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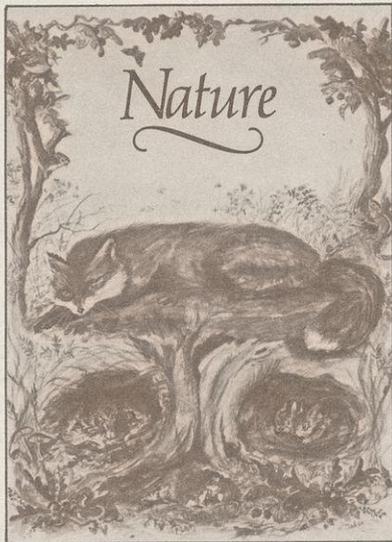
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# — THE CALENDAR —

Vol. XXXVIII, No. 3

July, 1982-February, 1983



*Poster by Tasha Tudor for NATURE,  
CBC'S eighth Year-Round Reading  
Program. (See inside for details.)*

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The Council is headquarters for National Children's Book Week and a center for children's book promotion. It maintains a children's book examination and professional collection open to the public.

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# PUBLISHING

## The No-Frills Books: Mass Marketing Publishing

Janet Schulman

For many years most children's book publishers looked to their friends, the librarians, to provide their market research or at least to affirm their own ideas of what a children's book should be. Books were published primarily for the library market and for the affluent, literate consumer. But during the last decade, inflation, library budget cuts, development of new children's book markets, and the growing awareness that what librarians like is not always what children will read have dramatically changed children's book publishing.

Today publishers that ignored the bookstore or consumer market for years are now scrambling to get their share of it. The phrase "bookstore books" is frequently used, but what does it mean? An examination of the list of children's bestsellers for 1981 compiled from actual sales in the giant bookstore chain B. Dalton reveals the following: twenty-one of the thirty books on its hardcover bestseller list were priced under \$6.00; thirteen were based on movies or licensed characters (Star Wars, Charlie Brown, Sesame Street, Disney, etc.); seventeen were new or recent publications and thirteen were backlist—*The Velveteen Rabbit*, *The Little Engine that Could*, *Pat the Bunny*, *The Giving Tree*, *Walt Disney Story Land*; *The Macmillan Dictionary for Children*, four books by Dr. Seuss and two by Richard Scarry. There were no Caldecotts or Newberys and only two were on the American Library Association's 1981 Notable Children's Books or Best Books for Young Adults lists (Shel Silverstein's *A Light in the Attic* and Judy Blume's *Tiger Eyes*.)

B. Dalton also compiled a list of its fiction paperback bestsellers. On this list all thirty books were priced under \$2.50; thirteen were published as paperback originals (six teenage romances and seven "Choose Your Own Adventures"); of the reprints ten were by Judy Blume, two by Beverly Cleary, and five were "classics"—*A Wrinkle in Time* (the only Newbery on the list), *The Lion, the Witch and the Wardrobe*, *The Little Prince*, *The Secret Garden*, and *The Black Stallion* (whose sales were boosted by the recent movie).

Though the B. Dalton lists are certainly not a definitive gauge of what American children are reading today, they do reveal a trend that is even more pronounced in another huge emerging marketplace for children's books—one-stop shopping at discount stores such as K Mart, toy outlets, supermarkets, drug chains, and greeting card and gift shops. Many of the consumers who shop in these stores seldom enter a bookstore; only about 30 percent of adult Americans do. Now for the first time they are buying books for their children as they shop for clothing, food, and other daily needs. In this marketplace low price and "brand name" recognition, whether it is the author's name or a tie-in with a popular movie, television show or toy, are often the determining factors of purchase. Unlike in a library or a personal bookstore, there is no staff to provide a "book talk" or help in the book selection process. Nor are book reviews of much importance here.

Since the sixty books on the two B. Dalton lists were published by fourteen different publishers of which nine are generally considered to be mass market, it might be helpful to examine what mass market publishing is—or can be.



Photo by Harold Roth

Janet Schulman

The only constant in all mass market books—whether the books are excellent or terrible—is the low price. But beyond pricing policies there are other attitudes or approaches to books that characterize mass market.

