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CBC FEATURES

Vol. 41, No. 2

September, 1987-April, 1988



Poster for Book Week 1987
(See Book Week panel within)

Marc Simont

CBC Features (formerly *The Calendar*) is available from The Children's Book Council, Inc., 67 Irving Place, New York, NY 10003. Telephone: 212/254-2666.

The Council is the official sponsor of and headquarters for National Children's Book Week. It maintains an examination collection of new children's books open weekdays to the public. The library is closed several days in the months of September-December; call before visiting. The Council is closed December 24, 1987-January 3, 1988.

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BOOKS REMEMBERED

Laurence Yep

I have to confess that I did not read *Alice in Wonderland* and the other classics of children's literature until I was an adult.

Despite that lapse, my imagination was well-fed. As far back as I can remember, my parents always read to me—true, they were mostly comic books; but even in my earliest years I thought reading was a great pleasure. In fact, one of their major punishments was not to read to me.

Nor were comic books a total waste of time. My first real “vocabulary word” was “obnoxious”—a word I learned in *Little Lulu*. I remember actually checking it in the dictionary. And I still retain a fondness for Pogo comics where long stories were told with a wild verbal humor. And when I was ready, books were there.

But then they had to be a certain type of book. I grew up in a largely black neighborhood in San Francisco and got on the bus to go to a Catholic school in Chinatown where my brother and some of my cousins had gone. But we did not speak Chinese at home. As a result, sometimes I felt like an outsider in Chinatown. And in my own neighborhood, I was one of the few non-blacks.

As a result, the librarian could never get me interested in Homer Price and his doughnut machines. Books about children who lived in suburban houses where every child had a bike and left their front doors unlocked seemed unrealistic and even crazy.

But the Oz books opened an entirely new world for me—the Chinese caricatures in *The Scarecrow of Oz* notwithstanding. I had finally found stories that were true to my own emotional reality. In those wonderful books, children were taken out of our world and brought to Oz where they had to learn new customs and adapt to new people. So—more than *Homer Price*—the Oz books talked about adapting, and that was something that I did every day I got on and off that bus.

Of course, I soon exhausted the Oz books, but I was now hooked. I went on to other fantasy series though *Freddy the Pig* stands out the most in my memory. I still retain a deep fondness for the slightly pompous but good-hearted writer of doggerel. (For years afterwards I could not eat tongue because it reminded me of Mrs. Wiggins.)

I soon extended my reading from fantasy to science fiction which has many of the same survival strategies. Despite the poor literary quality of the *Tom Corbett*, *Space Cadet* books, they will always retain a special hold on my imagination.

I suffered from asthma as a child and there were numerous nights when each breath was a struggle. Reading helped me forget myself and my condition. Often, as I sat propped up on pillows, I would drift off into a kind of half-sleep where I was one of the characters in the story.

However, one Chinatown friend thought I was weak-minded for liking science fiction. Two decades later, that same friend confessed to me that his own son liked my science fiction and fantasy books—a confession which left me both elated and embarrassed at the same time.

Despite that peer pressure, I would walk along the young adult shelves and, like my friend Elizabeth Lynn, take out any one with a rocket logo on the spine. Two special favorites were Robert Heinlein's fast-talking, funny narrators and the sad, mysterious, decaying worlds of Andre Norton.



K. Yep

However, this once raised unforeseen complications when it came time to check out Andre Norton's *Galactic Derelict*. The librarian at the desk was the “Answer Man” on a radio station. Listeners would send in questions and he would provide answers on the radio. When I presented the book to him, he began to quiz me about the title. I knew what the words meant, but I was tongue-tied in front of this mini-celebrity. It wasn't until a long line had been built up behind me that he would finally stamp my card and let me go. (And I had my mother return the book.)

But soon the library wasn't the only place I went to read. I also went to a small bookstore south of Chinatown that was owned by a retired sailor. Prospective customers had to climb over his smelly old dog, Windy, who liked to lie in the sunny doorway.

It was there that I bought what felt like a real book, *The Museum of Antiquities*, which had imitation leather binding and gilt letters. It had been bound upside down and the cover was torn off from the pages; but it had dozens of engraved plates, including pictures of Schliemann's discoveries at Troy. I was still impressed enough to pay fifty cents for it.

I discovered that there was a world of the past as well as a world of the future. There were quite literally worlds within worlds. And I learned that instead of walking on Mars and speaking to Martians, I could step into Roman Britain and speak to Romans. I quickly ran through the Rosemary Sutcliffe's and even the wheezy boys' series written by Joseph Altsheler.

By then, Chinatown wasn't big enough for my tastes; and I wound up having to go to the main library to salve my curiosity. There were stacks and stacks of history books to be explored. (There were also flashers but avoiding them was part of the challenge of the library—like using the Dewey Decimal system.)

Though it started with something as simple as comic books, I had discovered the secret pleasure of reading—of projecting myself in my imagination through time as well as space. As a result, facts and statistics became more than dry, dusty relics. I soon discovered that they were like pieces of a hologram. Cut a hologram in half and both halves will still contain the whole. A bit of trivia about an obscure Chinese-American inventor could produce the building blocks for a world that had long since vanished.

Laurence Yep's most recent children's book is *Curse of the Squirrel* (Random) about a vegetarian hunting dog. He is currently working on a collection of Chinese-American folktales entitled *The Rainbow People* (Harper).

posters for peace

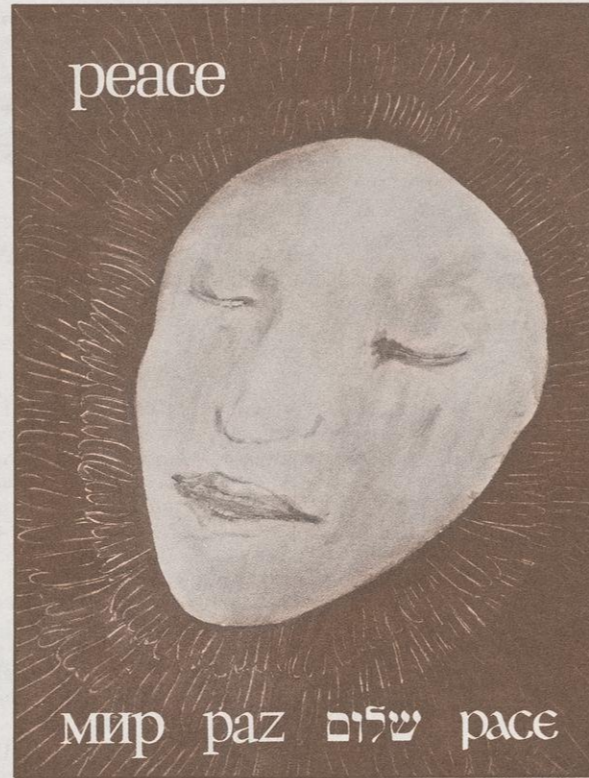
Motivated by the United Nations proclamation of the International Year of Peace, CBC invited four internationally-known artists to create PEACE posters to heighten awareness of the crucial issue of our time. Mitsumasa Anno (Japan), Leonard Baskin (U.S.), Felipe Davalos (Mexico, winner of the first Ezra Jack Keats Award), and Lisbeth Zwerger (Austria) are the distinguished artists who have contributed to this international quartet. Each poster highlights the word peace in the native language of the artist and includes the word peace in a variety of other languages. There is no more important message to impart to young people than that of the need for peace and understanding in our world.

