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# → The Calendar ←

VOL. XXXIII, NO. 3

FALL-WINTER

Sept. 1974-Feb. 1975



*Pictured at left are the "Three Jovial Huntsmen" drawn by Randolph Caldecott and long identified with The Horn Book Magazine. The magazine celebrates its fiftieth anniversary in October, 1974. (See inside for further information. Illustration reproduced by permission of Frederick Warne & Co., Inc.)*

*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 year-round.

# POTPOURRI

THE CALENDAR is now being published twice a year: a Fall-Winter issue will cover September-February; a Spring-Summer issue will cover March-August.

On April 18, 1974, in New York City the National Book Award, Children's Book Category, was presented to Eleanor Cameron for *THE COURT OF THE STONE CHILDREN* (Dutton). The judges for this category, Clifton Fadiman, Nancy Larrick and George A. Woods, wrote the following citation:

*Within the confines of a carefully plotted narrative, THE COURT OF THE STONE CHILDREN embodies certain humane and intellectual values of particular importance to our time. This story, in which past and present intersect, reveals the search two young people make to discover the basis of their own emerging personalities. Eleanor Cameron has written with style, grace and genuine artistry.*

The October issue of *Wilson Library Bulletin* will be about children's informational books. Olivia Coolidge, author of numerous biographical studies, writes on "My Struggle with Facts;" Dennis Flanagan, editor of *Scientific American*, using *WATERSHIP DOWN* as a case in point, develops a case for the sciences and the arts informing each other; and John Jarolimek, University of Washington, identifies significant trends in teaching social studies today. Three papers explore aspects of evaluating children's non-fiction: Zena Sutherland, University of Chicago Center for Children's Books, suggests overall guidelines and considerations; Leone Hemenway, who is in charge of three libraries in the Avon Grove, PA, Schools, looks at one kind of book—oceanography titles—in her libraries, and describes her "weeding" processes; and Robin Gottlieb, CBC librarian, examines selected literature on children's informational books. John Donovan, CBC Director, is the general editor of the issue. Single copies are available for \$1.00 from *Wilson Library Bulletin* (950 University Ave., Bronx, NY 10452).

The 1974 Hans Christian Andersen Medals will be presented to Maria Gripe, Swedish author, and Farshid Mesghali, Iranian illustrator, on October 25, 1974 at the Congress of the International Board on Books for Young People (IBBY) in Rio de Janeiro, Brazil. The medals are given for the entire body of their recipients' works. The President of the 1974 Andersen Jury is Virginia Haviland of the U.S. Library of Congress. Maria Gripe's books are published in the U.S. by Seymour Lawrence/Delacorte; Farshid Mesghali's work is not widely known here.

The September issue of *Elementary English*, publication of the Elementary Section of the National Council of Teachers of English (NCTE), contains a Focus suggested by the NCTE-CBC Joint Committee. Six articles by children's book editors explore the writing careers, so far, of six popular children's book authors with whom the editors have worked closely. Richard Jackson of Bradbury Press writes about Judy Blume; Ann Durell of E. P. Dutton writes about Frank Bonham; John Keller of Little, Brown, about Ellen Conford; Margaret McElderry of Margaret K. McElderry Books/Atheneum, about Penelope Farmer; Jean Karl of Atheneum, about Zilpha Keatley Snyder; and Mary K. Harmon of Houghton, Mifflin, about Bernard Waber.

The Arbuthnot Honor Lecture Committee of

the American Library Association has selected Scottish author Mollie Hunter to present the 1975 Arbuthnot Honor Lecture. Ms. Hunter's books include *A SOUND OF CHARIOTS*, recipient of the 1973 Child Study Association Children's Book Award, *THE HAUNTED MOUNTAIN*, *THE THIRTEENTH MEMBER* and *THE WALKING STONE* (all published by Harper & Row). The host institution for the lecture is The Free Library of Philadelphia with seven cooperating institutions.

The 1974 National Council of Teachers of English Convention (New Orleans, LA, November 28-30) will include a program on wordless books sponsored by the NCTE-CBC Joint Committee. Mercer Mayer and Tana Hoban will act as "author" resource people for the program, which will include a display of currently in-print wordless books for children, along with presentations by teachers who have used wordless books in their classrooms. The featured speaker at the Books for Children Luncheon will be Paula Fox, 1974 Newbery Medal winner for *THE SLAVE DANCER* (Bradbury), while Richard Adams, author of *WATERSHIP DOWN* (Macmillan), will speak at the Annual Banquet. Registration information is available from NCTE (1111 Kenyon Rd., Urbana, IL 61801).

A full-length color film based on *THE LITTLE PRINCE* by Antoine de Saint-Exupéry (Harcourt) will be released nationally in December of 1974.

The Association for Childhood Education International (ACEI)-CBC Joint Committee is cooperating with the Providence, RI, ACE Chapter in developing a Regional Conference on Saturday, October 19th, in Providence. The Conference theme is "Books and Beyond." Children's book author Alvin Tresselt will make the keynote speech. Author Charlotte Zolotow will be the luncheon speaker. Numerous workshops on a wide variety of topics will be featured. Two are closely related to children's books: David Macaulay, author/illustrator of the Caldecott Honor Book *CATHEDRAL* (Houghton Mifflin) will conduct one; Norma Jean Sawicki, Children's Book Editor, Crown Publishers, will conduct another. Registration information is available from Mrs. Rose Merenda, 258 Negansett Ave., Warwick, RI 02888.

The nominees for the 1975 Laura Ingalls Award are Lloyd Alexander, Beverly Cleary and Garth Williams. The award is given every five years to recognize an author or illustrator whose books, published in the U.S., have made a lasting contribution to children's literature. It is administered by the Children's Services Division, ALA.

The National Council for the Social Studies (NCSS)-CBC Joint Committee will sponsor a program during the NCSS Convention, Chicago, IL, November 25-30. Teachers working with books in their classrooms in the months before the Convention will explore the topic "Helping Children Analyze Conflict and Dissent: Using Trade Books in the Middle School." During the same Convention the first Carter G. Woodson Award, honoring the distinguished Black historian and educator who wrote books for adults and young people, was the founder of *Journal of Negro History*, will be given to an informational book for young people, published in 1973, that deals with the experiences of one or more ethnic minority groups in the U.S. Registration information is available from NCSS (1201 16th St., N.W., Washington, DC 20036).

# PEOPLE

## BRIAN WILDSMITH

by Mabel E. George

There he sits across the café table, his face alight with enthusiasm, his fingers searching in his pocket for pencil and paper. He has just been commissioned to design sets and costumes for a spectacular musical film that promises to make the Christmas of 1975 an unforgettable one for millions of children. It is the first time he has turned his talents to something of this sort, and, watching him, I am reminded of the first time I met him fourteen years ago.

His name, Brian Wildsmith, had been announced as the next in the long line of artists who stream through a publisher's office hoping for a book to illustrate. Invariably, in those days, they brought specimens that bore no relation to the work they were seeking, and the modest, eager young man who came briskly in on a wave of optimism and unaffected charm was no exception. Against the wall he propped six abstract paintings, but almost before I looked at them I was saying to myself, "This is the one."

I should explain that we had for some time been wanting to develop the picture book section of our list. We had not rushed into production, but were waiting until the right printer and the right artist should come along. The printer had materialised just before Wildsmith made his call. He was a fine art printer wishing to extend his business into children's books.

Now here was this young artist—a painter, married, with a baby daughter, teaching unruly boys and hating it, longing to paint, and hoping through book illustration to earn the freedom to achieve his ambition. Looking at the abstract paintings I saw how boldly yet delicately the colour was used, how poetically and simply the imagination behind the painting was expressed. Without divulging the hopes we had set upon him, we let him learn the discipline of the book through pen and ink illustrations, and the occasional jacket. When the time was right, we asked him to make some colour plates for a new edition of "The Arabian Nights". The reviewers reacted strongly: some with praise, one with violent hostility. That decided it! We knew then that he was "the one". We invited him to make his first picture book, an ABC.

