time, and he gave his acceptance speech via trans-Atlantic telephone. It was not an unqualified success. Static interference made it difficult to understand his soft, Swiss-French-accented words, and the PA system in the ballroom added its own collection of strange noises which didn't help any.



Because of my work with Roger I got to know him sooner than I did Loulou. She first entered the scene in a peripheral way. Beatrice would have a lunch or dinner to celebrate our latest book and, of course, Loulou would join us. Petite and elegant, with white hair, snapping black-brown eyes and a ready smile, she would tell us stories about her sons—and later the grandchildren—while Roger pondered the wine list and made suggestions about what we should order. Invariably we ate in a modest restaurant where both the chef and the wine steward commanded Roger's respect, so we all felt perfectly safe in his hands.

How to describe their speech . . . Loulou bubbling like a brook—actually more like an exuberant oriole . . . rapid and with that particular lightness that a French accent lends to English . . . the voice in the upper register, but liquid and trilling with the grace of a coloratura . . . always pronouncing *Roger* as *Rozhay*, with a burbly R. Roger a quiet but authoritative cello in accompaniment . . . melodious, subtle—not always easily comprehended note by note, but heard and understood best by listening with half

the ear. A delightful duet with each attuned to the other.

As our list of books grew, an interesting pattern of work began to emerge. We each developed such complete trust in the other that though our books in a sense were a collaboration we found no need for conferences or discussions. I would send in a new manuscript to Beatrice—after much prodding from her—she would pass it on to Roger and he would go to work on it, usually finishing the pictures just in time to take off again for a stay in Europe. I rarely saw pictures in progress, and often it would be in the form of page proofs that I first saw what he had done. I have a sheaf of letters from him, letters as gentle and drolly humorous as he is in person, suggesting some slight editing or cutting of text to fit a special layout, and inevitably these suggestions were valid and resulted in a better book.

One time when we visited the Duvoisins in New Jersey it was coincidental with my daughter Ellen's second birthday. Beatrice Creighton, her Godmother, was there, too, so Loulou and Roger soon learned it was a "special Sunday." The birthday cake that Loulou miraculously whipped up in her kitchen turned out to be a rum cake! My wife and I decided it was just one more manifestation of Loulou's French sophistication.

The house itself, set at the edge of trees and looking down over rolling lawns and fields to distant forest, was modern even for 1953. Roger told me that when he had applied to the bank for money to build it some 15 years earlier he was greeted with, "Oh you're the man who wants to build a chicken coop for a house." This house bears no relationship to a chicken coop at all. Modern, yes, in its treatment of window areas and open space, but you don't have to be in it long before you feel you are really in a cozy French cottage . . . the warmth of wood and crafted stonework, with books, paintings and music everywhere. Furniture didn't match, but there was a prevailing empathy of one thing for another, reflecting the far-ranging tastes and interests of both Roger and Loulou. The white-gravelled terrace with arching trees and a scattering of tables and chairs, just outside a kitchen rich with the smells of good French cooking, more readily suggested a country cafe outside of Paris than it did Gladstone, New Jersey. A yard full of gossipy hens, ducks and geese, fruit orchards and bee hives—my wife, a city girl, wanted to know what those filing cabinets were doing over there in the field—and a thriving vegetable garden all helped to heighten the illusion.

Shortly after I was married in 1949 my wife and I came upon a very early book of Roger's, *DONKEY DONKEY*, on the remainder table in a drug store, and we bought it. Normally the remainder table is the end of the line for a book, but in this case it turned out quite differently. Years later, after I had become editor of *Parents' Magazine Press*, I recalled this book and pulled it off my shelf to give it a fresh look. Knowing that it was long since out of print I called Roger

to find out whether he had the rights to it. He did, and we promptly arranged to have it republished. To judge from the ensuing reviews, everyone found Roger's first picture book, so long forgotten, just as charming and appealing as his latest. Having worked with him for so many years in an author-artist context I took special pleasure in being instrumental as an editor in making this charming book once more part of contemporary children's literature.

In addition to my books Roger, of course, has illustrated many more—he says he has long since lost count of how many—for other authors. He has written and illustrated over 28

Alvin Tresselt is the author of many children's books, some illustrated by Roger Duvoisin. He is also Vice-President and Editorial Director of Parents' Magazine Press.

books of his own, including the justly famous stories of Petunia the goose, and for Loulou, who has ten books to her credit, the delightful adventures of the Happy Lion. Although Roger has been doing children's books since 1934, not to mention *New Yorker* covers, ads for Lord and Taylor and other such work, he gives no indication of slacking off. He and Loulou still take extended trips to Europe, and at home he tends his gardens and land. But even so, he finds time to spend at his drawing board, and right now I am being nudged by my editor for another manuscript "before Roger gets away to Europe again."

AWARDS & PRIZES

The winners of the 1970 Children's Spring Book Festival Awards are *TELL ME A MITZI* by Lore Segal, ill. by Harriet Pincus (Farrar) for Picture Book; *SUNDIATA: THE EPIC OF THE LION KING* retold by Roland Bertol, ill. by Gregorio Prestopino (Crowell) for Ages 8-12; *FIREWEED* by Jill Paton Walsh (Farrar) for Ages 12-16. For a complete list of 1970 winners including the Honor Books write Fred Shane, *Book World*, 230 W. 41st Street, NYC 10036.

The 1970 Pacific Northwest Young Reader's Choice Award has been won by William Corbin for *SMOKE* (Coward).

The 1970 recipient of the Chicago Children's Reading Round Table Award is Mary Evans Andrews.

Walt Morey has won the 1970 Dorothy Canfield Fisher Children's Book Award for *KAVIK THE WOLF DOG* (Dutton).

THE EMPTY MOAT by Margaretha Shemin (Coward) is the winner of the 1969 Child Study Association Children's Book Award.

Elaine L. Konigsburg has won the 1970 William Allen White Children's Book Award for *FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER* (Atheneum).

RAMONA THE PEST by Beverly Cleary (Morrow) has been awarded the 1970 Georgia Children's Book Award.

THE OTHER CITY by Ray Vogel (David White) is the recipient of the 1969 Nancy Bloch Memorial Award.

The 1969 British Carnegie Medal has been awarded to *FLAMBARDS IN SUMMER* by K. M. Peyton (World).