The posters will be sold as a set and will be available in January 1988. For a full-color brochure on the PEACE posters that includes price and ordering information, send a #10 ssae with 22¢ postage to CBC, 67 Irving Place, NY, NY 10003, Attn: Spring brochure.

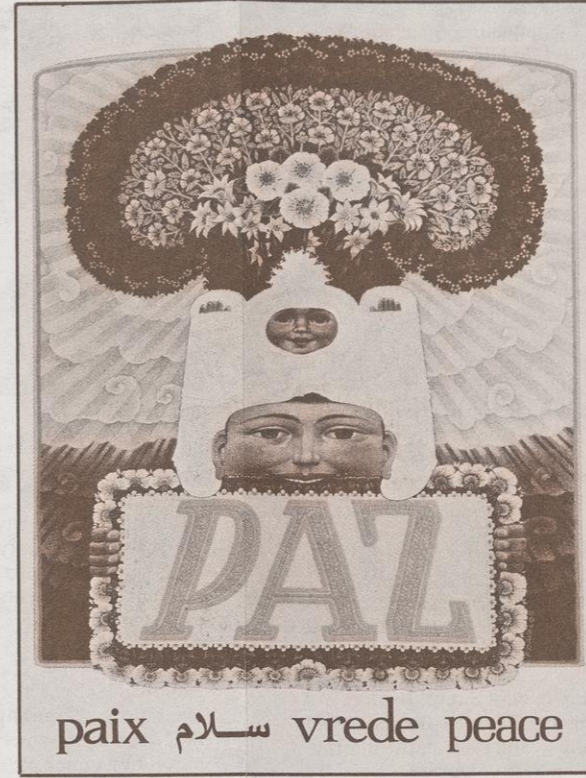
Poster proofs shown here.



Mitsumasa Anno



Leonard Baskin



Felipe Davalos



Lisbeth Zwerger

books for peace

This short list has been compiled and annotated for CBC by Betsy Hearne, Editor, *Bulletin of the Center for Children's Books*, University of Chicago, and author of books for both adults (*Choosing Books for Children: A Commonsense Guide*, Delacorte hardcover, Dell paperback, 1981) and children, most recently *Eli's Ghost* (McElderry, 1987). In inviting Ms. Hearne to select such a few number of books, we agreed that our list should include not only anti-war books, but titles that suggest—especially for very young readers—peaceful ways to resolve conflicts. In respect to this agreement, *CBC Features* readers will note—no surprise!—the significant role that humor plays in making us not only tolerate, but respect, each other.

The Council hopes that people who work where children and young adults tread—in a library, classroom or bookstore—will find our *Books for Peace* list a good starting point for developing their own display (or better yet, a program or series of programs) on the theme of the most important issue of our time.

Bibliographic information for each title is included. The date is a book's first U.S. publication. ISBNs for trade, library (L), and paperback (P) editions are noted. One out-of-print title is marked OP.

The Angel with a Mouth-Organ. Christobel Mattingley. Ill. by Astra Lacis. Holiday. 1986. ISBN 0-8234-0593-1. This condensed picturebook story reflects the warmth and strength of a refugee family who survives World War II, defying devastation mentally and physically.

Bang Bang You're Dead. Louise Fitzhugh and Sandra Scopetone. Ill. by Louise Fitzhugh. Harper. 1969. ISBN 0-01-021914-9. Depicted in striking pen-and-ink drawings, a game in which four friends take turns being the bad guy turns into a hostile encounter with four strangers, but everyone gets hurt and realizes it would be wiser to play as an octet.

Benjamin and Tulip. Rosemary Wells. Ill. by the author. Dial. 1973. ISBN 0-8037-1808-X. ISBN 0-8037-2057-2. (L). ISBN 0-8037-0545-X. (P). Tulip, humorously sketched with spare fine lines, is a self-declared enemy of her fellow-raccoon Benjamin, whom she terrorizes until discovering he's more fun to play with than trounce.

The Butter Battle Book. Dr. Seuss. Ill. by the author. Random. 1984. ISBN 0-394-86580-4. ISBN 0-394-96580-9. (L). A nuclear fable cartoon from U.S. children's all-time favorite rhymester shows the Yooks and Zooks escalating their weaponry until each waits poised to throw the ultimate "Big-Boy Boomeroo"—all this over the issue of whether bread should be eaten butter-side-up or butter-side-down.

How My Parents Learned to Eat. Ina Friedman. Ill. by Allen Say. Houghton. 1984. ISBN 0-395-35379-3. In an appealing story with ingenuous pictures, a small girl describes the courtship of her parents, one American and one Japanese, who respected each other's customs and overcame cultural barriers with love and understanding.

The Island of the Skog. Steven Kellogg. Ill. by the author. Dial. 1973. ISBN 0-8037-3842-0. ISBN 0-8037-3840-4. (L). ISBN 0-8037-4122-7. (P). Portrayed in playful, delicately colored illustrations, a company of mice fleeing feline persecution terrorize the tiny animal they discover on their island haven until they come to their senses and make peace.

Mine's the Best. Crosby Bonsall. Ill. by the author. Harper. 1973. ISBN 0-06-020578-4. (L). Paper ed., Harper Trophy. ISBN 0-06-444054-0. A funny, easy-to-read book features two boys who destroy their balloons before resolving an argument about whose is best.

Nobody Wants a Nuclear War. Judith Vigna. Ill. by the author. Whitman. 1986. ISBN 0-8075-5739-0. As simply and hopefully as possible, this addresses the picturebook audience through the first-person narrative of a little girl and her brother, who discuss their own fears, build a secret cave to hide in, and finally find reassurance in an honest discussion with their mother.

Old Henry. Joan Blos. Ill. by Stephen Gammell. Morrow. 1987. ISBN 0-688-06399-3. ISBN 0-688-06400-0. (L). An old man and his neighbors come to terms with their differences in a richly illustrated poem-portrait.