Watching him busily sketching tentative ideas for the film costumes, and listening to his eager, enthusiastic talk of the opportunities for artistic expression the new work is opening to him, I am reminded again of the day we discussed the ABC. Over another café table in the City of London, with the street outside rapidly emptying of home-going office workers, we talked about art and children, and the way our picture books were going to open up a world of visual experience children would carry with them through their lives. And all the time the busy left hand was sketching away. The Wildsmith picture books have gone from strength to strength and thousands of children have had their eyes and minds opened by them.

But Brian's talk now, as so often in the past, has turned to his family. He is concerned about leaving them at home in France while he is



*A portrait taken a few years ago of Brian Wildsmith and his four children.*

away in Russia working on the film. He goes on to talk with affection of the escapades of his lively brood. I am reminded of what he has told me about his own upbringing in a small mining town in the north of England. Painting was his father's hobby, and often on returning from the pit he would settle down with his paintbox and brushes for an evening of pure enjoyment. No wonder his three sons early revealed talents that took them away from the mining town, and that one should actually win a scholarship to the famous Slade School of Art.

Perhaps it is not surprising either that coming from a mining community where relationships are strong and sound, Brian should, as well as his genius for art, have a gift for getting along with people. His travels have taken him over the world. Everywhere, his quick sympathy, and love and respect for people as individuals, earn him countless friends. When he appeared on a TV programme in Britain the BBC had to send the drawings and letters children sent him afterwards to him in vanloads. When he left Tokyo several hundred people came to the airport to see him off—at first light in the morning!

All this success ought to have changed him, surely. But no. He is suddenly pensive, looking straight at me. "I almost wish it hadn't happened," he says, referring to the film. "It's a wonderful opportunity—but a great responsibility. Sometimes I think I'm really just a chap who likes to live quietly at home." Then, with a sudden, enthusiastic smile: "I'll be able to work on my book in Russia. And I've got an idea for the new one. . . . What do you think of . . ."

And here we are away again, and the pile of scribbles mounts, and the café fades once again into a studio, and somewhere in the background lie the canvasses not yet painted, not forgotten, just waiting their turn. Until Brian rises in a hurry. He has remembered he promised to buy a present for Rebecca—Rebecca is the artistic daughter, who has just won a prize for painting in France, and forgot to tell the family!

*Mabel E. George has been Children's Book Editor of Oxford University Press, London, since 1956. She was previously Production Manager of the OUP Children's Book Department. In 1970, she was awarded the M.B.E. (Member of the British Empire) by the Queen, the first children's book editor to be so honored. She lives in London and in Kent, England.*

*Virtually all of Brian Wildsmith's books are published in the U.S. by Franklin Watts, Inc.*

# PUBLISHING

## Hard Cover Binding by Robert Verrone

Everything you are about to read may be history soon. Book manufacturing materials are becoming scarce and the prices of hard cover bindings are skyrocketing at a rate which will force all of us to change our expectations regarding the nature of bindings for children's books. We have traditionally demanded extra strength and long life from the bindings of children's books. Such demands may be no longer economically feasible if book prices are to be kept within rational bounds. The cost of binding one copy of an average children's book now equals almost 50% of all the production steps preceding the binding operation. These preceding steps are those which make up the production of one printed sheet. The combined costs of this printed sheet take into consideration composition, film preparation, paper, presswork, jacket, etc.

Although books spend a long time in the editorial and printing stages, they spend a short time being bound. A novel usually takes 4-6 months from the time the author turns in a final manuscript to the time that it is printed. From the time that the art for a picture book is finished to the time of the completion of the printing, it takes 6-12 months, sometimes as long as 2 years. By comparison, the binding process takes 3-5 weeks.<sup>1</sup>

The printed sheets arrive at the bindery looking somewhat like the diagram below.

SIDE "A"				SIDE "B"			
area sometimes used for promotional pieces		Jacket		Jacket blank side			
1	16	17	4	5	11	12	7
page 8	9	12	5	page 6	11	10	7
17	32	29	20	19	30	31	18
24	25	28	21	22	27	26	23

Diagram I

Diagram I shows a sheet 35½" x 57" on which a 32 page picture book is to be printed. The book will be 8½" x 11" and is to be bound in two *signatures* of 16 pages each. The top half of the sheet in the diagram will be the first signature (pages 1-16) and the bottom half will be the second signature (pages 17-32).

It is important to note here that the publisher makes all his decisions about how a book will be bound and selects his binder before the book is printed. It is the responsibility of the binder to supply a diagram of the layout of the book sheet such as the one shown above (or "imposition" of the sheet). The *imposition* will conform to the requirements of that binder's particular machinery for folding the sheet.

<sup>1</sup>All figures are based upon past experience. All current problems that publishers encounter with obtaining materials either for printing or binding are making schedules capricious at best.

The first step in the binding process is *folding* the sheet into signatures. At the risk of oversimplifying the explanation of the process, sheets are fed through a series of rollers to be folded.

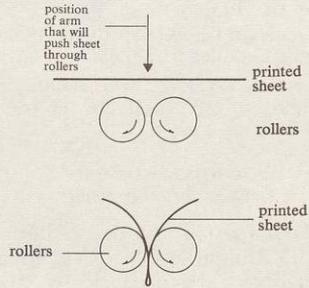


Diagram II

The sheet is fed through the first-fold rollers, conveyed to and passed through the second-fold rollers, and so forth until the signature of the desired number of pages is formed.

At this stage endpapers are most often pasted to the first and last signatures of a book through a process called *tipping*. In the tipping process, the hinges of many children's books are reinforced: a strip of fabric is glued to the back of the fold in the endpapers. Some publishers expose this fabric so that the reinforcement can be seen. (With regard to this exposure of the reinforcement, I maintain that the endpapers should not be slit to make this visibility possible. The endpapers should be left in one piece to maintain the desired strength of the binding and the reinforcement not be seen.)

Next, signatures of the book are *gathered* in preparation for sewing. It is hoped the gathering process will assemble them in proper sequence. Diagram IIIa shows signatures piled up in their hoppers. Diagram IIIb shows how one copy of a signature is pulled from the bottom of the pile and placed upon the conveyor. Diagram IIIc shows the various signatures being assembled.

Diagram IIIa

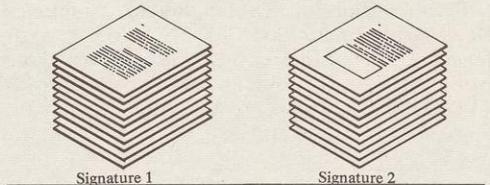


Diagram IIIb

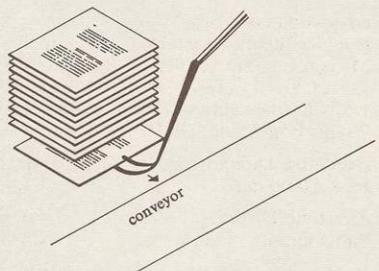
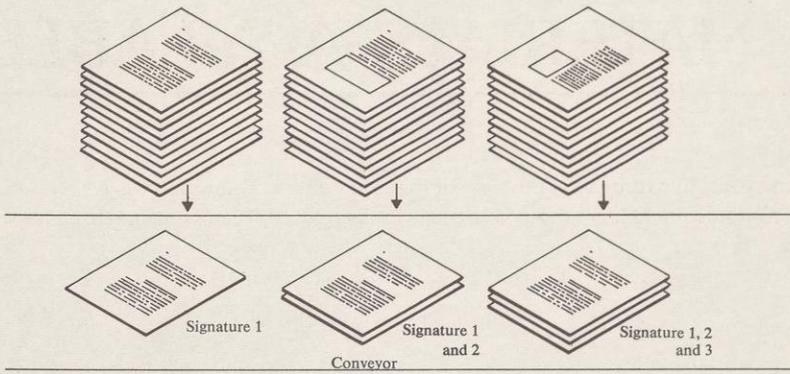


Diagram IIIc



After the signatures are gathered together they are sewn. There are several ways in which books can be sewn, but I shall limit my discussion to two principal techniques used on children's books: *smyth sewing* and *side sewing*.