One is a free-wheeling and innovative approach to book format that reflects recognition of the child as a child and not just a miniature adult. Non-traditional formats include cloth books for babies, heavy board books for toddlers, and floatable vinyl books to take into the bathtub. These are books with "utility" value that offer more than just the words and pictures that are printed in them. Other unusual formats offer "play" value. Some of these are books with pieces of fur or sandpaper to feel or fragrance patches to scratch and sniff; pop-ups with dramatic paper sculptures and movable parts and jack-in-the-box surprises; mix-and-match or flip-flop books; books cut out in the shape of a truck or a house; and for the older child there are all kinds of activity books with pencil games and things to punch out or cut out and make. Just as toys can be educational, books can be fun to play with . . . and a lot less expensive.

As for regular books that do not pop up, punch out, fly or float, mass market books present the basics in no-frills editions. Here we find the ABCs, counting books, word books and "see-and-says", familiar nursery rhymes and fairy tales, Bible stories, beginning-to-read stories—all the workhorses of children's literature. For the older reader there are endless mystery, adventure, and sports series and big pictorial books of facts.

Children's books, like everything else, are not created in a vacuum. They reflect our economic, social, and cultural life and will change as the fabric of our lives change. Consumers who used to pay \$9.00 or \$10.00 for a 32-page picture book for their child are now seriously wondering how they will send that child to college. Mothers who used to read to their children and take them to the library frequently are now out working. As for the children, most of them prefer watching television or movies to reading.

Since pop culture is here to stay, at least for the foreseeable future, the energy we use lamenting its very existence could be used more constructively. If we make an honest effort to understand and keep in touch with pop culture, we may learn how it can be used creatively in books and not necessarily as junk food for the mind. There is no intrinsic reason why books based on movies or popular characters must be inferior. Higher literary standards can and must be brought to these books, the very books that children *do* read. It is the publisher's responsibility to take these books more seriously. And we are. Will you?

# PRESIDENT'S PROFILE

## Phyllis J. Fogelman

*Phyllis J. Fogelman is Vice-President and Editor-in-Chief, Books for Young Readers, at The Dial Press in New York City. Ms. Fogelman is the President, for 1982, of The Children's Book Council. Recently, The Calendar met with Ms. Fogelman to talk about publishing and children's books.*

### **How did you become involved in children's book publishing?**

I was just lucky. I'd gone to Barnard and then N.Y.U. and majored in political science with a strong minor in English. But in fact I had the same number of credits in both fields. When I graduated and began looking for a real job, I was repeatedly told that the only thing available was secretarial work, something I'd done while in college.

My first love was reading and everything connected with books, so I decided to look for a job in publishing. I worked briefly at *M.D. Magazine*, where I did research and writing for a series of articles. Then I was Editorial Assistant at The Mid-Century Book Society, a book club specializing in semi-intellectual books.

Although Mid-Century didn't offer children's books, some of the most interesting and creative submissions were for children. So when I was looking for work again and saw an ad for a job in the children's book department at Harper, I applied for it. The job advertised was secretary to Ursula Nordstrom, who was Editor-in-Chief of what was still Harper & Brothers. Though I was no longer so unwilling to be a secretary, since I felt it might be a good way to learn about children's book publishing, the salary was far too low. I explained this, and they reread my resume, conferred, and offered me a job as Production Editor. Within a month after I started my first job in children's books, I knew I had found my life's work.

The following year I was made Associate Editor and two years after that a Senior Editor. I'd been there for five years when I got a call from Richard Baron, who was then the owner and publisher of The Dial Press. He asked if I'd like to talk to him about the possibility of running my own department. I was happy at Harper, so at first I said I wasn't interested. But he kept on calling and by the time the job was offered for the third time, I'd decided I was ready to try to build a list on my own. That was fifteen years ago, and I've never been sorry.