The Story of Ferdinand. Munro Leaf. Ill. by Robert Lawson. Viking. 1936. ISBN 0-670-67424-9. Paper ed., Puffin. ISBN 0-14-050234-3. The original flower child, Ferdinand the bull is mistaken for ferocious when he sits on a bee, but he defies his reputation and refuses to fight in the ring.

Two Monsters. David McKee. Ill. by the author. Bradbury. 1986. ISBN 0-02-765760-4. A blue monster and a red monster, fighting over whether night is leaving or day is arriving, knock down the mountain between them and discover they're seeing the same phenomenon.

Middle Grade Readers

The Children We Remember. Chana Byers Abells. Ill. with photos from the Archives of Yad Vashem, The Holocaust Martyrs' and Heroes' Remembrance Authority, Jerusalem, Israel. Greenwillow. 1986. ISBN 0-688-06371-3. ISBN 0-688-06372-1. (L). A moving photodocumentary of Jewish children's typical existence before and after the Nazis came to power shows peacetime pictures of everyday life in contrast to stark scenes of persecution.

Dawn of Fear. Susan Cooper. Ill. by Margery Gill. HBJ. 1970. ISBN 0-15-226201-4. The English children portrayed here seem impervious to fear, even after their school is closed because of World War II bombing raids, but fighting with a rival gang teaches them the personal cost of conflict.

The Fighting Ground. Avi. Lippincott. 1984. ISBN 0-397-32073-6. ISBN 0-397-32074-4. (L). Paper ed., Harper Trophy. ISBN 0-06-440185-5. When thirteen-year-old Jonathan finally gets his longed-for chance to fight against the hated British during the Revolutionary War, he finds the experience, detailed here minute by minute, more horrifying than glorious.

Fly Away Home. Christine Nöstlinger. Trans. from the German by Anthea Bell. Watts. 1975. ISBN 0-531-01096-1. OP. In a personal, involving narrative, eight-year-old Christel relates details of coping with first the German, then the Russian occupations of Vienna during World War II.

The Fragile Flag. Jane Langton. Harper. 1984. ISBN 0-06-023698-1. ISBN 0-06-023699-X. (L). Paper ed., Harper Trophy. (Forthcoming). With determined vision and the help of a magical flag, a young girl gathers 13,000 children in a march to Washington protesting the launching of a nuclear missile.

Gavriel and Jemal: Two Boys of Jerusalem. Brent Ashabanner. Photos by Paul Conklin. Dodd. 1984. ISBN 0-396-08455-9. By focusing on Arab and Jewish boys who have never met but whose lives are similar in many ways, an objective account illustrated with effective black-and-white photographs sheds light on the hostilities that trouble the Middle East.

Hiroshima No Pika. Toshi Maruki. Ill. by the author. Lothrop. 1982. ISBN 0-688-01297-3. Dramatic paintings re-enacting a child's horrifying experiences in Hiroshima the day the bomb dropped conclude with a picture of the lanterns released annually along the city's seven rivers in honor of the dead.

Journey Home. Yoshiko Uchida. Ill. by Charles Robinson. McElderry. 1978. ISBN 0-689-50126-9.

Paper ed., Aladdin. ISBN 0-689-70755-X. A sequel to *Journey to Topaz*, which described the internment of a Japanese American family in a Utah camp, this follows the Sakanes in their effort to re-establish their lives in a peace marred by the bitterness of loss.

The Pushcart War. Jean Merrill. Ill. by Ronni Solbert. Addison-Wesley. 1964. ISBN 0-201-09313-8. Paper ed., Dell. ISBN 0-440-47147-8. A light burlesque skewers the social and political forces involved in a fictional conflict between the truckers and pushcart owners of New York City.

Sadako and the Thousand Paper Cranes. Eleanor Coerr. Ill. by Ronald Himler. Putnam. 1977. ISBN 0-399-20520-9. Eleven-year-old Sadako, who contracted leukemia after the atomic bombing of Hiroshima, tries to make the thousand paper cranes that legend says will cure her, but her classmates must finish them after her death.

Older Readers

After the Dancing Days. Margaret Rostkowski. Harper. 1986. ISBN 0-06-02577-1. ISBN 0-06-025078-X. (L). Set in a small town outside Kansas City just after World War I, an insightful novel depicts the ambivalence Americans felt toward the returning wounded and delves into the complexities of heroism.

Ain't Gonna Study War No More: The Story of America's Peace Seekers. Milton Meltzer. Ill. with photos and prints. Harper. 1985. ISBN 0-06-024199-3. ISBN 0-06-024200-0. (L). A thought-provoking history of individuals, organizations, and religious groups that have opposed war and often suffered for their convictions.

Joi Bangla! The Children of Bangladesh. Jason Lauré with Ettagale Lauré. Photos by Jason Lauré/ UNICEF. Farrar. 1974. ISBN 0-374-33780-2. Hope resounds in interviews and photographs of children creating new lives in a nation wracked with poverty and political turmoil.

My Brother Sam Is Dead. James Lincoln Collier and Christopher Collier. Four Winds. 1974. ISBN 0-02-722980-7. Paper ed., Scholastic. ISBN 0-590-33694-0. The first-person story of a Connecticut family during the Revolutionary War is told by a young adolescent whose family tragedies convince him that the folly of war outweighs the principles involved.

No Hero for the Kaiser. Rudolf Frank. Trans. from the German by Patricia Crampton. Ill. by Klaus Steffens. Lothrop. 1986. ISBN 0-688-06093-5. Effective as both historical fiction and a historical document, this German anti-war novel, written by a World War I veteran and originally published in 1931, centers on a young Polish boy whose experiences disillusion him about the chauvinistic platitudes fostered by any government.

Nuclear War: From Hiroshima to Nuclear Winter. Laurence Pringle. Ill. with photos and drawings. Enslow. 1985. ISBN 0-89490-106-0. Beginning with a scientific look at early experiments with fission, Pringle has traced the military use of nuclear energy and built an iron-clad and disturbing case for the physical, social, economic, and ecological devastation that would follow a nuclear war.

The Peacemakers: Informing the World. Jane North. Dillon. (Forthcoming: 1988). ISBN 0-87518-354-9. A thoughtful presentation of various scientists, lawyers, teachers, and others who have equated world peace with human survival and have shaped their work with this vision of the future.

Wolf of Shadows. Whitley Strieber. Knopf/Sierra Club. 1985. ISBN 0-394-87224-X. ISBN 0-394-97224-4. (L). Paper ed., Fawcett. ISBN 0-449-21089-8. Grim but gripping, this describes the aftermath of a nuclear holocaust from the point of view of a wolf determined to lead his pack, which eventually includes a woman and her child, south of the unnatural winter.