*Smyth sewing* is a form of center-fold sewing, in which the signatures of the book are sewed automatically through their center folds and to each other simultaneously. Smyth sewing produces a sturdy book that opens flat. During the smyth sewing operation, paste is also applied between the first two and the last two signatures of the book as part of the reinforcing process. A 32 page smyth-sewn picture book will generally have one spread (pages 16-17) which will not open flat because of the strip of pasting holding the two signatures together.

When the *side sewing* method is chosen for a book, the signatures are stitched together approximately  $\frac{3}{8}$ " from their binding edges. This type of sewing produces a slightly stronger book, but one that will not open flat.

After sewing, the book is *smashed!* Sewing, particularly with books of many signatures, increases the thickness of the back of the book. Smashing is a process of pressing the book so that its thickness will be uniform.

In many binderies the books are moved in one operation from the smashing machine directly into the *back-gluing* machine where a coat of glue is applied to the spines of the books. When the glue has dried, the books are *trimmed* to their final size. There are at least six different types of trimming machines, but the principles are the same: a knife or knives cut and make even the top, bottom and front edges of the book.

Before the trimmed book is combined with its cover, or *cased-in*, several non-essential steps can take place to decorate the book. The top edge of the book could be stained or the edges could be gilded.

The essential process at this point is determining the shape of the spine. Picture books are left with flat spines, but longer books of several signatures are *rounded* to allow the book to open and close properly. The book passes between two rollers which exert pressure in a manner that forces the inner signatures into a rounded shape. (See diagram IV below)

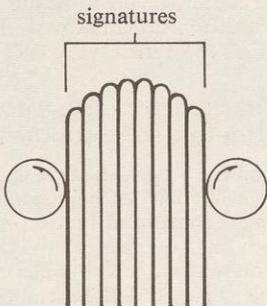


Diagram IV

The final step in preparing the pages of a book is *backing* or *backlining*. A strip of gauze (*crash*) and a strip of paper are glued to the spine of the book, leaving an overlay of at least  $\frac{1}{2}$ " along both edges of the spine. This overhanging material will later be pasted between the front and back boards of the case and the endpapers in order to anchor the book firmly to its case.

During the course of the preceding steps, the binder is also preparing the cases for the book. Two large pieces of board are glued to the material the publisher has chosen (cloth, paper, pyroxylin impregnated cloth, etc.) in order to form the front and back panels of the case. Books with flat spines, such as picture books also have a narrow strip of board pasted to the spine area of the case. Books with rounded backs have a piece of heavy paper pasted to the spine area of the case. (See Diagram V below)

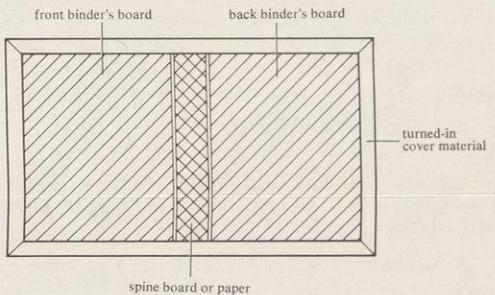


Diagram V

Most cases have a design or at least the title, author and publisher appearing on them. If these elements are *printed* on the case (e.g. a reproduction of the jacket art), the material for the case is printed *before* the cases are made. If the cases have the designs *stamped* on the case (e.g. metallic foil stamping), the stamping is done after the cases are made with the boards pasted in place on the fabric of the case.

The final step, *casing-in*, is relatively simple. The two elements to be combined are shown in Diagram VI (below).

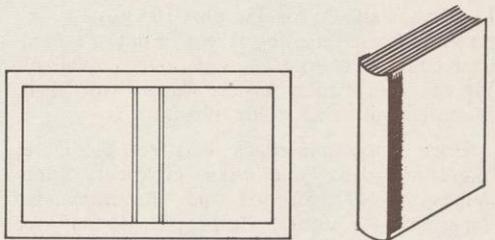


Diagram VI

Glue is applied to the endpapers of the book. The book is inserted into the cover. The covered book is subjected to pressure until the glue has dried. Finally the books are inspected, wrapped in paper jackets by hand and shipped to the publisher's warehouse.

Robert Verrone is the President of Bradbury Press, Inc., a publishing house that produces children's books exclusively. He served as CBC President in 1969.

The drawings illustrating this piece are by Carl Crosbie.

## Fifty Years of THE HORN BOOK

The first issue of The Horn Book was published in October, 1924. Edited by Bertha Mahony Miller (then Bertha E. Mahony), Director of Boston's Bookshop for Boys and Girls, the magazine was a natural extension of the Bookshop's established book listing activities emanating from the staff's keen appreciation of books for children. As Mrs. Miller explained in that first issue, The Horn Book was initiated "to blow the horn for fine books for boys and girls—their authors, their illustrators and their publishers."

In the ensuing fifty years, Mrs. Miller and the magazine's three succeeding editors have held fast to this concept of The Horn Book as a medium for the careful and caring evaluation of literature for children. This on-going concern for young people and for the quality of the literature published for them is clearly reflected in the following brief excerpts from editorials and articles by the magazine's editors:

Editorial/November, 1933

Bertha Mahony Miller, Editor, 1924-51

When a great Foundation contributes money and a group of busy librarians and teachers devote time to the making of such a book as "The Right Book for the Right Child," there should be those in lay circles who would express themselves with caustic humor upon this earnest testing of the reading ability of children, and the analyzing of books. It is possible, we are told, to send any book to the Research Department of a far-famed school system and have it analyzed "at cost."



Who can say what is the right book for the right child? That, thank God, is the child's own adventure. And part of the adventure lies in incomplete knowledge of words—and life. Always the road leads away, always the horizon widens. That is the wonder and joy of books.

The existence of a considerable, appreciative, informed critical interest in children's books enriches the reader and enriches the field by stimulating the artist to greater heights. THE HORN BOOK exists to help in the process of knowing children's books.

Editorial/August, 1955

Jennie D. Lindquist, Editor, 1951-58

We cannot afford to be satisfied with run-of-the-mill books or those that are imitations of someone else's creative work; or to let personal preference influence us. It is not always easy—particularly in picture books—to recognize at once the creative spark. Yet, to do so is the gravest responsibility of all of us who evaluate and recommend books for children.



Mediocre books come and go and many of them may, temporarily, serve a useful purpose; but it is the "special books" that are the heart of our literature for children. We must recognize those books, introduce them, keep them alive if our children's library collections are to continue to meet the high standards that have been set for them.

Editorial/February, 1966

Ruth Hill Viguers, Editor, 1958-67

My purpose is to defend the rights of all children—of all races and all places in society. Children whose privileges have been few should especially have the best. Literature (there are so many good books—imaginative, exciting, funny—that belong in this category that there is no need for normal children to read outside of it) is not put together like a casserole and seasoned with a pinch of this and a dash of that. And children, whatever the color of their skins, see themselves in a story and enter it wholly if it is good enough to demand their perception. The great problem is that most adults do not know—or remember—the good children's books and so do not make them available to children. . . .