The 1969 British Kate Greenaway Medal has been awarded to two books illustrated by Helen Oxenbury: *QUANGLE-WANGLE'S HAT* by Edward Lear and *DRAGON OF AN ORDINARY FAMILY* by Margaret Mahy (both Watts).

The winners of the 1970 Indiana Authors' Day Awards are *CLOCKS FROM SHADOW TO ATOM* by Kathryn Borland & Helen Speicher (Follett) for Children's Literature and *LADY QUEEN ANNE* by Margaret Hodges (Farrar) for Literature for Young Adults.



Mobile by Remy Charlip

PEBBLES FROM A BROKEN JAR by Frances Alexander (Bobbs) has received the 1969 Cokesbury Book Store Award.

Kaye Webb is the recipient of the 1970 Eleanor Farjeon Award for her services to children's books in Great Britain "in the past year." Miss Webb is prominently identified with the paperback Puffin Books.

HENRY REED'S BABY-SITTING SERVICE by Keith Robertson (Viking) is the winner of the Hawaiian 1970 Nene Award.

MUSTANG by Marguerite Henry (Rand) has received the 1970 Sequoyah Children's Book Award, given by the Oklahoma Library Association.

THE CAY by Theodore Taylor (Doubleday) is the recipient of three awards: the 1970 Woodward School Annual Book Award; the 1969 Commonwealth Club of California for Juvenile Literature Award; and the 1969 Jane Addams Book Award.

MARTIN BUBER: WISDOM IN OUR TIME by Charlie May Simon (Dutton) and *THE STORY OF MASADA* by Yigael Yadin, retold by Gerald Gottlieb (Random) have received the 1969 Jewish Book Council of America, Charles and Bertie G. Schwartz Juvenile Award.

The 1969 Southern California Children's Literature Awards are as follows: Notable Book—*THE BEARS AND I* by Robert Franklin Leslie (Dutton); Comprehensive Contribution of Lasting Value for Children and Young People—Harriet Huntington; Distinguished Contribution to the Field of Literature for Children Award—Frances Clarke Sayers.

LOOKING AT PUBLISHING

PUBLISHING BOOKS FROM ABROAD by Refna Wilkin

One hears a lot these days about cultural exchange and about the abolition of national frontiers in the arts. This is certainly apparent in children's books, for more and more books from other countries are being made available here, while American children's books are being published in many different languages all over the world.

We have a high proportion of foreign-born authors on our list; 50.7% of all our writers are non-American and are responsible for 40.1% of the books on our list, at the date of writing. They came to us in a variety of ways. The English ones almost always reached us through their originating English publishers. Sometimes we saw their first books at manuscript stage, sometimes only after they had already been published. Once we have published an author in the U.S., we usually get to see his subsequent books at a very early stage so that, if necessary, we can make editorial suggestions in conjunction with those made by the English publisher. We have many friends among English publishers, and an editor from our company visits England every year so we have been able in many cases to establish personal contact with our English authors.

English publishers have also introduced us to some of our non-English-speaking writers. We first met the Moomins, for instance, in their English edition, which is fortunate since Tove Jansson is a Finn writing in Swedish, a language no one in our firm reads. Sometimes we have to rely on outside help in reading a manuscript in a foreign language, but it is always more useful if one of the editors can at least struggle through a book in its original language. A translation is often shared by an English and an American publisher, partly to facilitate matters when publishers on both sides of the Atlantic want to bring out an English-language edition and partly to help with expense. If there is no English publisher, we will either find an outside translator or make our own translation in the office.

We also have a number of contacts among European and Asian publishers; we receive their catalogs from which we can select likely titles to consider, and they send us books which they think might be suitable for our list. Several of our foreign authors have come to us in this way. We read *Bookbird*, the quarterly publication put out by the International Board on Books for Young People and the Internationales Institut für Kinder-, Jugend- und Volksliteratur, as well as various English periodicals devoted to reviewing children's books.

Another useful source is the International Children's Book Fair which has been held at Bologna every April since 1964. We have exhibited there since 1967, and it has proved most helpful for meeting and talking with foreign publishers, for exchanging ideas, for seeing what is being published all over the world, and for finding new books.

In deciding which foreign books to publish, there are various elements to be considered. It is no good taking from abroad the kind of book which an American author could write as well or better. What we look for is some special feature that distinguishes the book. It may be the author's ability to evoke the atmosphere of his own country, to describe his native land or its history in such a way that the American reader really gets a feeling of what life in this unfamiliar setting is like, or what it was like in that past

which contributes to the present. It may be the illustrations to a picture book which convey a flavor of the artist's homeland. In a fantasy it may be its universal appeal (and it is perhaps worth adding that while good fantasy transcends all barriers, fantasy that is too localized or too esoteric is a very poor traveler). In a work of nonfiction it may be the way in which a native author writes about his subject so that it is especially interesting to readers in another country.

Once we have decided to publish a book, however, there are practical problems to be solved. We have to buy American rights in the book, and this may involve lengthy correspondence with the originating publisher who controls these rights, concerning not just the royalty rate but also such questions as how the copyright notice should be worded, who is to handle the sale of radio and television rights in the U.S., and even what language the contract should be in, if the originating publisher is non-English-speaking. This can take a surprising amount of time, especially if each publisher writes in his native language for the sake of clarity, as his correspondent then has to have each letter translated.

When these matters are settled, there is the question of production. Should we produce the book in the U.S., redesigning and maybe even reillustrating for the American market? Or do we like the English edition and does the format seem appropriate for American readers, so that we could import *sheets* from the English publisher, or photograph the English book and print here? If it is a picture book, should we buy *films* from the foreign publisher so that we can print our own edition, or would it be better for us to send our translated text to the foreign publisher and have him print our edition along with his own? There are many factors, some economic, some esthetic, that affect these decisions. One such factor is binding, and in particular *side-sewing*. If we take sheets originating in Europe, where side-sewing is not used, we may find that in *double-spreads* important parts of the illustration will disappear into the *gutter* when the book is side-sewn. We would do better to buy films and have the printer *split and reimpose* them to allow for side-sewing. On the other hand, a foreign artist who understands the side-sewing problem will allow for it in his art, so that even in double-spreads nothing of importance appears in the gutter. We would therefore be able to import sheets of his book.