Z for Zachariah. Robert C. O'Brien. Atheneum. 1975. ISBN 0-689-30442-0. A taut story in the form of a journal, this describes a young woman, believing herself to be the only survivor of a nuclear war, in sudden confrontation with a threatening stranger.

words for peace

The PEACE posters include the word 'peace' in seventeen languages. These words are featured here with highlights of their etymologies.

peace *noun* 1. a. The absence of hostilities, as war. b. An agreement ending hostilities: treaty, pact. 2. A state of harmony, as between persons: concord. 3. A state of security under the law. 4. Freedom from disquieting feelings and thoughts: tranquility. 5. Silence; stillness.

Romance Languages

peace This English word is from the Middle English word *pes* which is a variation of Old French *pais* which came from the Latin word *pac(em)*. *Pax* is the Latin root and *pacem* is the accusative case. *Pax* is akin to *pact*.

These words for 'peace' are all derived from *pax*:

pace (pah'-cheh) Italian

paix (peh) French

paz (pah-ees) Portuguese

paz (pahs) Spanish

Germanic Languages

friede (free'-da) German

fred (fred, as in English but roll the *r*) Danish
Norwegian
Swedish

vrede (vray'-da) Dutch

These Germanic words are all derived from the Old Norse word for 'peace' *frithr*. (The Old High German was *fridu*.) The English word 'friend' also comes from this word for 'peace' in Old Norse. We can say then that a friend is someone with whom you are at peace.

Other Indo-European Languages

εἰρήνη (ee-ree'-nee) Greek

This word is derived from the Greek root meaning 'to fit together, to join' and the connotation is that of agreement.

The Greek word for 'peace' is also used as a name; the English equivalent is 'Irene.' In Greek mythology Irene was one of the goddess daughters of Zeus and Themis who controlled the seasons.

síocháin (shech'-chain) New Irish

'Peace' in New Irish is a combination of two elements meaning 'stable condition' and 'law, rule.'

Asian Languages

和平 or *he ping* (huh-peeng) Chinese

へいわ or *heiwa* (high-ee-wah) Japanese

The Chinese *he* means 'the sum of an addition, or a putting together'; *ping* refers to things that are 'even, the same, flat, calm.' The word created by the combination of these two is 'peace.'

Semitic Languages and Swahili

سلام (sa-lahm') Arabic

שלום (shah-lome') Hebrew

salama (sa-lah'-mah) Swahili

The Arabic and Hebrew words for 'peace' come from the Semitic root *slm*. The meaning of the root is 'complete.' The name of the religion Islam is also derived from this root and means 'submission to God.'

Swahili, an East African language, is a member of the Bantu group of the Niger-Congo language family. The Swahili are a Muslim people, however, and have incorporated many Arabic words into their language, *salama* being one.

Slavic Languages

мир or *mir* (meer) Russian

pokój (pohk-oy') Polish

The Russian word *mir* is related to the Lithuanian word *myleti* 'love,' the Russian word *mil* 'dear,' and the Latin word *mitis* 'mild, gentle.' *Mir* is also found in Polish but has mostly been replaced by *pokój*.

Pokój is used in Russian to mean 'rest' and in Czech 'quiet.' In Polish it means 'peace.' *Pokój* is derived from the Church Slavic word *pokojiti* which means 'to calm, to put at rest.'

BOOK WEEK 1987

Each year we brag about the terrific new posters and materials prepared for National Children's Book Week and this year is—we are pleased to say—no exception.

The Book Week artists and authors have amazed us with their interpretations of this year's thought-provoking theme "Change Your Mind." So tantalizing is this theme that we are expecting it to inspire creative and challenging Book Week programs in libraries, schools, and bookstores everywhere. And, with these handsome display materials as focus and feature, your Book Week events will impress, inform, and entertain your audience. (Please note the Book Week programming ideas that accompany this column.)

Marc Simont is the artist of the Book Week poster in which an insatiably curious young girl has her helpful dad pulling down every possible book of interest. Paul O. Zelinsky painted the Book Week frieze, a richly detailed paean to the influence of books on the young mind. Wendell Minor's Book Week poster appeals to a slightly older reader with

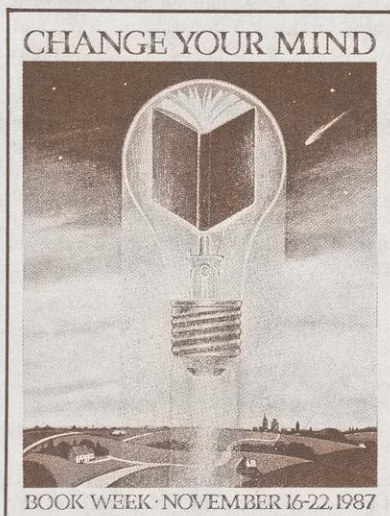
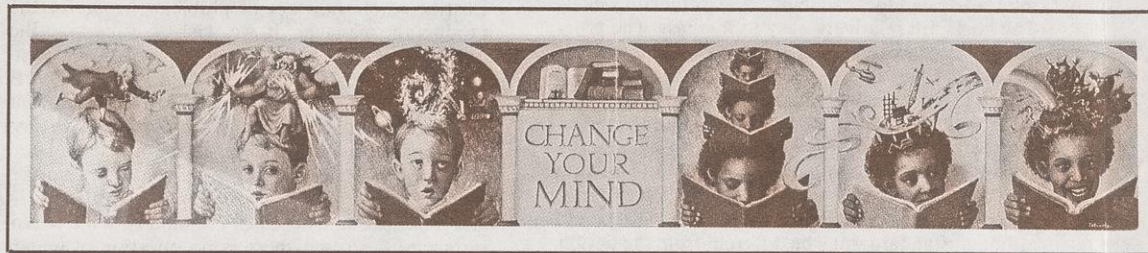
a boldly graphic, book-illuminated light bulb. Those of you who use Book Week materials year-after-year will be surprised by the new streamer format—full-color art and a new larger size, 22x9 inches. Thacher Hurd's snazzy alligator is involved in a mind-altering read, and Nancy Tafuri's cat and parrot are reading to overcome some deep-rooted mutual animosity. The Book Week bookmark is a perfect pairing of Nancy Willard's eerie Book Week poem with a detail from Paul O. Zelinsky's frieze. Another surprise—and in an unusual format for Book Week—is "Daniel Pinkwater Will Change Your Mind," the Book Week audiocassette. With original material on the Book Week theme performed by this comic author and thoughtful responses to questions about his work, D. Manus Pinkwater can be your guest (for 19 minutes) for Book Week.

You may want to see these posters in color or find out about our other publications. If so, please send a #10 ssae with 22¢ postage to CBC/67 Irving Place/New York, NY 10003, Attn: Book Week brochure.

See newsletter cover for Marc Simont poster.