### **So you've been in publishing for the past twenty years. Have you seen significant changes in the kinds of books being published for young readers?**

Books are a mirror of society. As society changes, we're all affected—authors, artists, editors, and of course children. In books for children and young adults published in the late 70s and early 80s, the language is franker and the subject matter is far more open than it was in the early 60s. But society itself has become more open. There are fewer constraints and a greater emphasis on self-expression. However, though we all reflect our culture, for every one of us there are certain areas of interest that remain constant.

When I first came to Dial, I very much wanted to publish quality books for preschool children. At Harper I had worked on many more young adult books than picture books. Almost immediately I began working with Mercer Mayer and Martha Alexander, two new author/illustrators who were just perfect for this kind of very young book, and Dial published their first picture books. A short time later Rosemary Wells and Steven Kellogg also began doing picture books with us.

Another thing I was eager to do when I began at Dial was to find talented Black artists and authors to do children's books. This was during the 60s when the civil rights movement had

made significant gains for Black people, but perhaps it goes back to my political science background as well. In the late 60s and continuing through the 70s and now the 80s I've been fortunate to work with such marvelous Black writers and illustrators as Julius Lester, Mildred Taylor, Tom Feelings, and Leo Dillon.



*Phyllis Fogelman*

Much has changed since the early days at Dial when librarians enthusiastically supported good books by new people. Today in a tight economy with less money to spend on higher-priced books, both libraries and bookstores tend to buy established authors and illustrators. Still at Dial we continue to publish new people whenever possible because it's important and exciting to do so.

The truth is that we're always taking chances. The Max and Ruby board books by Rosemary Wells that we published in 1979 were a logical extension of my interest in picture books for very young children. And so in a way were our Pied Piper paperbacks, quality editions of our own hardcover picture books. These were launched in 1976, at a time when many publishers began doing their own paperbacks in an effort to make books available to individuals at a price they could afford. Then in 1979 we began doing a line of Easy-to-Read books that were among the first children's books series published simultaneously in durable hardcover editions for libraries and lower-priced paperback editions.

All these changes have been challenging—a real opportunity for growth. But when I look back, clear patterns emerge. Among businesses today children's book publishing is remarkable for its adherence to high standards of quality in both content and production. Though the kinds of books we do have changed to reflect the economic realities and the cultural mores of the times we live in, the care we devote to them has remained constant.

### **As the President of the Children's Book Council, would you please comment on CBC and its relationship to children's book publishing in the near future?**

One of the great strengths of the CBC is that it has a continuing capacity to expand its activities as children's book publishing itself changes.

I expect that in the 1980s the Council will take a greater role in trying to reach parents directly. One program now in the works is the designation of modest grants to be awarded to groups that come up with new ways to bring books to parents and very young children. Applications for 1983 have already been invited.

I also expect that the trend begun in the latter half of the 1970s of working more closely with general bookstores will continue. In addition there will be an effort to achieve the same relationship with college bookstores in order to get more children's books into college stores.

I'm certain that in the years ahead the Council will continue to look for new ways to reach librarians, booksellers, parents, teachers, and of course children. I am eager to involve myself in all of this. It's a very exciting prospect.

# Collecting Rare Children's Books: Some Sources

Gerald Gottlieb

Early, rare, and out-of-print children's books attract much interest today. Their collectors—institutional as well as private—grow in number, and so do the sources where such books may be found. These sources, primarily, are auction houses and antiquarian book dealers. In the English-speaking world, the two major international auction houses, **Sotheby's** and **Christie's**, both hold frequent book auctions in London and New York; and in New York there is also **Swann Galleries**, a major auction house dealing exclusively in books. ("Book" auctions customarily also include related materials of interest to book collectors, such as manuscripts, drawings, and prints.) Book auctions devoted solely to children's books are relatively infrequent, but many of the more general book auctions contain items interesting to collectors of children's books. A smaller auction house, **Phillips Son & Neale**, also conducts book sales in New York as well as in London; and there are other firms of auctioneers dotted about the United States and Great Britain. A significant fact about auctions is that the prices for which the various items are sold tend to be accepted thereafter as indications of the market values of these or comparable items. Abbreviated but precise descriptions of materials sold at auction, and records of the prices received, are to be found in the yearly volumes of *American Book Prices Current*. Auctions are sometimes less simple than they appear, and this fact can cause discomfiture in an inexperienced or unwary bidder. There exist some informative guidebooks to auction practices; one such is *The Auction Companion*, by Daniel and Katharine Leab.