In some ways, publishing books from abroad involves more headaches than publishing books by American authors. There are problems of distance, of different attitudes, possibly of language. But there is great satisfaction to be found in making the literary riches of other countries available to American children, and in knowing also that American books are reaching children in so many distant lands. We believe that writers feel the same way. When we asked the German author, Hans Baumann, whose historical stories we publish, what was his greatest personal satisfaction from writing for boys and girls, he wrote: "Aus vielen Brief von Kindern aus vielen Ländern geht hervor, dass ein gutes Einvernehmen über alle Grenzen hinweg möglich ist—durch Gedichte und Geschichten." Roughly translated, this means "Many children's letters from many countries show that it is possible through poems and stories for there to be a real understanding that crosses all boundaries."

Sheets: Printed pages of a book, either flat or folded, but unbound.

Films: Transparent film photographs of book copy from which printing plates are made.

Side-sewing: The thread is passed through the entire book from the side.

Double-spreads: Two facing pages.

Gutter: The two inner margins of facing pages of a book.

Split and reimpose: The cutting apart and repositioning of film to allow for side-sewing of double-spreads.



Helping Children Respond To Literature

by Charles F. Reasoner

Far too many children in our elementary schools today learn to read but never discover literature. They learn to complete reading assignments, to pass reading tests, to present book reports, but never discover reading as a satisfying way to spend their leisure and never discover the thrill of sharing literature experiences with others. Traditionally, teachers of reading have assumed that children dislike books and reading and have sought ways to motivate them to read, usually pre-selected materials.

Throughout the entire elementary school curriculum, extrinsic motivation has not accomplished the hoped for results. In part this is due to the practice of bundling groups of children together and trying to get them all to do what the teacher wants, at the same time, in the same way. Apparently, many teachers are alarmed at the thought of individual children choosing and reading different books. This, coupled with the certainty that some children will select books that are unfamiliar to the teacher, is enough to keep some teachers firmly committed to the only workable alternative they know: the one-book-for-all approach. Also, the popular methodology of today tells teachers to check-up to see if the child has read what was expected of him and to see if he comprehended the "right" meanings from what he read. This constant motivating and checking have "checked" many children out of reading for a lifetime.

No one has to do anything to children to persuade them to do what they come to school wanting to do: read. Children and books will snap together like the opposite poles of two magnets if the distance between them is not too great or if the non-conducting material placed between them is not too thick. When children are free to select their own reading material, to read to suit their own purposes, to read when they feel optimal moments for interacting with authors of books, to read where they find the conditions right for them, then, intrinsic motivation will have replaced what many teachers feel to be the educational con game: motivating children to do what the teacher wants them to do, but making them feel all the while they wanted to do it in the first place.

Because traditional ways of checking-up on children's reading are all but impossible in a classroom where individuals select their own books, children need to be permitted other ways to respond to literature. Further, since the freedom to choose from a variety of ways to reveal their comprehension may be just as new to them

as the freedom to choose their books, some children may, at first, need some suggestions. The following self-starters are illustrative of only a few ways teachers can help children discover different ways to respond to their literature reading.

THE TIME CAPSULE teaches a child how to make better selections by doing a better job of skimming and allows a child to compare the initial impressions of his selection with the ideas he has about the book once he has finished reading it, thus revealing his comprehension. The child should be guided to take no more than 5 to 10 minutes to skim the book and to complete the information (i.e., Who is the main character—or characters—in the story? What period of time is it? What do you think the plot is?) on the paper to be placed in the "capsule." He then seals these ideas in an envelope, which he tapes with a small piece of cellophane tape placed near the spine of the book on the inside back cover. There it remains until he or, in case he chooses not to finish the book, someone else reads it. The "Time Capsule" is then opened and a reaction is made to the first impressions recorded.

THE MINI-LETTER may be used by the reader to write to the author of the book, and, if he wishes, actually to mail it. Or, he can use the Mini-Letter to respond to the book by writing to one of the characters (a person, animal, or something as inanimate as Mike Mulligan's steam shovel). The child might wish to complain about something, ask the character a question, or make a suggestion. Some children may enjoy writing a letter to themselves from the point of view of one of the book's characters.

BULLETIN BOARD "MOCK-UPS" that capture the mood, ideas, characters, and plot of a story are another way children can respond to their reading. Their "rough drafts" may be sketched out with words, pictures, and color on a planning sheet. Those who express a desire to carry their plans from this "mock-up" stage to the classroom or corridor bulletin board should be encouraged to do so.

In classrooms where ideas are allowed to be different as well as respected; where both thinking and feeling are considered more revealing than the clairvoyance used by readers who attempt to give right answers to pre-determined questions; and where literature reading for its own sake—for enjoyment—is, at the very least, complementary to the curriculum, rather than supplementary as it so often is viewed in schools today—when such conditions exist, one will find literature going through children who love to read instead of children going through reading programs.

1970 CHILDREN'S BOOK WEEK MATERIALS

Outstanding materials have been created by well-known children's book illustrators for 1970 Children's Book Week. This year's Book Week, which will be celebrated November 15-21, is based on the theme *This Is The Age Of The Book*. A complete illustrated order form is available from the Children's Book Council upon request. General price information is listed below.

POSTER by Mercer Mayer. 85¢ (Full-color, 16½" x 23"). Mounted, easel back poster, \$3.50

BOOKMARKS featuring the poster in miniature and an original Book Week poem by Myra Cohn Livingston. 250 for \$3.75 (2¼" x 8")

SEALS are gummed, one-color miniature replicas of the poster. Sheet of 50, 50¢ (each seal, 1½" x 1⅛")

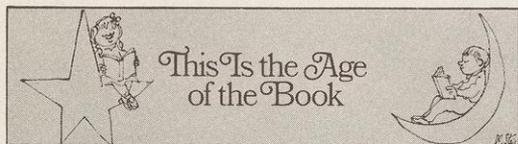
STREAMERS by William Steig, Bernard Waber, and Rosemary Wells. Set of three, \$1.10. (two-colors, 6" x 22")

SPANISH STREAMER is Mr. Waber's streamer printed in Spanish. 50¢ each (6" x 22")

"BOOKS I WANT TO READ" FOLDERS featuring Mr. Steig's artwork with the inside ruled for youngsters to list books they want to read. 50 for \$1.50 (4¼" x 5½", folded)

MOBILE by Remy Charlip. \$3.00 (9 pieces, full-color)

1970 BOOK WEEK KIT includes a poster, set of three streamers, 50 bookmarks, 50 seals, 50 "Books I Want To Read" folders, a 1970 Book Week Story by Madeleine L'Engle, and a History of Children's Book Week Pamphlet. \$4.25



Streamer by William Steig



Streamer by Bernard Waber

In and Around the Children's Book World

The **SCHOOL LIBRARY JOURNAL BOOK REVIEW** 1969-1970, a subject arranged cumulation of juvenile book reviews that appeared in SLJ from September through May, is available for \$9.95. Fully indexed by author, title, and illustrator, with suggested grade levels, this book may be ordered from R. R. Bowker Co., 1180 Ave. of the Americas, NYC 10036.