Thacher Hurd • Streamer • 9 x 22

Paul O. Zelinsky • Frieze • 36 x 7



Wendell Minor • Poster • 17 x 22

Bright Ideas for Book Week

The 1987 Book Week theme "Change Your Mind" will inspire everyone to create unforgettable programming ideas for Book Week celebrations. Here are a few ideas we came up with: Think for a moment about books that *have* changed minds. For any age level there are books that impress, enlighten—actually change the way we think about a particular subject. Compile a list, make a book display, write an article for your local newspaper or institutional journal, invite speakers to discuss the theme as it relates to books that are deeply affecting. Have your students or young patrons discuss with their peers the books that have changed their minds, and as an art activity have them illustrate the moment of change or the concept that changed them.



Nancy Tafuri • Streamer • 9 x 22

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From the Creators of 1987 Book Week Materials

THACHER HURD: "Yes, I am a bit obsessed with alligators, and definitely in love with color. I'm working on a new book for Harper & Row, having lots of fun illustrating a story written by Dayle Ann Dodds. It's called *WHEEL AWAY!*"

WENDELL MINOR: "My first full-color picture book will be published in Spring 1988, *MOHAVE* by Diane Siebert (Crowell). I am preparing pictures of mid-western farm life for another book, *HEARTLAND*, also by Diane Siebert (Crowell).

"I am currently serving as executive vice-president of the Society of Illustrators."

DANIEL PINKWATER: "Books are good. Even not-good books are good—in a way. Good is better. Reading *may* lead to thinking. Thinking is good."

MARC SIMONT: "'Change Your Mind' was a deceptive theme. My initial reaction was: Great! It's what I do best. But, it is also what keeps me from getting anything done. Without going into the gory details . . . eventually, it got done. And I feel very honored at having been asked.

"I illustrated two books that will be published this year: *NATE THE GREAT AND THE BORING BEACH BAG* by Marjorie Weinman Sharmat (Coward), and *GLACIERS* by Wendell V. Tangborn (a Let's-Read-and-Find-Out Science Book, Crowell)."

NANCY TAFURI: "It's a wonderful thing being able to go through your life doing exactly what you want to be doing—that's how I feel about both the writing and illustrating of children's books.

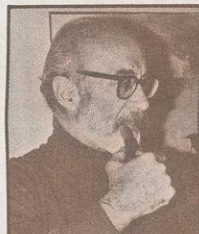
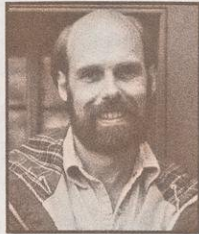
"*DO NOT DISTURB* is my new book for Spring '87. *FOUR BRAVE SAILORS* by Mirra Ginsburg is a new title I've illustrated for Fall '87, and three of my first board books—*MY FRIENDS*, *WHERE WE SLEEP*, and *IN A RED HOUSE*—will be new titles for Fall also. All published by Greenwillow Books."

NANCY WILLARD: "I'll be celebrating Book Week with the children of the West Point Elementary Schools, talking with them about writing—and the making of books."

Forthcoming titles: *THE MOUNTAINS OF QUILT* (HBJ), *THE FIREBRAT* (Knopf), and *THE BALLAD OF BIDDY EARLY* (Knopf).

PAUL O. ZELINSKY: "One of my favorite stages in making an illustration is doing research for picture sources. This frieze was pretty wide-ranging for a single picture—but then it's a pretty wide picture. I only regret that I found myself in Philadelphia looking at Ben Franklin's own electricity experiments two weeks *after* I finished the painting."

Forthcoming title: *RANDOM HOUSE BOOK OF HUMOR FOR CHILDREN* collected by Pamela Pollack (Random).



PUBLISHING

Functioning in Children's Hardcover Book Production

David Zable

All departments of a publishing house tend to categorize books by type. We in children's book manufacturing and production are no exception. We usually categorize children's books as *general* or *picture books*.

General books

General books are (for us) fiction and non-fiction. For simplicity, as well as for sound business reasons, fiction is usually produced in a standard size, on standard paper, with perhaps a pleasant internal design for readability, and a colorful jacket. The costs are relatively easy to forecast. The typesetter, printer, binder, and jacket printer may be one of several firms that produce this kind of book regularly. The production department input here is limited to standard procedures and scheduling, and to monitoring the costs.

Non-fiction books may also have a standard size and paper but often include photographic material and perhaps more intricate typesetting. The paper, although standard, may be different from the fiction book if the book contains photos. The complexity of the typesetting may mean that the typesetter used for fiction work is not right for this type of material. The production timetable here is usually longer than for fiction. If, however, full-color pages, either in inserts or throughout a book, are used—as they are with increasing frequency—from a production standpoint the book is categorized as a picture book. The need for color separations means that an added supplier must be selected. In addition, the production department may need to supervise the printing of non-fiction books with full color, extending the manufacturing schedule.

Picture books

The picture book for children is one of the most creative areas in publishing—for authors, artists, illustrators, and, not least, the production department. The sizes, shapes, page counts, etc., run the gamut. The production manager is faced with the constant need to be flexible since the word "standard" is rarely adhered to. Particularly in this area, it is necessary for the production manager to have an analytical approach towards each book. There is more innovation in picture books than in any other area of publishing. Here, production's input is essential so that a complex book project can be worked out and developed to realize its potential. The proper size, shape, page count, how the color will be handled, and, most important, where the book will be produced. This final consideration could mean domestic or foreign sources of supply.

Each picture book has its level of complexity. In the past these books were produced domestically with perhaps color separations purchased from Europe. Then, some publishers began to print and bind in Europe. Gradually, a lot of production has

moved to the Far East, primarily to Hong Kong, Singapore, and Japan.

Producing these books abroad has presented some special problems. In the past, many publishers traditionally sent the production manager or art director to supervise the printing of color picture books. When they were produced domestically, this assignment involved a relatively short airplane ride or auto drive, and being away from the office for a few days, at most, for a single book. If a problem occurred, it could be corrected on the spot, or the production supervisor left and returned a few days later to check on the solution to the problem. With manufacturing abroad, and especially in the Far East, a whole new set of problems arose for the production manager. If we wish to supervise the printing, we now have a large transportation cost, and loss of a great deal of time out of the office. If a problem arises, we have to hang around and wait for it to be resolved as it is not feasible to return home and then come back again a few days later. Also, we now deal with people who may not be familiar with our language—nor we with theirs—and it has become necessary to modify some of our instructions so that there is no question of understanding what is needed. The logistics of moving materials, and scheduling them to allow for the greater time needed, have changed many a publishing program as production departments have had, increasingly, to deal with printers and suppliers abroad.

Because of foreign manufacturing, the production manager now has a whole additional set of job requirements beyond mastering the art of bookmaking: travel expert, knowledgeable about current events in the part of the world where the manufacturing processes take place, familiarity with the shipping industry, and a working knowledge of foreign exchange.