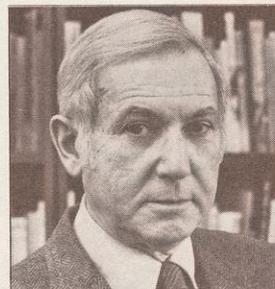


In another generation . . . we hope that writers, of whatever background, will be writing naturally about people, not self-consciously about races; and the natural readers will take to their hearts the stories that lift them out of their commonplace worlds.

"Out on a Limb with the Critics" June 1970

Paul Heins, Editor, 1967-74

As I have suggested before, the reviewing and criticism of children's literature is more complex and more fraught with misconceptions than any other kind of reviewing and criticism. If children's literature—at its best—is worthy of consideration with the rest of literature, if the understanding and appreciation of children's literature is to lead to the development of relevant and reliable criticism, one must never forget the term *children's* remains a specifying term and, willy-nilly, must be respected.



Most children become aware of words at an early age and advance naturally to the more complicated pleasure of listening to stories. If conditions are favorable, children will discover that the world of books can still further augment their verbal pleasures. The prime function, then, of the reviewer and even of the critic of children's books is to signalize those books which appealing at present to children will seem even better when they are reread by those same children in their adulthood.

# SPORTS IN LITERATURE: Kids Reading More and Liking It, Too

by Jack Busher and Marty Poplar

Assigned to teach literature in a time often described as "the electric age," a teacher might often look at the competition—television, radio, films, rock music—and wonder what chance he has to make an impact. The English Department at Padua Franciscan High School (Parma, Ohio) asked this question of itself five years ago and decided the problem was not irresolvable. The way to touch the adolescent with literature was to offer him works that, first and foremost, were enjoyable and interesting to him. Keeping this in mind, we revised our curriculum, establishing several one-semester elective English courses built around contemporary paperback books to replace the standard anthology-based year long, survey courses. The original set of six courses were: Modern Fiction, Short Fiction and Poetry, Mass Media, Pre-College Composition, Drama Workshop, and World Literature. In the ensuing years, some ten other courses were added to the program, and a late edition, Sports in Literature, has proven to be among the more popular choices. In its first year, of 450 students eligible to choose the course, 175 elected Sports in Literature. For the following year, even more registered. We feel its popularity is based on the fact that the course begins where many of the students are—in this case, involved in the world of sports, as participants, as spectators, and sometimes, even as dissenters.

The course itself involves reading of sports books, writing a weekly school sports page, engaging speakers, going on field trips, doing library research, and viewing films. Almost every traditionally taught concept and skill finds a vehicle. A prime objective of Sports in Literature is to get the students reading sports literature, and to be able to identify what of it is good literature. They should recognize that Jim Bouton, Dave Meggsey, Connie Hawkins, Jerry Kramer, and other writers offer interesting insights into the world of sports. Further, the student should be aware that sports is not always the sacred structure created for us by sportscasters. This awareness is achieved by a wide variety of required books, and to supplement them, an extensive paperback library is available at the school. The students read about athletes and non-athletes: men and women who write interesting fiction and non-fiction, humor and satire dealing with the world of sports. Wear and tear of these books and exciting in-class discussions indicate that the reading of required and supplementary books is of real value to the students.

Another prime objective of the course is to get the student to recognize literary techniques within the various forms of sports literature. In addition to the books and novels read, the weekly publications of *Sports Illustrated* and *The Sporting News*, the daily newspapers, editorials, television and radio interviews, features, and letters to the editor are employed to make the student aware of the various forms of non-book print available. For instance, at the time the course was first offered, the 1972 Olympic tragedy was taking place. The students were exposed to reportage on television, the radio, films, newspapers, and national magazines. The opinions expressed by the students created controversy in class, as well as set the tone for lively discussions during the rest of the semester.

At the writing of this article, Jack Busher and Marty Poplar were both teaching in the English Department of Padua Franciscan High School (Parma, Ohio). Mr. Busher Presently teaches at Cheyenne Mountain Junior High School (Colorado Springs, Colorado) and Mr. Poplar teaches at St. Thomas Aquinas High School (Ft. Lauderdale, Florida).

A new section of THE CALENDAR, "Up to Date with Books", suggests for September a number of new Sports books teachers and librarians might use creatively.



In order to analyze the role of the athlete in American life and the role of sports in society the students read INSTANT REPLAY (NAL) by Jerry Kramer and COACH: A SEASON WITH LOMBARDI (Popular Library) by Tom Dowling, which offers a picture of the dynamic Vince Lombardi and his influence on the world of athletics, from professional levels down through the biddy leagues. To counterpoint this, they then read David Wolf's FOUL: THE CONNIE HAWKINS STORY or Dave Meggsey's OUT OF THEIR LEAGUE (both Paperback Library), both of which highlight the exploitation of athletes at the high school, college and professional levels. Then, for a change of mood, Hemingway's THE OLD MAN AND THE SEA gave the student an example of the finest of athletes, a man possessing the perseverance and courage to go on against insurmountable odds, even to overcome seeming defeat.

To ensure that the students will become discriminating listeners and viewers, local sportswriters are brought in to discuss their coverage of the sports beat, giving the students insight into the various factors that influence the coloring of news-writing. Sportscasters tell about doing a play by play, a pre-game interview, or a five minute sports wrap-up. Occasionally, the national magazines will carry stories about sportscasters such as Howard Cosell. Reading and discussing such articles all lead to better understanding of the making of news and celebrities.

Although football, basketball, and baseball tend to gain much of the attention in our spectator world, other sports are not forgotten within the framework of the course. An early unit deals with the variety of sport. Students are asked to work in pairs, and to think of as many sports as they can. Often, lists of 100 to 130 different sports are mentioned on a single list. The students are then assigned a lesser known sport, and asked to research its rules, history, and significant events and characters. Books such as THE GUINNESS BOOK OF WORLD RECORDS and THE GUINNESS BOOK OF OLYMPIC RECORDS (both Sterling), are used to complete this type of assignment.

Other interesting and informative units in the course deal with the following topics: the black athlete, the legal system, the Olympics, the business of sport, the philosophy and psychology of coaching, drugs and the athlete, gambling, and the athletic revolution. As the course progresses and in whatever direction, the problem of student motivation seldom arises. It seems that when the content and the materials studied are of the students' own world, then the course carries itself. And athletics certainly play an important role in the life of most adolescents.

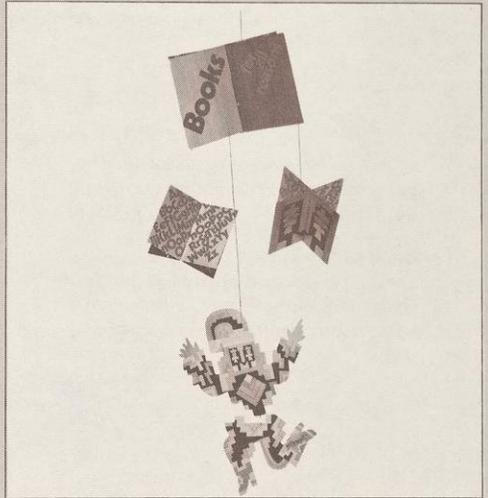
# CBC NOTES

This new column will feature information on Children's Book Council (CBC) materials and activities.