Physical condition must be taken into account when establishing the value of all antiquarian books, but it must be weighed with especial care in the case of old children's books. Often a book is so rare one cannot demand that it be in fine, or even merely good, condition; one is grateful that it exists at all. And often, in fact, good condition cannot be demanded of a book that is not very rare, either, for even though a goodly number of copies of a book are extant, every one may be a pitifully tattered survivor of the loving but destructive custody of a child, and consequently no copy will approach satisfactory condition. But this whole matter of condition in early children's books is one marked by much inconsistency, for many quite old, quite rare children's books are to be found in perfectly decent condition, whereas others, even from as late as the twentieth century, are never encountered in anything but the most wretched state.

In collecting rare children's books, one can find it immensely useful to have the help of a reliable, knowledgeable dealer. A representative sampling of antiquarian book dealers in the English-speaking world who specialize to a greater or lesser extent in children's books might include, in the United States, **Justin G. Schiller** and **Victoria Book Shop**, both in New York City; **Bromer Booksellers** in Boston; **Doris Frohnsdorff** in Gaithersburg, Md.; **Daniel Hirsch** in Hopewell Junction, N.Y.; and **Peggy Christian** in Los Angeles. In Canada there are **St. Nicholas Books** and **Glynis Barnes**, both in Toronto, Ontario. And in Great Britain there are **Louis Bondy**, **Barbara Stone**, **Unicorn Books**, and **Maggs Brothers**, all in London; **Blackwell's Rare Books** in Oxford; **McDowell & Stern** in York; **Derek Gibbons** in Cambridge; **T. & L. Hannas** in Bromley, Kent; and **McNaughtan's Bookshop** in Edinburgh, Scotland.

There are antiquarian book dealers who do

not greatly stress children's books among their specialties but are delighted to sell such books when they happen to acquire them, which may be often. Such dealers include **John F. Fleming**, **Ximenes Rare Books**, and **Trebizond Books**, all in New York City; **Howard S. Mott** in Sheffield, Mass.; and **John Howell Books** in San Francisco, Cal. In Great Britain, the same broad category might include **Peter Murray Hill**, **Bernard Quaritch**, **Paul Grinke**, and **Bertram Rota**, all in London; **Charles W. Traylen** in Guildford, Surrey; and **Howes Bookshop** in Hastings, East Sussex.

The majority of antiquarian book dealers issue catalogues periodically; those put out by the more scholarly dealers can sometimes have an enduring reference value. The best of these catalogues will often include useful lists citing bibliographies and other reference material used in the preparation of the catalogue. Reference works are of course a necessary adjunct to the serious collecting of rare books. These reference works include such things as bibliographies, handbooks, exhibition catalogues, and specialized histories and studies of all kinds. Among the antiquarian booksellers who make a special effort to include reference works in their offerings are **H. P. Kraus**, **Jonathan A. Hill**, and the **De Simon Company**, all in New York City; **Oak Knoll Books** in New Castle, Del.; and **Dawson's Book Shop** in Los Angeles, Cal.

A good way to learn about dealers at first hand is to attend an antiquarian book fair. These fairs are held frequently throughout the world, and they feature a great number and variety of booksellers, who display their wares and are on hand to meet with clients old or new. It should be noted here, incidentally, that although the present discussion of rare children's books and their sources is generally confined to the English-speaking world, antiquarian book fairs, especially large ones, tend to be very cosmopolitan events. At a big fair in New York City or Los Angeles one is apt to encounter dealers from literally any place on the globe where rare books, including rare children's books, happen to be sold. A pleasant place to pick up information about dealers, specialist or other, who may handle rare children's books is the **Antiquarian Booksellers Center** in New York City; visitors there can acquire both knowledge and books.