Good books take time to produce

As one of the questions frequently asked of publishers is "Why does it take so long to produce a book?," here are some typical factors that must be considered in the production of a children's picture book that may serve as a partial answer to that question:

- An editor is considering publishing a children's picture book, possibly two years from now in September. The editor suggests an 8½ x 11" size, with bleeds all around. A 38 page book. Original oil paintings will be made by the artist and supplied to the publisher. A full-color book is wanted, and the print run will be 15,000 copies. The book must be priced competitively. The editor needs to know approximate costs, a date when the art is needed, and about any production problems the editor and artist should know about now.

MATERIALS AVAILABLE

A production manager might respond to several points. An 8 1/4 x 10 3/4" size would allow unlimited bleeds at reasonable costs. The book should most logically be either 40 pages with self ends, or 32 pages for even signatures, possibly eliminating some of the art, which would also reduce the costs. It would be preferable for the artist to supply transparencies as most separators are reluctant to handle original art of high caliber. All the material for the book needs to be in the production department no later than January of the publication year if the book is to be produced abroad. The production manager submits estimates for both a 40 and a 32 page book, and for both domestic and foreign manufacture; fluctuating money rates are a major consideration.

Production management as part of the publishing process

The role of the production manager has changed dramatically in the last few years. For some time, production was often regarded as merely a service to the various publishing departments. The thinking had been that production was responsible to see that the books were printed and bound, basically to shepherd the manuscripts or art through the necessary manufacturing processes. In fact, even today there are still many who believe production reads and traffics proofs. Now, however, production management has a major role in the publishing process. The astute publisher involves the production manager at the conceptual stage of a future book. The production manager is usually asked to come up with an estimated manufacturing cost so that the project can be evaluated from a business view. Are there any exceptional costs to be considered? What about foreseeable scheduling problems? Any technical difficulties?

There are a whole slew of responsibilities that fall within the province of production management, including monitoring costs and book schedules for proper budgeting and payment schedules. Sales and marketing departments expect production to have books available when they are needed, and not a month later. Fulfillment depends on production to deliver the books so they can be shipped in groups, reducing handling costs. Editors and art directors expect faithful reproduction of artwork and the best looking book possible.

Purchasing is a major function of production management. The production manager customarily spends more money in the publishing process than all other departments combined. We usually spend from one-third to one-half of the total amount spent on a book. If a company has sales of ten million dollars, production could possibly use \$3,500,000, to \$5,000,000, on bookmaking.

The production manager has the responsibility for effective purchasing, watching costs, coordinating all the physical components of the book, and delivering the final product at the right time. It is important that the production manager have an understanding of the design process, know typography and color reproduction, and possess the flexibility and sensitivity to work out schedules that are practical. Production must establish budgets, determine manufacturing options, indicate available typesetters and typesetting methods, have a working knowledge of the characteristics of paper selection; be available for travel; and understand the logistics of moving materials over great distances. In short, the production department puts it all together.

Unless another envelope size or first class postage weight are specified, ssae indicates a #10 self-addressed envelope with one-ounce first class postage. Unless otherwise indicated, postage should be sent in stamps, not coins.

Posters, Bookmarks & Such

Avon Books (105 Madison Avenue, New York, NY 10016, Attn: Bill Mitchell): bookmarks for MERRY CHRISTMAS, AMELIA BEDELIA by Peggy Parish, RETURN OF THE INDIAN by Lynne Reid Banks, and a button that says: "I am a radical. I am against nearly everything."—from the Adrian Mole books by Sue Townsend. Send 8 1/2 x 11 envelope with 80¢ postage for thirty bookmarks; specify which bookmark. Send 8 1/2 x 11 envelope with 60¢ postage for five buttons.

Carolrhoda Books (241 First Avenue North, Minneapolis, MN 55401, Attn: Lisa Bingen): a poster for MISTER KING by Rajia Siekkinen, ill. by Hannu Taina. Send 9 1/2 x 12 1/2 ssae with 56¢ postage.

Clarion Books (52 Vanderbilt Avenue, New York, NY 10017, Attn: Caitlin Watson): a poster for THE OWL AND THE PUSSYCAT by Edward Lear, ill. by Paul Galdone. Send a self-addressed mailing label.

Crown Publishers (Children's Books/A. Norris, 225 Park Avenue South, New York, NY 10003): bookmarks for LET'S BE FRIENDS AGAIN! and I'LL ALWAYS LOVE YOU by Hans Wilhelm, JACK AND THE BEAN TREE and BIRDSONG by Gail E. Haley, THE RAFFI SINGABLE SONGBOOK and THE SECOND RAFFI SONGBOOK by Raffi, DOWN BY THE BAY and SHAKE MY SILLIES OUT by Raffi, BOSSYBOOTS by David Cox, and LITTLE TREE by e.e. cummings, ill. by Deborah Kogan Ray. Notecards for JACK IN THE GREEN by Allen Atkinson, and BELLA'S SECRET GARDEN by Anne Carter, ill. by John Butler. Streamers for WE'RE BACK: A DINOSAUR'S STORY by Hudson Talbott, FIREMOUSE by Nina Barbaressi, and JACK IN THE GREEN by Allen Atkinson. Send 9 x 12 ssae with 73¢ postage for thirty assorted bookmarks. Send 9 x 12 ssae with 73¢ postage for twenty assorted notecards. Send 10 x 13 ssae with 39¢ postage for each streamer; specify which streamer.

Dodd, Mead & Company (71 Fifth Avenue, New York, NY 10003, Attn: Juvenile Dept.): posters for MRS. PELOKI'S SUBSTITUTE by Joanne Oppenheim, ill. by Joyce Audy dos Santos, CITY GEESSE by Ron Hirschi and Galen Burrell, and METEOR! by Patricia Polacco, and a bookmark for BEANY AND SCAMP by Lisa Bassett and Jeni Bassett. Send 10 x 13 ssae with 39¢ postage for MRS. PELOKI'S SUBSTITUTE or CITY GEESSE; send 10 x 13 ssae with 56¢ postage for METEOR!; send ssae for ten bookmarks.

Dial Books for Young Readers (2 Park Avenue, New York, NY 10016, Attn: Children's Book Marketing): a poster for THE TALES OF UNCLE REMUS by Julius Lester, ill. by Jerry Pinkney, and a poster entitled "Steven Kellogg Parade" by Steven Kellogg. Send 9 x 12 ssae with 22¢ postage for one poster, or 37¢ postage for two; specify which poster.

Doubleday & Co. (245 Park Avenue, New York, NY 10167, Attn: Diane Speicher): posters for A SEASON OF JOY edited by Diane Arico, ill. by Daniel San Souci, and WE THE PEOPLE by Peter Spier, and a bookmark for DAISY ROTHCHILD by Betty Leslie-Melville. Send self-addressed mailing label for each poster; specify which poster. Send self-addressed mailing label for five bookmarks.