*Children's Book Week* By now most readers know that Book Week 1974 (or '74BW as we call it at CBC) is November 11th through 17th. BOOKS FOR ALL REASONS, the 1974 theme, lends itself to innumerable activities that can be planned around books. ("Up to Date with Books" might help spark some ideas.) James Marshall has created a silly poster full of animals getting some instant how-to savvy via books—other '74BW visuals include streamers by Kay Chora, Tana Hoban and Wallace Tripp, a mini-frieze by Joan Walsh Anglund and an 8-piece mobile designed by Gerald McDermott. And there is a marvelous poem by Nikki Giovanni printed on a bookmark illustrated with more funny drawing by James Marshall. A sure-fire fun-filled activity this Book Week is producing Beverly Cleary's *The Sausage on the End of the Nose*. The plight of the character "Fairy Tales" and his greasy sausage will provoke giggles from the audience—and probably the actors! If you do stage a BW extravaganza, please let us hear about your production. We'd love to have snapshots too (but please don't send us any photographs that have to be returned). By the way, if you haven't already got it, a single copy of the play is available for a stamped (10¢) self-addressed #10 envelope from The Children's Book Council (175 Fifth Ave., NYC 10010), Attn: BW Play. Brochures on all Book Week materials are being mailed to CALENDAR recipients as this issue goes to press. If you want a few more or don't receive yours, write CBC. We'll be glad to send you another pronto.

Talk about funny coincidences: as Calendar readers probably know, Children's Book Week—originated in 1919 in the U.S.—is now celebrated in numerous countries throughout the world. The variations in the way people observe the event from place to place are fascinating. One thing virtually every country does is select a Book Week slogan, however. We've just learned that the 1974 slogan in Australia varies from ours by one letter! Theirs is BOOKS FOR ALL SEASONS.

*Children's Book Showcase* Since 1972 we've been telling you about the exciting progress of various Showcases that have been held each year by organizations and communities throughout the country. There is still time in 1974 for you to organize a local Showcase—the first small step is a list of the 1974 Showcase titles and the information sheet "How to Organize a Local Showcase"—both are available free for a stamped (20¢) self-addressed #10 envelope. Direct your requests to CBC, Attn: 1974 Showcase Information.



1974 Book Week Mobile by Gerald McDermott

Plans are already under way for the 1975 Showcase. The 1975 Committee—Phyllis Fogelman (Dial), Chairwoman; designer Jane Byers Bierhorst; editor James Giblin (Seabury); artist Susan Jeffers—is already hard at work selecting judges, discussing programming, etc. The parent exhibit and opening program will be in Cleveland, Ohio, in March. A number of book, art and education-oriented Ohio agencies will be serving as co-sponsors with CBC. John Rowell of Case Western Reserve will coordinate the Ohio activity. Showcase posters will be ready early in 1975 and catalogs in the spring. Cleveland-area CALENDAR recipients can expect a flyer about the opening program and exhibit sometime in February.

*Some Other Materials* CBC produces a variety of informational materials—some for free and some at a small cost—including:

"A Brief History of National Children's Book Week" (pamphlet)

Newbery Bookmarks and Caldecott Bookmarks

"Choosing a Child's Book" (pamphlet)

"Writing Children's Books" (pamphlet)

"Illustrating Children's Books" (pamphlet)

"Curious George Learns the Dewey Decimal System" (bookmark)

*Looking at Picture Books 1973* (a catalogue raisonne)

*Children's Books: Awards & Prizes* (a reference book)

CBC Bookmark (a brief description of us)

You can have a descriptive list of these and the many other items available from CBC for a stamped (10¢) self-addressed #10 envelope (Attn: Publications).

Books for  
All Reasons...



Mini-Frieze by Joan Walsh Anglund

# UP TO DATE WITH BOOKS

Only books published since 1972 and submitted by CBC members are highlighted in this column. One theme has been chosen for each month—titles pertinent to the themes are listed after each month according to grade levels. This is not an evaluative listing and there are, of course, many other titles available for each theme. We urge you to develop programs and arrange displays around themes.

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

## ■ SEPTEMBER

**September marks the beginning of the football season, and with the World Series approaching, as well, it's a good time to feature all kinds of sports books. (See elsewhere in The Calendar for creative use of sports literature in the classroom.)**

**Lower Elementary:** MODERN FOOTBALL SUPERSTARS by Gutman (Dodd), BASEBALL PLAYERS DO AMAZING THINGS by Cebulash (Random), INDIAN SOFTBALL SUMMER by Bliss (Dodd), WILLIE MAYS by Sullivan (Putnam), JESSE OWENS by Kaufman (Crowell), ROBERTO CLEMENTE by Rudeen (Crowell), MODERN BASEBALL SUPERSTARS by Gutman (Dodd), ARTISTIC GYMNASTICS FOR BEGINNERS by Duckett (Walker), SLEEP OUT by Carrick (Seabury), MUHAMMAD ALI by Wilson (Putnam).

**Upper Elementary:** GREAT MOMENTS IN AMERICAN SPORTS by Bronfield (Random), FOOTBALL'S GREATEST COACH: VINCE LOMBARDI by Schoof (Doubleday), BE A WINNER IN FOOTBALL by Coombs (Morrow), O. J.: The Story Of Football's Fabulous O. J. Simpson by Libby (Putnam), HANG IN AT THE PLATE by Bachman (Walck), BASEBALL'S ART OF HITTING by Sullivan (Dodd), THANK YOU, JACKIE ROBINSON by Cohen (Lothrop), OLLIE'S TEAM AND THE MILLION DOLLAR MISTAKE by Philbrook (Hastings), TROUBLE AT SECOND by Gault (Dutton), FLAT ON MY FACE by First (Prentice), CHAMPIONS OF THE LITTLE LEAGUE by Liss (Messner), TERROR ON THE ICE by Neigoff (Whitman), BE A WINNER IN ICE HOCKEY by Coombs (Morrow), BETTER BICYCLING FOR BOYS AND GIRLS by Sullivan (Dodd), HIT THE BIKE TRAIL by Sankey (Whitman), THE FREEWHEELING OF JOSHUA COBB by Hodges (Farrar).

**Junior and Senior High School:** DEFENSIVE FOOTBALL by Buoniconti & Anderson (Atheneum), SIX DAYS TO SATURDAY: Joe Paterno And Penn State by Newcombe (Farrar), ABC WIDE WORLD OF SPORTS BOOK by Leitner (Golden), RARE AND RUGGED SPORTS by Orbaan (Putnam), BREAKING IN by Lorimer (Random), COMPETITIVE SWIMMING by Still (St. Martin), THE BASKETBALL SKILL BOOK by Monroe & Unsel (Atheneum), NEW BREED HEROES IN PRO BASEBALL by Gutman (Messner), MAG WHEELS AND RACING STRIPES by Abodaher (Messner), DISCUS by Ryan (Viking), SHOTPUT by Ryan (Viking).

## ■ OCTOBER

**OUR ENVIRONMENT is affected by many forces; reading non-fiction books on this subject helps in understanding how everyone of us can contribute to the well-being of the Earth.**

**Preschool:** WIND IS TO FEEL by Hatch (Coward), BEACH BIRD by Carrick (Dial), WOODCHUCK by McNulty (Harper).

**Lower Elementary:** THE EARTH BOOK by Jennings (Lippincott), AIR, THE INVISIBLE OCEAN by Kalina (Lothrop), WATER FOR TODAY AND TOMORROW by Lefkowitz (Parents), SAVE THE EARTH! An Ecology Handbook For Kids by Miles (Knopf), ABOUT GARBAGE AND STUFF by Shanks, (Viking),

THE COMPOST HEAP by Rockwell (Doubleday), WHERE DOES THE GARBAGE GO? by Showers (Crowell), FUEL FOR TODAY AND TOMORROW by Lefkowitz (Parents), BIOGRAPHY OF AN ANT by Hopf (Putnam), THERE REALLY WAS A DODO by Gordon & Gordon (Walck).