Directories exist which list antiquarian booksellers and conveniently arrange them into groups according to geography and the sort of books they deal in—among these being, of course, rare children's books. Three such directories are *Bookdealers in North America: A Directory of Dealers in Secondhand and Antiquarian Books in Canada and the United States of America*; and *A Directory of Dealers in Secondhand and Antiquarian Books in the British Isles*; and also *European Bookdealers: A Directory of Dealers in Secondhand and Antiquarian Books on the Continent of Europe*.

The field of rare-book collecting is rich in periodicals and journals at various levels of opulence, scholarship, and practicality. Among those published in the United States are *AB Bookman's Weekly*, *American Book Collector*, and the *Papers of the Bibliographical Society of America*. In England are published *Antiquarian Book Monthly Review* and *The Book Collector*. All these publications carry book dealers' advertisements, including in some cases lists of specific offerings; all of them feature articles on aspects of rare-book collecting; all carry reviews of newly published scholarly works in the field; and some also carry listings, with descriptive annotations, of catalogues recently issued by antiquarian book dealers.

# MAKING JUDGEMENTS: Notes on a Journey

Anita Lobel

*Anita Lobel was one of fourteen jurors at the 1981 Biennale of Illustrations Bratislava (BIB) in Czechoslovakia, the international children's book illustration competition. CBC asked Mrs. Lobel to record her observations. Her Calendar notes are segments of that record. Anita Lobel's most recent book is On Market Street, words by Arnold Lobel (Greenwillow).*

## Getting There

Waiting to board a plane in Prague I hear a plaintive female voice explaining something in accented English. I hear the words "biennale" and "Bratislava."

A pleasant looking older lady is talking to a soldier who looks perplexed and probably does not understand her. I introduce myself. The lady is Vibeke Stybe, the juror from Denmark. She has lost one of her suitcases at the airport while changing planes from Copenhagen. Her small bag has some personal articles as well as duty free whiskey and cigarettes. "You will never get it back," say I.

We board the plane, a very small one that holds about thirty passengers. It is a very noisy short flight. Bratislava weather this afternoon is almost Mediterranean. We follow a cart with all of my luggage and part of Madame Stybe's to the terminal building. We are met by an official translator from the Cultural Ministry, a charming dark haired young woman with beautiful teeth and perfect American-accented English. Later I find out that Maria has acquired her American accent while rooming with a Canadian girl on a student exchange program in Finland.

Vibeke tells Maria about her lost bag and Maria insists that they put a tracer on it. I am left to wait in the official car in the company of the driver. After an awkward silence he asks me in Slovak (I understand after a couple of repetitions!) if I want to listen to music. He is obviously very proud of his tape cassette and wants to show it off. He puts on a local soft-rock cassette with a girl singer who must be popular hereabouts. We really try to keep up a conversation, he in Slovak, I in my very rusty Polish. If I feed him questions, mostly about music, I can let him do the talking.

Tracing Vibeke Stybe's bag takes nearly an hour. I begin to wonder why I am sitting in a car on the road to Bratislava, "discussing" rock music in minimal Polish, while waiting for a Danish lady to find her cigarettes and whiskey in Prague.

## Assembling

At eleven o'clock all the jurors and translators gather in the lobby of the Hotel Kyjev. The air hums with introductions, reunions and pleasant chatter. Mostly everyone speaks some English as well as German and French. Together we walk to the House of Culture where the exhibition and jury sessions are held. We are met by Dusan Roll, General Secretary of BIB, as well as other officials. The building is sterile but pleasant. BIB banners and posters are all around.

After the showing of a film montage that portrays works of past winners and generally rhapsodises over the virtues of the art of the illustrated book for children, we go upstairs to the jury room.

The room is attractive. It has yellow walls and tables arranged in a quadrangle with a space in the middle with a plant in an urn. (This decoration is soon removed because it prevents people from seeing one another.) Behind the "head table" hangs the large official 1981 BIB poster. On the table in front of everyone are bottles of Coca-Cola and mineral water. I have seen this set-up countless times in photographs and film clips of political meetings behind the Iron Curtain. Somehow those bottles of Coke, more than anything else, make me realize that I am really in a communist country.