The work of seventy-four contemporary American and English artists in the field of book illustration, including the illustrations for adult books of several well-known children's book illustrators, is discussed in **THE ILLUSTRATED BOOK: ITS ART AND CRAFT** by Diana Klemin, the author of **THE ART OF ART FOR CHILDREN'S BOOKS**. \$10.00. 159 pages. Crown Publishers, Inc., 419 Park Ave., S., NYC 10016.

Reprints of "Rights & Wrongs" by Margery Fisher, the first May Hill Arbuthnot Honor Lecture, which was printed in the June 1970 issue of *Top of the News*, are available from the Children's Services Division, American Library Association, 50 E. Huron St., Chicago, ILL 60611. Single copies, 25¢; 10 for \$2; 25 for \$5; 50 for \$9.

The 1971 Horn Book Calendar has been designed by Nora S. Unwin. It features quotations

from Bertha Mahony Miller's writings selected by Elinor Whitney Field. \$1.25; plus 8¢ postage. Order from The Horn Book, Inc. 585 Boylston St., Boston, MA 02116.

The annual children's books issue of the *Wilson Library Bulletin* is the October one. The 1970 issue will be assembled under the general editorship of Mae Durham, School of Librarianship, University of California, Berkeley. Single copies are 75¢ and remittance must accompany order to WLB, 950 University Ave., Bronx, NY 10452.



Justin G. Schiller, Ltd., specialist booksellers in the field of early juveniles and related material, have begun a new series of antiquarian catalogs, entitled **CHAPBOOK MISCELLANY**, which are devoted entirely to early children's books and related juvenilia. Published four times a year. Surface mail—\$5.00; air mail—\$7.50. For descriptive brochure write Justin G. Schiller, Ltd., P.O. Box 1667, F. D. Roosevelt Station, NYC 10022.

Have You Read Any Good Books Lately?

By John Gillespie & Diana Lembo

Both librarians and teachers are aware that the best way to acquaint oneself with the world of children's literature is by reading as many children's books as possible. To most people this is a pleasant task. However, when one has to face a school library stocked with thousands of books, or try to keep abreast of the additional thousands of new children's books that appear annually, the task becomes an impossible one.

Each person will therefore have to be selective in the books chosen to be read—perhaps those mentioned in a 'Best Books of the Year' list or those that have been singled out as prize-winners; a book by a newly-touted writer or books on a subject that is currently in the news might be included. Perhaps a few examples of the 'less than perfect' should be read to retain perspective. Certainly those books that are the present favorites of the students should be included.

However, in spite of all these efforts, the fact remains, that not *all* of the books can be read, and the nagging question arises, "Is it absolutely essential to have read a book thoroughly and have a knowledge of its entire contents before using the book in a reading guidance situation?"

There is at least one instance where a thorough knowledge is necessary—in giving an in-depth, formalized book talk before a group. In this case, the teacher or librarian must know specific details such as names and traits of characters, twists of plot, episodes of importance and the final denouement. There are, however, many other situations in which a general knowledge of the book and its contents is sufficient to utilize it with children in the classroom or library.

A 'nodding acquaintance' can be made with a book in one of two ways or better yet, by using a combination of both. The first way is by using secondary sources or what other people have written or said about it; the second is from the primary source, the book itself.

Fellow teachers can be an excellent secondary source of information about children's literature, as can the children themselves. For example, listening to children talk about their reading likes and dislikes can sometimes be as revealing as reading the books they mention. And remember that an honest "I haven't had the time to read it, but I'd certainly like to know what you think of it," is both an ethical and effective way of collecting information about books as well as stimulating reading.

There are other ways of collecting second-hand information about books. Several of the reputable reviewing media (such as the *Horn Book*, *School Library Journal*, *Booklist* and University of Chicago's *Bulletin of the Center for Children's Books*) give sufficiently lengthy reviews to supply a superficial idea of the plot and central theme. Synopses of plots are often given in books on children's literature such as May Hill Arbutnot's *CHILDREN AND BOOKS* (Scott, Foresman) and Charlotte Huck's and Doris Young Kuhn's *CHILDREN'S LITERATURE IN THE ELEMENTARY SCHOOL* (Holt). Another example is Charles F. Reasoner's *RELEASING CHILDREN TO LITERATURE* (Dell) in which thumb-nail sketches are given for thirty-two books in the Dell Yearling Series plus a variety of activities to accompany the reading of each title. The authors' *INTRODUCING BOOKS* (Bowker) and the American Library Association's publication *Book Bait*

give detailed plot analyses for almost 300 titles popular with children and adolescents. All three also include techniques for introducing the books and suggestions of additional titles on the same theme.

If your library has already purchased a copy of the book that you are interested in, there should be no difficulty in obtaining primary information about it by examining the book itself. But even if the book has not been acquired by the library, there are still many opportunities available to examine books before a decision is made concerning purchase for the school library.

Many of the larger school districts operate book examination centers for the use of their professional personnel. Many invite visitors to come from neighboring districts if a visit is requested. Book jobbers often welcome their customers for browsing sessions in their stock rooms. Publishers' exhibits at conventions afford another avenue for seeing new books. (Some librarians and teachers maintain that the most valuable aspect of state and national professional meetings is a chance to visit the Combined Book Exhibit.) Also, keep in mind, that some publishers allow 'on approval' buying privileges whereby new titles are sent to the customer with the option of returning them if they are found to be unsuitable. There are also several traveling book exhibits which can be booked into a school district on a minimum or no charge basis. Two of these are Books on Exhibit (write: E. G. Wood, N. Bedford Road, Mount Kisco, N.Y. 10549) and Paperback Books Exhibit in Schools (write: Harold H. Lasky, Paperback Exhibit Director, Combined Book Exhibit, Scarborough Park, Albany Post Road, Briarcliff Manor, N.Y. 10510). People in large urban areas often have additional places where new books can be examined, e.g. in New York City the Children's Book Council at 175 Fifth Avenue maintains a collection which represents the vast majority of children's books published in the past three years. Many of the large public libraries also maintain examination centers.