**Upper Elementary:** LET'S FIND OUT ABOUT POLLUTION by Symmes (Watts), THE WEATHER CHANGES MAN by Bova (Addison), TRACKS BETWEEN THE TIDES by Shepherd (Lothrop), A SEA OF TROUBLES by McCoy (Seabury), EASY EXPERIMENTS WITH WATER POLLUTION by Sootin (Four Winds), OUR DIRTY WATER by Elliott (Messner), THE NEW AIR BOOK by Berger (Crowell), PROJECTS ABOUT AIR by Simon (Watts), EARTH, THE GREAT RECYCLER by Russell (Nelson), ESTUARIES: Where Rivers Meet The Sea by Pringle (Macmillan), FOOD CHAINS AND ECOSYSTEMS: Ecology For Young Experimenters by Schwartz & Schwartz (Doubleday).

**Junior and Senior High School:** OUR WORLD TOMORROW: Keeping It Livable by Watson (Golden), THE POPULATION PUZZLE by Drummond (Addison), THE ENERGY TRAP by Halacy (Four Winds), WILDLIFE IN DANGER by Jenkins (St. Martin), CONSERVATION: The Challenge of Reclaiming Our Plundered Land by Harrison (Messner), OCEANOGRAPHY by Boyer (Hubbard), RECYCLING RESOURCES by Pringle (Macmillan), CAREERS IN ENVIRONMENTAL PROTECTION by Millard (Messner), THE SPHERES OF LIFE by Meeker (Scribner).

## ■ NOVEMBER

**NOVEMBER 11-17. NATIONAL CHILDREN'S BOOK WEEK**

**The Bicentennial is near and AMERICA'S PAST holds many interesting stories both fiction and non-fiction.**

**Lower Elementary:** UNCLE SAM'S 200TH BIRTHDAY PARADE by Shapiro (Golden), THE STAR-SPANGLED BANANA AND OTHER REVOLUTIONARY RIDDLES compiled by Keller & Baker (Prentice), GRAND PAPA AND ELLEN AROON by Monjo (Holt), LITTLE YELLOW FUR: Homesteading in 1913 by Hays (Coward), ICE CREAM NEXT SUMMER by Govern (Whitman), GO TELL AUNT RHODY by Quakenbush (Lippincott), STIFF EARS: Animal Folktales Of The North American Indian by Whitney (Walck), THE STAR SPANGLED BANNER by Key, ill. by Spier (Doubleday).

**Upper Elementary:** NELLY CUSTIS' DIARY by Bourne (Coward), HEROINES OF THE REVOLUTIONARY WAR by Anticaglia (Walker), GOING TO SCHOOL IN 1776 by Loeper (Atheneum), HUT SCHOOL by Burch (Viking), THE NEW WORLD HELD PROMISE: Why England Colonized North America by Grant (Messner), LEXINGTON AND CONCORD: 1775 What Really Happened by Polby (Hastings), ABOUT EARLY AMERICA (Golden), MARQUETTE AND JOLIET, VOYAGERS ON THE MISSISSIPPI by Syme (Morrow), INDIAN GALLERY: The Story Of George Catlin by Haverstock (Four Winds).

**Junior and Senior High School:** LIFE IN THE IRON MILLS by Davis (Feminist Press), THE FIRST AMERICAN REVOLUTION by Lomask (Farrar),

THE APPRENTICESHIP OF ABRAHAM LINCOLN by Coolidge (Scribner), THE AMERICAN STRUGGLE by Cook (Doubleday), THE INDUSTRIAL REVOLUTION by Grant (Watts), JOHN CHARLES FRÉMONT, LAST AMERICAN EXPLORER by Syme (Morrow), CONFEDERATE SPY STORIES by Bakeless (Lippincott), ROANOKE by Levitin (Atheneum), REBELLION AT CHRISTIANA by Bacon (Crown), HARD TRIALS ON MY WAY: Slavery and The Struggle Against It, 1800-1860 by Scott (Knopf), INDIANS OF THE SOUTHEAST: Then And Now by Burt & Ferguson (Abingdon), FAMOUS AMERICAN INDIANS OF THE PLAINS by Hirsch (Rand), PAINTBOX ON THE FRONTIER: The Life And Times of George Caleb Bingham by Constant (Crowell).

## ■ DECEMBER

**Tis the season when houses, apartments, school-rooms, libraries hum with the sound of MAKING THINGS FOR THE HOLIDAYS.**

**Lower Elementary:** HOW TO GROW A JELLY GLASS FARM by Mandry (Pantheon), CRAFTS FOR CHRISTMAS by Cutler & Bogle (Lothrop), FUNNY BAGS by Pflug (Lippincott), PEBBLES AND PODS: A Book Of Nature Crafts by Chernoff (Walker), THE COOKIE BOOK by Moore (Seabury), MANY HANDS COOKING: An International Cookbook For Girls and Boys by Cooper & Ratner (Crowell), LET'S BAKE BREAD by Johnson (Lothrop), I DID IT by Rockwell (Macmillan).

**Upper Elementary:** THE FOLD, PASTE, WHITTLE, PAINT AND HAMMER BOOK by Pierce (Golden), IF I HAD A HAMMER: Woodworking With Seven Basic Tools by Lasson (Dutton), CARTON CRAFT by Slade (Phillips), COUNTRY CRAFTS by Janitch (Viking), A BALL OF CLAY by Hawkinson (Whitman), CRAFTS AND TOYS FROM AROUND THE WORLD by Newsome (Messner), HOLIDAY PUPPETS by Ross (Lothrop), CHRISTMAS CRAFTS: Things To Make The 24 Days Before Christmas by Meyer (Harper), SPOUTS, LIDS AND CANS: Fun With Familiar Metal Objects by Gilbreath (Morrow), STRING PROJECTS by Fletcher (Doubleday), HOW TO MAKE YOUR OWN BOOKS by Weiss (Crowell), TIE DYEING AND BATIK by Deyrup (Doubleday), A BEGINNER'S BOOK OF PATCHWORK, APPLIQUE AND QUILTING by Bogen (Dodd), CROCHET FOR BEGINNERS by Rubenstone (Lippincott), THE WORKSHOP BOOK OF KNITTING by Von Wartburg (Atheneum), MAKE A MOBILE by Pountney (Phillips), THE INTERNATIONAL COOKIE JAR COOKBOOK by Borghese (Scribner).

**Junior and Senior High School:** TAKE A TIN CAN by Slade (Phillips), SAW, HAMMER AND PAINT: Woodworking And Finishing For Beginners by Meyer (Morrow), CANDLEMAKING DESIGN BOOK by Feder (Watts), PAPIER MACHE, DYEING AND LEATHERWORK (Watts), ROCK TUMBLING, FROM STONES TO GEMS TO JEWELRY by Meyer & Wexler (Morrow), POTTERY: Creating With Clay by Zorza (Doubleday), CONSTRUCTING THE MOUNTAIN DULCIMER by Kimball (Walck/McKay) CHINESE COOKING FOR BEGINNERS by Schryver (Dodd).

## ■ JANUARY

**The birth of a new year lends itself to the exploration of POETRY.**

**Lower Elementary:** ILLUSTRATED POEMS FOR CHILDREN anth., ill. by Orska (Hubbard), CITY SUN by Schick (Macmillan), UPSIDE DOWN AND INSIDE OUT: Poems For All Your Pockets by Kats (Watts), MY DADDY IS A COOL DUDE And Other Poems by Fufuka & Fufuka (Dial), RAUCOUS AUK by Hoberman (Viking), THE PACK RAT'S DAY AND OTHER POEMS by Prelutsky (Macmillan), LET'S MARRY SAID THE CHERRY by Bodecker (Atheneum), RHYMES ABOUT US by Chute (Dutton), ON OUR WAY: Poems Of Pride And Love ed. by Hopkins (Knopf), MITTENS FOR

KITTENS by Blegvad (Atheneum), UNCLE EDDIE'S MOUSTACHE by Brecht (Pantheon), WHERE THE SIDEWALK ENDS by Silverstein (Harper), FIGGIE HOBBIN by Causley (Walker), EVERETT ANDERSON'S YEAR by Clifton (Holt).