Dutton Children's Books (2 Park Avenue, New York, NY 10016, Attn: Children's Book Marketing): posters for BOATS, CARS, TRUCKS AND PLANES by Anne Rockwell, and THE INSIDE-OUTSIDE BOOK OF WASHINGTON, D.C. by Roxie Munro. Send 9 x 12 ssae with 22¢ postage for one poster, or 37¢ postage for two; specify which poster.

Golden Books (850 Third Avenue, New York, NY 10022, Attn: Melanie Donovan): posters for LITTLE CRITTER'S BEDTIME STORYBOOK by Mercer Mayer, THE CHRISTMAS CAT by Kathy Mitchell, and TOO MANY DUCKLINGS by Robert Quackenbush. Send 9 1/2 x 12 1/2 ssae with 56¢ postage for each poster; specify which poster.

Grosset & Dunlap (The Putnam & Grosset Group, 51 Madison Avenue, New York, NY 10010, Attn: Elizabeth Kantor): a poster for A CACHE OF JEWELS by Ruth Heller. Send self-addressed mailing label and 40¢ postage.

Greenwillow Books (105 Madison Avenue, New York, NY 10016, Attn: CBC-F Children's Book Marketing): a poster for FOUR BRAVE SAILORS by Nancy Tafuri. Send 9 1/2 x 12 1/2 ssae with 90¢ postage.

Houghton Mifflin Co. (2 Park Street, Boston, MA 02108, Attn: Sarah Shealy/Children's Books): a poster for HOW MY PARENTS LEARNED TO EAT by Ina Friedman, ill. by Allen Say. Send 10 x 13 self-addressed envelope.

Lerner Publications Co. (241 First Avenue North, Minneapolis, MN 55401, Attn: Lisa Bingen): a poster for BRIDGING THE GOLDEN GATE by Kathy Pelta, and a set of four postcards for the "Visual Geography" series by the Department of Geography, Lerner Publications Co. Send 9 1/2 x 12 1/2 ssae with 56¢ postage for the poster. Send 6 1/2 x 9 1/2 ssae with 39¢ postage for the set of postcards.

Little, Brown and Company (34 Beacon Street, Boston, MA 02108, Attn: Children's Marketing): posters for THE PORCELAIN CAT by Michael Patrick Hearn, ill. by Leo and Diane Dillon, and THE THIRD-STORY CAT by Leslie Baker. For one of each poster send 10 x 12 ssae with 75¢ postage.

Lothrop, Lee & Shepard Books (105 Madison Avenue, New York, NY 10016, Attn: CBC-M Children's Book Marketing): a poster for MUFARO'S BEAUTIFUL DAUGHTERS by John Steptoe. Send 9 1/2 x 12 1/2 ssae with 90¢ postage.

Morrow Junior Books (105 Madison Avenue, New York, NY 10016, Attn: CBC-A Children's Book Marketing): a poster for ASTER AARDVARK'S ALPHABET ADVENTURES by Steven Kellogg. Send 9 1/2 x 12 1/2 ssae with 90¢ postage.

Clarkson N. Potter (Crown Publishers/Children's Books, 225 Park Avenue South, New York, NY 10003): notecards for TALES OF A GAMBLING GRANDMA and I WANT A DOG by Dayal Khaur Khalsa. Send 9 x 12 ssae with 73¢ postage for twenty assorted notecards.

Philomel Books (The Putnam & Grosset Group, 51 Madison Avenue, New York, NY 10010, Attn: Elizabeth Kantor): a poster for OWL MOON by Jane Yolen, ill. by John Schoenherr. Send self-addressed mailing label and 40¢ postage.

G. P. Putnam's Sons (The Putnam & Grosset Group, 51 Madison Avenue, New York, NY 10010, Attn: Elizabeth Kantor): a poster for TOMIE DE-PAOLA'S BOOK OF CHRISTMAS CAROLS by Tomie dePaola. Send self-addressed mailing label and 40¢ postage.

Charles Scribner's Sons (866 Third Avenue, 24th Floor, New York, NY 10022, Attn: Children's Marketing): an "Illustrated Classics by N.C. Wyeth" poster. Send 12 x 15 ssae with \$1.00 postage.

Stemmer House (2627 Caves Road, Owings Mills, MD 21117, Attn: Brian Ditto): a poster for YOUNG

BRER RABBIT AND OTHER TRICKSTER TALES OF THE AMERICAS collected by Jaqueline Shachter Weiss, ill. by Clinton Arrowood. Send 7 1/2 x 10 1/2 ssae with 39¢ postage, or send \$1.50 and self-addressed mailing label for unfolded poster in a tube. No purchase orders, please.

Author/Illustrator Brochures

Atheneum Publishers (866 Third Avenue, 24th Floor, New York, NY 10022, Attn: Marketing Dept.): an author brochure about Judith Viorst. Send ssae with 50¢ postage for five brochures.

Bradbury Press (866 Third Avenue, New York, NY 10022, Attn: Tom Quash): author brochures about Paul Goble, Paul B. Janeczko, Gary Paulsen, and Cynthia Rylant. Send ssae for five copies of one brochure; for more than five, send 9 x 12 ssae with 22¢ postage for every five requested; specify which brochure.

Delacorte Press/Dell Publishing (245 East 47th Street, New York, NY 10017, Attn: Loren Reiser): author brochures about Lois Duncan and Zilpha Keatley Snyder. Send 7 x 10 ssae with 39¢ postage for one brochure; specify which brochure.

Houghton Mifflin Co. (2 Park Street, Boston, MA 02108, Attn: Sarah Shealy/Children's Books): an autobiographical brochure by Bill Peet, and an informational brochure about author videotapes. Send 9 x 12 ssae for Peet autobiography; send self-addressed mailing label for videotape brochure.

Margaret K. McElderry Books (866 Third Avenue, 24th Floor, New York, NY 10022, Attn: Marketing Dept.): an author brochure about Margaret Mahy. Send ssae with 50¢ postage for five copies.

Macmillan Publishing Co. (866 Third Avenue, New York, NY 10022, Attn: Tom Quash): author brochures about Crescent Dragonwagon, Kathryn Lasky, and Seymour Simon. Send ssae for five copies of one brochure; for more than five copies, send 9 x 12 ssae with 22¢ postage for every five requested; specify which brochure.

Putnam & Grosset Group (51 Madison Avenue, New York, N.Y. 10010, Attn: Elizabeth Kantor): author brochures about Tomie dePaola, Virginia Hamilton, and Ruth Heller. Send 9 x 12 ssae with 90¢ postage for a set of three brochures.