In examining a book, first read about the author from the dust jacket. You might already be familiar with his previous works and therefore have some notion of his writing style and level of appeal. Then read the dust jacket blurb to get some idea of the locale, the general tenor of the book, and the basic situation and theme. Next look at the body of the work and read a few pages at the beginning and end to evaluate writing style, pacing, vocabulary level and general areas of appeal. With picture books and those books that are heavily illustrated special attention will be paid to the illustrative material. Even with this type of cursory examination, you should be armed with sufficient knowledge of the setting, plot, central characters, theme and format so that you can begin to match these characteristics with the reading tastes and interests of the children with whom you work.

Some purists may consider the above techniques as heresy or, at best, comparable to the high school student's use of Cliff's notes at book report time. To us, this attitude seems unrealistic. Of course, those involved with children should and will continue to read children's books but it also must be remembered that there is scarcely a single field of human endeavor that presently does not rely on some form of abstracting knowledge and material. Surely librarians and teachers should also develop their own shortcuts.

Both John Gillespie and Diana Lembo teach at the C. W. Post Graduate Library School of Long Island University. They are the authors of INTRODUCING BOOKS and JUNIORPLOTS (both Bowker).

BOOKS & DATES

Only books published since 1968 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.

"A book should seem to have been at home with its author: both should appear to have been comfortable with each other." Jean Karl, From Childhood to Childhood: Children's Books and Their Creators. (John Day Co.).

■ SEPTEMBER

2—The great fire of London, 1666.

For a history of London and an analysis of the forces threatening it today, read **LONDON: THE CIVIC SPIRIT** by Goldston (Macmillan) J.

4—Henry Hudson discovered the Island of Manhattan, 1609.

PASSAGE TO THE WEST: THE GREAT VOYAGES OF HENRY HUDSON by Gerson (Macmillan) J is a history of the famous explorer's voyages. **COLONIAL NEW YORK** by Christensen (Nelson) UE & J depicts the early days of the city while **THE HUDSON** by Komroff (McGraw) J and **GETTING TO KNOW THE HUDSON RIVER** by Fink (Coward) UE tell about the river's history and geology.

4—The town of Los Angeles was founded on the California coast by the Spanish, 1781.

THE KEY TO THE KITCHEN by Stewart (Lothrop) LE is a picture story set in California in the days of Spanish rule about the priests in a mission choosing a new cook.

7—Labor Day

If looking for a job, McKay recommends for young adults **JOBS FOR TEENAGERS** by Lembeck, and **JOB OPPORTUNITIES FOR YOUNG NEGROES** by Paradis. The impact of individual leaders upon the development of the labor movement is described in **FAMOUS LABOR LEADERS** by Daniels (Dodd) J and **THE THUNDERING VOICE OF JOHN L. LEWIS** by Selvin (Lothrop) J.

7—Anna Mary Robertson, "Grandma Moses," born, 1860.

The 1970 Newbery Award winner, William H. Armstrong, has written a biography of the famous American primitive painter, **BAREFOOT IN THE GRASS: THE STORY OF GRANDMA MOSES** (Doubleday) All Ages. **AN ENDURING IMAGE: AMERICAN PAINTING FROM 1665** by Freedgood (Crowell) UE is an historical survey.

16—Louis XIV born, 1638.

Readers who enjoy **WARD OF THE SUN KING** by Butler (Funk) J, an historical novel set in the court of Louis XIV, should also be interested in a biography of Wilkinson titled **YOUNG LOUIS XIV: THE EARLY YEARS OF THE SUN KING** (Macmillan) J.

20-26—National Dog Week (Pet Food Institute, 333 N. Michigan Ave., Chicago, IL 60601)

Fiction titles for young readers about man's best friend, the dog, are numerous. A few recent ones are **WHAT HARRY FOUND WHEN HE LOST ARCHIE** by Berg (Westminister) LE; **NORMAN** by Rose (Simon & Schuster) LE; **MR. PICKLEPAW'S PUPPY** by Adams (Lothrop) LE; **HENRY AND BENJAMIN** by Rice (Steck) LE; **PAPEEK** by Van Loon (Lippincott) LE & UE; **RUTGERS AND THE WATER-SNOUTS** by Dana (Harper) LE & UE; **OLD BLUE, YOU GOOD DOG YOU** by Taylor (Golden Gate) LE; **PI GAL** by Page (Dodd) UE. For a history of dogs, read **DOGS AND PEOPLE** by Carter (Abelard) UE.

■ OCTOBER

1—Rosh Hashanah

4-10—Fire Prevention Week (National Fire Pro-

tection Assn., 60 Battery-march St., Boston, MA, 02110)

SMOKEJUMPER AND FIRE DIVERS: FIRE FIGHTERS OF FORESTS AND HARBORS by Shannon & Payzant (Golden Gate) UE describes the dangerous and courageous careers of these specialized fire fighters.

4-10—National 4-H Week (Federal Extension Service, 4-H Youth Development, U.S. Dept. of Agriculture, Washington, DC 20250)

THE SECOND GREATEST INVENTION: SEARCH FOR THE FIRST FARMERS by Clymer (Holt) UE explores the intriguing question of how and when man first learned to farm. **FOOD FROM FARM TO HOME** by Buehr (Morrow) UE describes how major crops are farmed in the U.S. today while **POTATOES AND PEOPLE: THE STORY OF A PLANT** by Dodge (Little, Brown) J details the historical importance of one particular plant. Harcourt recommends two sewing books by Carolyn Meyer for upper elementary children that would be helpful in craft groups; **MISS PATCH'S LEARN TO SEW BOOK** and **STITCH BY STITCH: NEEDLEWORK FOR BEGINNERS**.