**Upper Elementary:** MY BLACK ME: A Beginning Book Of Black Poetry by Adoff (Dutton), SAM'S PLACE by Moore (Atheneum), A BOOK OF ANIMAL POEMS ed. by Cole (Viking), MIND YOUR OWN BUSINESS by Rosen (Phillips), SEEING THINGS: A Book Of Poems by Froman (Crowell), MANY WINTERS by Wood (Doubleday), SEASON SONGS by Hughes (Viking), SUNSET IN A SPIDER WEB: Sijo Poetry Of Ancient Korea by Baron (Holt), MY TANG'S TUNGLED AND OTHER RIDICULOUS SITUATIONS ed. by Brewton, Brewton & Blackburn (Crowell).

**Junior and Senior High School:** I REALLY WANT TO FEEL GOOD ABOUT MYSELF ed. by Hopkins & Rasch (Nelson), POEMS OF ROBERT LOUIS STEVENSON ed. by Plotz (Crowell), FOUR SEASONS, FIVE SENSES ed. by Parker (Scribner), POEMS OF LEWIS CARROLL ed. by Livingston (Crowell), SETTLING AMERICA: The Ethnic Expression of Fourteen Contemporary Poets ed. by Kherdian (Macmillan), NEW COASTS AND STRANGE HARBORS: Discovering Poems ed. by Hill & Perkins (Crowell), MODERN POETRY ed. by Townsend (Lippincott), WHO I AM by Lester (Dial), THE POETRY OF BLACK AMERICA: Anthology Of the 20th Century ed. by Adoff (Harper), PREFERENCES: 51 American Poets Choose From Their Own Work And From The Past by Howard (Viking).

## ■ FEBRUARY

**That old February standby—Valentine's Day—has new potential with changing role concepts and increasing interest in WOMEN'S RIGHTS on the part of both young women and young men.**

**Lower Elementary:** IDA MAKES A MOVIE by Choroa (Seabury), BISHA OF BURUNDI by Clifford (Crowell), WOMEN THEMSELVES by Johnston (Dodd), GIRLS CAN BE ANYTHING by Klein (Dutton), NICE LITTLE GIRLS by Levy (Delacorte), DELILAH by Harte (Harper), THE WOMAN OF THE WOOD: A Tale From Old Russia by Black (Holt).

**Upper Elementary:** DIARY OF A FRANTIC KID SISTER by Colman (Crown), GIRLS ARE EQUAL TOO by Carlson (Atheneum), THE REAL ME by Miles (Knopf), GETTING SMARTER by First (Prentice), BLACK WOMEN OF VALOR by Burt (Messner), ROD-AND-REEL TROUBLE by Katz (Whitman), SUSAN'S MAGIC by Agle (Seabury), AMELIA QUACKENBUSH by Gold (Seabury), AMERICAN INDIAN WOMEN by Gridley (Hawthorn), THE OSTRICH CHASE by Howard (Holt), SUSETTE LE FLESCHE: Voice Of The Omaha Indians by Crary (Hawthorn), FANNY KEMBLE'S AMERICA by Scott (Crowell).

**Junior and Senior High School:** WOMAN, WOMAN! FEMINISM IN AMERICA by Landau (Messner), SOJOURNER TRUTH, A SELF-MADE WOMAN by Ortiz (Lippincott), THE CRYSTAL NIGHTS by Murray (Seabury), HOW MANY MILES TO SUNDOWN by Beatty (Morrow), THE EQUAL RIGHTS AMENDMENT by Komisar (Watts), THE LADIES OF SENECA FALLS: The Birth of The Women's Rights Movement by Gurko (Macmillan), A WOMAN'S PLACE: An Anthology Of Short Stories ed. by Schulman (Macmillan), WITCHES, MIDWIVES AND NURSES: A History Of Women Healers by Ehrenreich & English (Feminist Press), DAUGHTER OF THE EARTH by Smedley (Feminist Press), KICK A STONE HOME by Smith (Crowell), MS. AFRICA: Profiles of Modern African Women by Crane (Lippincott), NILDA by Mohr (Harper), DR. ELIZABETH: A Biography Of The First Woman Doctor by Clapp (Lothrop), CONSTANCE DE MARKEVICZ by Van Voris (Feminist Press), NONTRADITIONAL CAREERS FOR WOMEN by Splaver (Messner).

# MATERIALS AVAILABLE

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

## Bibliographies, Lists, Pamphlets

The October issue of *The Horn Book* will be a special one commemorating the magazine's fiftieth anniversary. The issue will include numerous articles by, among others, Mary Orvig, John Rowe Townsend, Virginia Haviland, Ivan Southall, Susan Cooper and Margaret K. McElderry. Single copies of the issue, to be printed in full color, will be available to non-subscribers for \$2.50. Direct requests to The Horn Book, Inc., 585 Boylston St., Boston MA 02116.

A "Bibliography of Books of Special Interest to Girls and Women" is available free from G. P. Putnam's/Coward, McCann & Geoghegan (Adelaide Lin, School & Library Dept., 200 Madison Ave., NYC 10016). Send *ssae* with request.

Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022) is offering two different annotated bibliographies—"Role-Free Books for Children" and "Books in Which Children Face Death." Specify which list and include an *ssae* for each.

An annotated list of books, "Women in America," is available free from the Thomas Y. Crowell Co. (Books for Children & Young People, 666 Fifth Ave., NYC 10019). Include a self-addressed gummed mailing label.

A pamphlet of books (gr. 7 and up) on America's Past—"Telling it Like it Really Was"—is available from Alfred A. Knopf (Library Services Dept., 201 E. 50th St., NYC 10022). For 3 copies or less, include a 20¢ *ssae*; for 4 copies, a 70¢, 7x10 *ssae*; for 5 or more copies, a \$1.00, 7x10 *ssae*. Limited supply.

The 1974 edition of BIBLIOGRAPHY: BOOKS FOR CHILDREN published by the Association of Childhood Education International is available for \$2.75 for ACEI, 3615 Wisconsin Ave. N.W., Washington, DC 20016. Make checks payable to ACEI.

The Feminist Press (Box 334, Old Westbury, NY 11568) is offering the following pamphlets: "A Child's Right to Equal Reading" by Verne Moberg, available for 35¢ plus 10¢ postage and a self-addressed mailing label; "What is a Feminist Children's Book?" (a dialogue) available for an *ssae*; "Consciousness Razors" by Verne Moberg, available for 20¢ plus an *ssae*.

Horn Book paperback lists are available: "Recommended Paperbacks (October, 1968-August, 1971)" for 50¢ and "Recommended Paperbacks (October, 1971-April, 1973)" for 50¢. Also available, "Fanfare . . . 1973, Horn Book's List of Honor Books" for 10¢ with *ssae*. Send payment (no stamps) with order to The Horn Book, Inc., 585 Boylston St., Boston, MA 02116.

Three annotated bibliographies are available from Random House, Inc. (Library Services Dept., 201 E. 50th St., NYC 10022)—"Being Black and Proud" for single copies include an *ssae*; quantities over five, a 70¢, 9x12 *ssae*; "World Beyond the West": Books About Asia for K-12, for single copies include a 20¢, 7x10 *ssae*; quantities over five, a \$1.00, 9x12 *ssae*;

"Just Think!: An Early Concepts Bibliography, K-3," for single copies, include a 30¢ 7x10 *ssae*; quantities over five, a \$1.00 9x12 *ssae*.