Bibliographies

The Children's Book Council (67 Irving Place, New York, NY 10003, Attn: NSTA and/or NCSS list): two annotated bibliographies, "Outstanding Science Trade Books for Children in 1986," a reprint from the March 1987 issue of *Science and Children* and a project of the National Science Teachers Association (NSTA)-CBC Joint Committee, and "Notable 1986 Children's Trade Books in the Field of Social Studies," a reprint from the April/May 1987 issue of *Social Education* and a project of the National Council for the Social Studies (NCSS)-CBC Joint Committee. For single copy of NSTA-CBC or NCSS-CBC list send ssae with 56¢ postage; specify which list. Quantity prices for either list are: 2-5 copies, 75¢ each; 6-10 copies, 70¢ each; 11-20 copies, 65¢ each; over 20 copies, 60¢ each. Checks payable to the Children's Book Council must accompany orders.

International Reading Association (P.O. Box 8139, Newark, DE 19714, Attn: Children's Choices): CHILDREN'S CHOICES FOR 1987, an annual selection by young readers of newly published trade books that children themselves like. This is a project of the IRA-Children's Book Council Joint Committee, reprinted from *The Reading Teacher*, October 1987, published by IRA. Send ssae with two-ounce first class postage for a single copy. Send check or money order for bulk copies at the following prices: \$25 for 100, \$75 for 500 copies.

Available in November 1987.



Caroline and friends

AROUND THE WORLD FOR CHILDREN'S BOOKS

"Where are you going?" and "Why are you going?" are the first two questions travelers ask each other.

For the last nine years I've traveled the U.S. (49 states—one to go) and abroad (28 countries) speaking to adults and children about the joys of leisure reading. On the way I write to my friend Johanna Hurwitz. Hope you enjoy sharing some of my postcards to her.

temper tantrum ("No! I won't go!") in the middle of the program is an important learning experience. One thing you can say: You'll never be bored with these children.

MUNICH The International Youth Library, housed in a real castle, is worth a visit. The head of the English Language section will be happy to argue the merits of current or past children's books.

ON THE PLANE, ANY PLANE On a constant lookout for a good airplane read I survey the passengers every trip and find Robert Ludlum and Danielle Steel to be the overwhelming choice of travelers. That is when they are reading anything. An amazing majority of the people sitting around airports aren't reading at all.

POLAND I guess this is the way a drug addict feels. Even though I don't understand a word of Polish I'm drawn to the bookstore where I touch and feel the books—even end up buying a few. Not as lavish as ours, but cheaper.

EGYPT Really did want to take an eight-hour camel ride through the desert—just like Lawrence of Arabia—but knew it would be a long day so I took my paperback and read while the camel rocked to Sakhara. My guide didn't say a word, but I think I was a first for him.

ARIZONA What a disappointment. It turns out that *Lawrence of Arabia* was filmed here.

ENGLAND I often have to eat alone, so I've learned to ask for a table with a good light so I can read. Very elegant restaurant—the sort of place you feel like whispering. Took my book out to read anyway. At first everyone looked at me in surprise. Then two other guests took out their books and read too.

ROME Small school with a director who knows every building and cobblestone intimately. The children learn history by standing where it all took place.

ZAGREB Thirty-six children in a K-8 school, with a cozy library and caring staff. Wish we could all go back to the K-8 concept with older children protecting the younger ones. Not a bad idea to be able to really know all the children in a school either—19 nationalities represented.



Caroline
Feller
Bauer

GENEVA I lived here as a pre-teen and read books my mother had read as a child borrowed from the American Women's Club Library. The library is still here and so are the books: *The Five Little Peppers*, *Pollyanna*, *Anne of Green Gables*. Nostalgia? Lack of funds? Or doesn't anyone ever weed the collection? P.S. I confess I still like them too.

ANTWERP Thought I finally did it: arrived at the wrong city. Everyone was speaking Flemish and I had thought, "If it's Tuesday this must be Belgium." It was. The country is still split politically and linguistically. Students in the International School must struggle with French, Flemish and English.

CANARY ISLANDS The common playground language in this International School is Spanish, even though the classroom language is English. Everyone in the school wrote a book for the Young Author's Festival in English. When a student didn't know the word in English they substituted a word in their native language. I could understand what they were trying to say anyway.

TUNISIA This country is next door to Libya. No surprise that the essays posted on the bulletin board by students about American military action were articulate, passionate and . . . non-supportive of the U.S. involvement.

TOGO Students here are still taught in French. There are French bookstores, and crispy French bread, and an ocean to enjoy. *Pas mal*.

SAUDI ARABIA The recreational libraries in this oil community are open all night for the oil field workers—they read a lot—the schools are stocked with wonderful book collections.

EVERYWHERE All—well almost all—Americans living abroad own VCRs and use them.

All—well almost all—schools have at least one computer.

I don't care what they invent, it's still difficult to watch a film or work on a computer while riding a camel.

I'm off to . . . **BANGLADESH**

ALGERIA Parent involvement? If the school is the only "club" in the city then it becomes the ex-patriot headquarters. Parents participate in everything.

MOROCCO The children in this American school just took achievement tests. Naturally they missed the question, Which is larger, a nickel or a dime? No way to get that question right even if you're living in the U.S.

INDIANA The school here has a cafeteria—combination cafeteria and auditorium—so the children missed the question on the SAT test, Where in the school do you eat lunch, the cafeteria or the auditorium? No way even to guess that one.

SINGAPORE I'll never listen to complaints about preparing for story-hours again. The library here offers storytimes in 5 languages and has books in 5 languages to support the program.

SRI LANKA One side of the road from Colombo has electricity, the other doesn't. On the un electrified side people are outside their one-room homes talking together and playing some sort of game with beads. On the other side of the road no one is outside. You can see the flicker of a television set through each open door. Civilization in the form of "Dynasty" reruns?

INDONESIA This small oil base school starts one-half-hour early on Fridays for an optional read-aloud session. All children K-8 are invited. How do you choose something to read for such a disparate age group? You just read something *you* enjoy.

AUSTRALIA Storytelling in a public setting. Parents invited. How politely the pre-schoolers sit.

U.S.A.—STORYTIME IN A BOOKSTORE The children that attend these programs are preschoolers with their indulgent parents. Quite a contrast to the overseas experience: Parents seem to think it adorable if their child pulls the puppet out of the hands of the storyteller. No doubt they think that ignoring a

Caroline Feller Bauer is a storyteller, lecturer, and author of books for children and adults. Her most recent book is Presenting Reader's Theater: Plays and Poems to Read Aloud (H. W. Wilson). Dr. Bauer received the Dorothy McKenzie Award in 1986 for her distinguished contribution to children's literature.

THE CHILDREN'S BOOK COUNCIL

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