10—Yom Kippur

JEWISH HOLIDAYS: FACTS, ACTIVITIES, AND CRAFTS by Purdy (Lippincott) All Ages gives the historical background of 16 Jewish holidays and describes related craft activities. For leisure reading, consider **LET'S STEAL THE MOON** by Serwer (Little, Brown) UE, a collection of tales from oral and written sources of Jewish folklore, and the 1970 National Book Award winner **A DAY OF PLEASURE** by Singer (Farrar) J, the author's recollections of his boyhood in Warsaw.

12—Columbus Day

IF YOU SAILED ON THE MAYFLOWER by McGovern (Four Winds) LE tells of the Pilgrims' voyage and their first year in America. **BRAVE HIS SOUL** by Pugh (Dodd) J is the story of Prince Madog of Wales and his discovery of America in 1170.

16—Abolitionist John Brown made his raid at Harpers Ferry, Va., 1859.

To discover what kind of man John Brown was, Young Scott Books recommends **JOHN BROWN, HIS SOUL GOES MARCHING ON** by Iger, UE & J. **LAMB'S WARRIOR: THE LIFE OF ISAAC T. HOPPER** by Bacon (Crowell) UE is a biography of a bold Quaker abolitionist. Interested lower elementary readers should read **THE DRINKING GOURD** by Monjo (Harper) LE, the story of an abolitionist who helps a family of runaway slaves to freedom.

19-25—National Cleaner Air Week (The Air Pollution Control Assn., 2400 Reading Road, Cincinnati, OH 45202)

The interest of young people in preserving the environment is a hopeful sign that all is not lost. Some recent titles about the environmental crisis are **THE AIR WE LIVE IN** by Marshall (Coward) UE; **YOUR WORLD—YOUR SURVIVAL** by Warner (Abelard) J; **HOW A LAW IS MADE: THE STORY OF A BILL AGAINST AIR-POLLUTION** by Stevens (Crowell) UE; **SPACESHIP EARTH: A SPACE LOOK AT OUR TROUBLED PLANET** by Dwiggins (Golden Gate) UE; **THE WORLD YOU INHERIT: A STORY**

OF POLLUTION by Navarra (Doubleday) J; THE ONLY EARTH WE HAVE by Pringle (Macmillan) UE & J; A PLACE IN THE SUN by Darling (Morrow) J; SHADOWS OVER THE LAND by McCoy (Seabury) J; SEA AND EARTH: THE LIFE OF RACHEL CARSON by Sterling (Crowell) UE. THE WIND IS ROUND by Hannum & Chase (Atheneum) J is an anthology of modern poetry that warns us that we must regain our love of nature if we want to live at all.

20—The worst financial panic in U.S. history took place on Wall Street, leading to the Great Depression, 1929.

NO PROMISES IN THE WIND by Hunt (Follett) J is a novel about the lives of two boys during the Depression. Those interested in making a quick fortune in the stock market should first read INVESTING MONEY: THE FACTS ABOUT STOCKS AND BONDS by Brindze (Harcourt) J.

24—The Twenty-Fifth Anniversary of the United Nations.

25-31—American Education Week (P.O. Box 327, Hyattsville, Md 20781)

ANNIE SULLIVAN: A PORTRAIT by Dunnahoo (Rielly) UE is a biography of the teacher of Helen Keller. The account of school life for Soviet children in the RUSSIAN CIRCUS SCHOOL by Harris (Atheneum) UE should interest young readers who are intrigued with circus life. A fiction title is THE APRICOT TREE by Hays (Washburn) J, the story of a young girl whose overriding ambition was to become a teacher.



31—Halloween

Some scary stories for the spookiest of nights are THE GHOST OF CRABTREE HALL by Minshull (Westminster) LE; THE TERRIBLE TRICK OR TREAT by Battles (Young Scott) P; THE RESIDENT WITCH by Place (Washburn) LE; THE PUMPKIN GIANT by Wilkins (Lothrop) LE; THE HAIRY HORROR TRICK by Corbett (Little, Brown) UE; SOME THINGS DARK AND DANGEROUS edited by Kahn (Harper) J; WINTER'S EVE by Belting (Holt) LE & UE; A BOOK OF GHOSTS & GOBLINS by Manning-Sanders (Dutton) UE; SHRIEKS AT MIDNIGHT: MACABRE POEMS EERIE AND HUMOROUS edited by Brewton (Crowell) UE; THE UPSTAIRS WITCH AND THE DOWNSTAIRS WITCH by Terris (Doubleday) LE. Simple, step-by-step instructions for making children's costumes are presented in COSTUMES TO MAKE by Peggy Parish (Macmillan) All Ages.

31—United Children's Fund (UNICEF) Day

Three stories about distant lands are BOY OF NEPAL by Larsen (Dodd) LE; THE GOATS WHO KILLED THE LEOPARD: A STORY OF ETHIOPIA by Hawes (Crowell) LE; GRAHAM IS AN ABORIGINAL BOY by Marks (Hastings) LE.

■ NOVEMBER

3—Election Day

9—A huge power failure caused a blackout throughout northeastern United States and Ontario, Canada, 1965.

ENERGY by Adler (Day) UE is a comprehensive but simple explanation of what energy is, its forms, sources and uses.

10—Martin Luther born, 1483.

Praeger Publishers recommend Cowie's biography, MARTIN LUTHER: LEADER OF THE REFORMATION, J.

10—English explorer Henry Stanley found Livingston in Central Africa, 1870.

UNDERSTANDING AFRICA by Murphy (Crowell) UE is an introduction to the people and history of sub-Saharan Africa. The epic deeds of some of Africa's heroes are described in AFRICAN HEROES by Mitchison (Farrar) J.

17—The opening of the Suez Canal, 1869.

THE VITAL LINK: THE STORY OF THE SUEZ CANAL by Hirschfeld (Messner) J is an historical account of the crucial waterway. For information about the Arab countries in the Middle East, read THE ARAB MIDDLE EAST by Henderson (Nelson) UE & J.

26—Thanksgiving Day

CELEBRATING NATURE: RITES AND CEREMONIES AROUND THE WORLD by Helfman (Seabury) UE & J describes and compares rites and ceremonies throughout history, including Thanksgiving. Older readers interested in the life of the Pilgrims should read PLIMOTH PLANTATION: THEN AND NOW by Colby (Hastings) J.