Two Christmas booklists are available from The Horn Book, Inc. (585 Boylston St., Boston, MA 02116)—"And All the Dark Make Bright Like Day: Christmas Books 1960-1972" compiled by Sidney Long, and "Light the Candles!" a list of Christmas books published before 1960. The cost is \$1.50 plus 10¢ postage each.

A revised 1974 edition of the annotated list "The Black Experience in Children's Books" will be available in November, 1974 from the New York Public Library, Office of Branch Libraries, 8 E. 40th St., NYC 10016. The cost is \$1.50.

Many readers know that certain library systems throughout the country prepare annual lists of children's books for the information of library users in their own communities and that a few of these lists are made generally available. Some of those available are:

Cleveland Public Library: "Children's Books for Holiday Giving and Year 'Round Reading, 1974." Direct requests to: Mailing Distribution Center, Cleveland Public Library, 325 Superior Ave., Cleveland, OH 44144. Send a 6x9 *ssae* (20¢ first class, 16¢ third class) for a free copy. Additional copies 25¢ each. Available end of December.

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 an *ssae*; the list is free. Available mid-November.

New York Public Library: "Children's Books and Recordings, 1974." Address requests to: New York Public Library, Office of Branch Libraries, 8 E. 40th St., NYC 10016. Each copy is \$2.50. Available end of December.

Readers readying themselves for the Bicentennial will be interested to know of YANKEE DOODLE'S LITERARY SAMPLER OF PROSE, POETRY AND PICTURES selected and introduced by Virginia Haviland and Margaret N. Coughlan (Crowell). The recently published book is an anthology of children's literature published in America from Colonial times to 1900, reproduced in facsimile from the Library of Congress's well-known collection of rare old children's books. For further information, write the Thomas Y. Crowell Co., 666 Fifth Ave., NYC 10019.

## Author/Illustrator Biographical Sheets and Brochures

This section of THE CALENDAR is to let readers know of the availability of new author/illustrator biographical sheets and brochures. A list of the publishers and the subjects of the sheets/brochures follows. Note that unless otherwise stated, single copies of all brochures are free from the publishers for an *ssae*.

- 1) Abingdon Press (Louise Vick, Abingdon Warehouse, 201 8th Ave., S., Nashville, TN 37202): A biographical sheet on June Lewis Shore.
- 2) Delacorte Press (Marcie Lebenbaum, School

& Library Services, 1 Dag Hammarskjold Plaza, NYC 10017): A biographical sheet on Norma and Harry Mazer.

3) Farrar, Straus & Giroux (Library Services Dept., 19 Union Sq. W., NYC 10003): A biographical brochure on Natalie Babbitt and a biographical sheet on Bruce Clements. Include 20¢ 7½x10½ *ssae* for both items.

4) Four Winds Press (William Backer, Library Promotion Dept., 50 W. 44th St., NYC 10036): Biographical brochures on Duncan Emrich, H. M. Hoover, Marilyn Harris, Don Schellie, Ruth Karen, Yuri Suhl. Include a 6x9 *ssae*, 30¢, for all items.

5) Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022): A biographical brochure on Peggy Parish. Include *ssae*.

6) J. B. Lippincott Co. (Library Services, E. Washington Sq., Philadelphia, PA 19105): Biographical sheets on Isabelle Holland, Vicki Cobb, Robert Quackenbush, Alfred Slote, Alvin Schwartz, Katie Lecher Lyle. Include a self-addressed mailing label and 20¢ in stamps for all items.

### Bookmarks And Other Materials

Farrar, Straus & Giroux, Inc. (Library Services Dept., 19 Union Sq. W., NYC 10003) are offering free bookmarks on books by Sabra Holbrook, Leonard Wibberly, James Forman, Isaac Bashevis Singer, Lore Segal and Maurice Sendak, Basil Heatter. Include an *ssae* for one order that includes one each of preceding bookmarks.

Four full-color illustrations are available from Thomas Y. Crowell Co. (666 Fifth Ave., NYC 10019) on RAINBOW RIDER by Jane Yolen, ill. by Michael Forman, BIRTHDAY GOAT by Nancy Dingman Watson, ill. by Wendy Watson, RAY CHARLES by Sharon Bell Mathis, ill. by George Ford, and PAINTBOX ON THE FRONTIER: The Life And Times Of George Caleb Bingham by Alberta Wilson Constant (limited supply). Include a self-addressed gummed mailing label and specify which illustration.

Clarion Books for Young People (Juvenile Promotion, The Seabury Press, 815 Second Ave., NYC 10017) is offering bookmarks on THE LITTLE RED HEN by Paul Galdone, LOST IN THE STORM by Carol Carrick, and JACK-O'-LANTERN by Edna Barth. Specify which bookmark; include a 7x10, 20¢-*ssae* for 20 bookmarks, 30¢ *ssae* for 50, 60¢ *ssae* for 100 and 80¢ *ssae* for 150.

Charles Scribner's Sons (Children's Book Dept., 597 Fifth Ave., NYC 10017) is offering a 17"x22" full-color poster from THE HALLOWEEN PARTY by Lonzo Anderson, ill. by Adrienne Adams. Specify quantity, enclose \$1.00 for each poster and a self-addressed mailing label.

Prentice-Hall Inc. (Susan Berger, Children's Book Dept., Englewood Cliffs, NJ 07632), is offering a 3-color poster (12"x17") from Edna Miller's MOUSKIN books; and two 2-color spreads (14"x19") from WHAT TO DO WHEN THERE'S NO

ONE BUT YOU by Harriet Margolis Gore, ill. by David Lindroth. Include a self-addressed mailing label.

Illustrated bookmarks featuring Laura Ingalls Wilder's LITTLE HOUSE books are available free from Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022). For quantities of 50, send a 16¢ *ssae*, marked third class mail.

Crown Publishers (Mary Holdsworth, Children's Book Dept., 419 Park Ave., S., NYC 10016) is offering bookmarks on DINOSAUR'S HOUSEWARMING PARTY by Norma Klein, ill. by James Marshall. Include a 16¢ *ssae* for 50 bookmarks; a 24¢ *ssae* for 100 bookmarks.

Doubleday & Co., Inc. (Debra Judell, Juvenile Promotion, 245 Park Ave., NYC 10017) has bookmarks on Marilyn Sachs. For each 25 bookmarks enclose a 16¢ *ssae*.

Windmill Books (Library & Education Dept., 201 Park Ave. S., NYC 10003) has a full-color 17"x23" sheet of Jose Aruego's favorite animals. The sheet is available to teachers and librarians for a 9x12 *ssae* (30¢ first class, 16¢ third class).

A full-color mini-poster on OUR ANIMALS AT MAPLE HILL FARM by Alice & Martin Provensen is available from Random House, Inc. (Library Services Dept., 201 E. 50th St., NYC 10022). Include a 30¢ 9x12 *ssae* for single copies. Quantities over five require a \$1.20 9x12 *ssae*.

Bookmarks on THE MYSTERY OF THE MISSING RED MITTEN and other books by Steven Kellogg are available free (limited supply) from The Dial Press (Marcie Lebenbaum, School & Library Services, 1 Dag Hammarskjold Plaza, NYC 10017). Include an *ssae*.

Association for Childhood Education International has colored bookmarks on (1) children and TV, (2) creativity, (3) self-discovery and individuality and (4) cultural diversity. Set of 100 (25 of each different bookmark) is \$2.50. (Orders over \$5.00 may be billed.) Direct orders to: ACEI Branch Services, 3615 Wisconsin Ave., N.W., Washington, DC 20016.

Frog and Toad Fan Club cards by Arnold Lobel are available free in quantities of 50 from Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022). Include a 16¢ *ssae* marked third class mail.

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