15-21—NATIONAL CHILDREN'S BOOK WEEK



■ DECEMBER

2—The U.S. Senate voted to censure Senator Joseph R. McCarthy of Wisconsin, in the wake of the Army-McCarthy hearings, 1954.

FREEDOM IN JEOPARDY: THE STORY OF THE MCCARTHY YEARS by Hirschfeld (Messner) J should interest older readers who are concerned about McCarthyism in the past and potentially in the future. The role of the senator in government is described in WHAT A UNITED STATES SENATOR DOES by Hoopes (Day) UE.

7—Bombing of Pearl Harbor, 1941.

Plane enthusiasts should enjoy two Dodd, Mead titles by Cooke: THE PLANES THE AXIS FLEW IN WORLD WAR II, UE, and THE PLANES THE ALLIES FLEW IN WORLD WAR II, UE.

22—First Day of Winter

A few books to curl up with on a snowy, cold day are IT'S WINTER by Weygant (Westminster) LE; SNOWED UP by Fry (Harper) UE; IN THE FLAKY FROSTY MORNING by Kushkin (Harper) P & LE; CITY IN THE WINTER by Schick (Macmillan) P & LE.

23—First day of Hannukah

25—Christmas Day

Christmas is the happiest of times for children and a wonderful way to share and enjoy the holiday spirit is to read books with Christmas themes such as CHRISTMAS FOLK by Belting (Holt) LE & UE; DANCE IN THE DESERT by L'Engle (Farrar) UE; ELVIRA EVERYTHING by Asch (Harper) P & LE; THE EXTRA GIFT by Sweetser (Macrae) LE; HOW SPIDER SAVED CHRISTMAS by Kraus (Simon & Schuster) LE; TALIESIN AND KING ARTHUR by Robbins (Parnassus) LE; WAKE UP, LITTLE TREE by Sugita (Nelson) LE; GUS WAS A CHRISTMAS GHOST by Thayer (Morrow) LE; ERIK AND THE CHRISTMAS HORSE by Peterson (Lothrop) LE; THE CHRISTMAS KITTEN by Carrol (Walck) P; STAFFAN by Schideler (Parnassus) LE; ELIZABETH by Skorpén (Harper) P & LE; THE LEGEND OF ST. NICHOLAS by Morgenthaler (Walck) LE.

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.

Pamphlets, Brochures, Articles

"Invite You to Become a Member," a brochure about The Friends of the Osborne and Lillian H. Smith Collections, is available from the Boys and Girls House, 40 St. George St., Toronto 5, Ontario, Canada.

Booknotes, a children's book newsletter, is available from Random House/Knopf/Pantheon. Write to: *Booknotes*, c/o Random House, 201 E. 50th St., NYC 10022.

A limited number of souvenir programs for the 1970 Newbery-Caldecott-Wilder Dinner are available from the publishers of the award-winners. Send stamped (24¢), self-addressed 9 x 12 envelope to: Harper & Row (Dept. 363, 49 E. 33rd St., NYC 10016) or to Simon & Schuster (Children's Book Dept., 630 Fifth Ave., NYC 10020).

A limited supply of an interview with Paul Zindel, author of *THE PIGMAN*, reprinted from *Scholastic Voice* of April 27, 1970, is available upon request. Send stamped, self-addressed #10 envelope to Harper & Row, Dept. 363, 49 E. 33rd St., NYC 10016.

"Reading Goals for the Disadvantaged," edited by J. Allen Figurel, deals with teaching reading to the disadvantaged and focuses on problems that teachers face today. Send orders to IRA, Six Tyre Ave., Newark, DE 19711. Members \$3.75; Nonmembers \$6.50 (tentative price). 399 pages, paperbound.

Seabury Press is offering four-page autobiographical pamphlets of Nan Hayden Agle and Paul Galdone. Send a self-addressed 6 x 9 envelope to Lucy M. Holmes, Promotion Director, Seabury Press, 815 2nd Ave., NYC 10017.

A brochure featuring *HOW TO RUN A SCHOOL NEWSPAPER* by Enid A. Goldberg is offered by J. B. Lippincott Co., E. Washington Sq., Philadelphia, PA 19105 (Att: Library Service).

A four-page pamphlet introducing Muriel L. Feelings is available from Seabury Press. Send self-addressed 6 x 9 envelope to Lucy Holmes, Promotion Director, Seabury Press, 815 2nd Ave., NYC 10017.

A pamphlet on the *ENCYCLOPEDIA BROWN* series by Donald Sobol is available in limited supply. Please send a stamped (6¢), self-addressed 9 x 12 envelope to Jr. Books Promotion, Thomas Nelson, Inc., 250 Park Ave., NYC 10017.

"Involvement Bulletin Boards," a new booklet about creating bulletin boards that will attract and involve youngsters, is available for \$1.75 from the Association for Childhood Education International, 3615 Wisconsin Ave., NW, Washington, DC. Remittance must accompany orders under \$5. 50 pages.

A four-page Parent's/Teacher's Guide to *ME!* A BOOK OF POEMS compiled by Lee Bennett Hopkins and illustrated by Talivaldis Stubis is available from Seabury Press. Please send self-addressed 6 x 9 envelope to Lucy M. Holmes, Promotion Director, Seabury Press, 815 2nd Ave., NYC 10017.

A list of winners of Henry Z. Walck's 1969-70 creative writing contest for third-grade pupils in the U.S. is available for a self-addressed, stamped envelope from Henry Z. Walck, Inc., 19 Union Sq. W., NYC 10003.

Bibliographies

Children's Books of the Year, 1969", a selective list of over 500 annotated children's books, is available for \$1.50 from the Publications Dept., Child Study Association of America, 9 E. 89th St., NYC 10028. Include 35¢ for postage and handling.

"Reading With Your Child—Through Age 5," a guide for parents about selecting books for reading aloud to young children, is a new publication of the Child Study Association of America. Includes a bibliography. \$1.00, plus 35¢ for postage and handling. Write Publications Department, Child Study Association of America, 9 E. 89th St., NYC 10028.

"Growing Up With Books 1970," an annotated 32-page illustrated book list of some 300 titles, is available for 25¢ (include cash and self-addressed envelope) from R. R. Bowker Co., 1180 Ave. of the Americas, NYC 10036 Att: Freida Johnson. Write for quantity rates.

Bookmarks, Display Materials, Films

Young Scott Books, 333 Ave. of the Americas, NYC 10014, is offering jackets in limited quantities of *THE BUILDINGS OF ANCIENT ROME* by Helen & Richard Leacroft and *COLLAGE AND CONSTRUCTION* by Harvey Weiss. Specify jacket and send self-addressed label.

The following materials are available from Thomas Y. Crowell: an illustration for bulletin board displays from *MUNACHAR & MUNACHAR*, an Irish Folktale by Joseph Jacobs and illustrated in color by Anne Rockwell; bookmarks on the *THIRTEEN MOONS* series by Jean Craighead George; *SAVING WHAT'S LEFT*, an environment kit including a poster and a checklist (limited supply). For each item specify quantity and enclose a self-addressed label. Address requests to Marjorie Naughton, Dept. of Books for Boys & Girls, Thomas Y. Crowell Co., 201 Park Ave. S., NYC 10003.

Bookmarks with a drawing from *THE THREE LITTLE PIGS* by Paul Galdone are available from Lucy Holmes, Promotion Director, Seabury Press, 815 2nd Ave., NYC 10017. Enclose a self-addressed 6 x 9 envelope.

Parnassus Press (2422 Ashby Ave., Berkeley, CA 94705) is offering a packet of color reprints including *TALIESIN AND KING ARTHUR* by Ruth Robbins and *STAFFAN* by Shideler-Sidjakov. Enclose 10¢ postage.

Abelard-Schuman is offering three bookmarks for elementary school children: *SOME THINGS GO TOGETHER* by Charlotte Zolotow, *PEZZO THE PEDDLER AND THE THIRTEEN SILLY THIEVES* by Esphyr Slobodkina and *RENARD THE FOX* retold by Roy Brown. Specify choice and include a stamped, self-addressed envelope; 12¢ postage for the first 50 bookmarks and 12¢ additional

postage for each additional 50. Send requests to: Dept. of School & Library Programs, Abeland-Schuman, 257 Park Ave., S., NYC 10010.

Available one per person from Macmillan (866 Third Ave., NYC 10022, Att: Joellyn Ausanka) a full-color press sheet of Ezra Jack Keats' latest book, *HI CAT!* Please send 12¢ in stamps.

The John Day Co. is offering two bookmarks for elementary school children: *THE BLIND BOY AND THE LOON* by Ramona Maher and *GREAT MEN IN SCIENCE* series by Alvin & Virginia Sil-

verstein. Specify choice and include a stamped, self-addressed envelope: 12¢ postage for the first 50 bookmarks and 12¢ additional postage for each additional 50. Send requests to: Dept. of School & Library Programs, John Day Co., 257 Park Ave., S. NYC 10010.

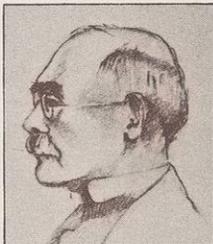
Henry Z. Walck, Inc. (19 Union Sq. W., NYC 10003) has a limited number of full-color Moominmobiles, featuring characters in Tove Jansson's "Moomin" books. Please send 50¢ in coin (no stamps) to cover postage and handling.

NEW! AUTHOR BOOKMARKS

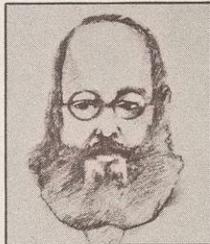
Author Bookmark Package I (Younger Age Group) Eros Keith's original pencil sketches of Kenneth Grahame, Jacob Grimm, Rudyard Kipling and Edward Lear are combined with biographical notes, on four separate two-color bookmarks, to provide an attractive introduction to these favorite authors. Twenty-five each of the Grahame, Grimm, Kipling and Lear bookmarks are included in a package of 100. (2½" x 9") 100 for \$2.50

Author Bookmark Package II (Older Age Group) Paul Giovanopoulos' unique pen portraits of Louisa May Alcott, Lewis Carroll, Langston Hughes and Mark Twain accompany biographical notes on these writers on four separate two-color bookmarks. Twenty-five each of the Alcott, Carroll, Hughes, and Twain bookmarks are included in a package of 100. (2½" x 9") 100 for \$2.50

The Author Bookmarks are featured in the 1970 Book Week order form.



Rudyard Kipling



Edward Lear



Louisa May Alcott



Langston Hughes

CHILDREN'S BOOK REVIEW FALL SUPPLEMENTS

Each fall many newspapers and magazines publish extensive children's book review sections that are available separately. Some of the sections which can be bought in multiple copies are:

Book World. (*The Washington Post*, *Chicago Tribune*). November 8. 25¢ Domestic, 50¢ Foreign & Canada, *Book World*, 230 W. 41 St., NYC 10036.

Boston Book Guide. (a regular section of the *Boston Herald Traveler*). November 1. Free, Mr. P. Albert Duhamel, Editor, *Boston Book Guide*, *Boston Herald Traveler*, 300 Harrison Ave., Boston, MA 02106.

Boston Globe. November 1. 25¢, Circulation Dept., *Boston Globe*, 135 Morrissey Blvd., Boston, MA 02107.

The Christian Science Monitor. November 5. 10¢, Mrs. Esther Johnson, Sales Development, Circulation Dept., The Christian Science Publishing Society, One Norway St., Boston, MA 02115.

Cleveland Press (Book Supplement). October 30. 10¢, Miss Mary Timchick, *Cleveland Press*, 901 Lakeside Ave., Cleveland, OH 44114.

Commonweal. November 20. 40¢, *Commonweal*, Circulation Dept., 232 Madison Ave., NYC 10016.

Los Angeles Times. September 27. Write to *Los Angeles Times*, Times Mirror Square, Los Angeles, CA 90053 for price information.

National Observer. November 30. 25¢, Janet Labelson, *National Observer*, 30 Broad St., NYC 10004.

The New York Times Book Review (Children's Supplement). November 8. 35¢, Mr. Frank Inelli, Subscription Manager, *The New York Times*, 229 W. 43rd St., NYC 10036.

Roundup (Sunday Denver Post). November 8. 15¢, Circulation Dept., *Denver Post*, 650 15 St., Denver, CO 80201.

Saturday Review. November 14. 50¢, Subscription Dept., *Saturday Review*, 380 Madison Ave., NYC 10017.

Scientific American. December. \$1.00, *Scientific American*, 415 Madison Ave., NYC 10017.