## Some of my colleagues

Lucia Binder, our elected president, is a treble-voiced, extremely skillful, witty and pleasant woman with the manners of British royalty and a lovely inflection in her Viennese German. Listening to her makes me realize that the German language associated with something pleasant can be lovely indeed. She keeps the week's proceedings under gentle control even when discussions around our rectangular table become heated. Her English is excellent. She runs the International Institute for Children's Literature in Vienna. I admire her manner and diplomatic skill throughout the week's proceedings.

Janine Despinette, the juror from France, knows all about juries and being a member of yet another one is obviously rather important to her. She edits and writes a review of children's books in Paris and I adore chatting with her in French.



*Anita Lobel (far right) with some of her BIB colleagues, (l. to r.), Lucia Binder and Fiel van der Veen. (Two translators sit behind them.)*

Somewhere not long into the sessions, Carmen Diana Dearden from Venezuela, discovers that because I am here too, she does not need to be the only devil's advocate at this gathering. She is the publisher of Banco del libro in Caracas as well as an actress. Her gutsiness and New World irreverence create a bond between us in this Eastern European conclave. One evening I arrive late to a gathering in the lobby for one of our evening activities; but Carmen arrives even later! We become good friends.

Both Carmen and I feel close to Fiel van der Veen. This clever, warm young man is an illustrator from Haarlem, Holland. He has had several books published in his country. He has traveled in the United States with a bluegrass band. He knows from the beginning of the jury sessions that discussion, even though officially encouraged, does not really amount to much. When the arguments around the table grow long-winded Fiel quietly writes copious pages of beautiful calligraphy. He looks as if he is taking notes but he is writing ideas for his next book. His sweetness and his quiet but salty sense of humor again confirm in me the fact that I have never met a Dutchman I did not like!

Fiel takes under his wing Oleg Savastjuk, our Russian artist comrade, a very earthy approachable man in his mid-forties. Oleg speaks a little German in addition to Russian, and he has no trouble communicating with anyone. He seems like a romantic 19th century Russian. He wears brown corduroys "Boheme" style! One afternoon, when we have been invited to an exhibition of watercolors by young Slovak, East German and Russian artists, Oleg emotionally points out to me a semi-abstract landscape. He tells me that it was painted in a beautiful region of Siberia, which is now an artist colony.

Dr. Otilie Dinges is the West German juror. She speaks fine English. She is a teacher in Essen, and very much an educator. Her taste in graphic art is not terribly sophisticated. She sometimes wonders why I find some illustration totally inept graphically, while she finds it daring and innovative. Nevertheless, we agree on many aspects of books for children and she likes talking to me about clothes and theater. When during the course of the week we exchange further information about each others lives, she becomes touchingly apologetic for what the Germans had done to me during the war. I assure her that, since I am here and in one piece, 'there is no need for her to worry herself anymore.' She had been seventeen years old when Allied bombs had rained on Dresden. She knows my book *Potatoes Potatoes* in German and is devoted to Frog and Toad (Frosch und Kröte).

Yoko Inokuma, the Japanese juror, is extremely knowledgeable about Western children's literature. She says there would be no children's literature in Japan if it were not for the West. She has translated a couple of my books into Japanese and is currently at work on a book about Beatrix Potter. I have many wonderful chats with her privately, but officially she never enters into discussions. Her wisely taciturn demeanor as well as the general excellence of the Japanese exhibition earn her country a Golden Apple and a Plaque.

Janos Kass, an illustrator, and a charming civilized gentleman from Budapest, is the juror from Hungary. He and his wife are both well-known Budapest artists. He seems more comfortable speaking German than English and he has a charming way, in speaking directly to me, of using the third person and saying "sie." "Sie" in German is of course the polite way of addressing someone as "thou" or the French "vous." I get used to it. I like him. He wears his hair short, has gentle intelligent eyes and dresses in understated tweeds like an American college professor.

### Judging

269 illustrators from thirty-seven countries and West Berlin are exhibiting. All together 2,187 illustrations from 297 books are on display. The truly international status of this exhibition is diminished by the fact that three major European book producing countries are not participating. Great Britain and Italy are conspicuously absent, and although France has a juror, it has no exhibit.

The illustrations are simply and attractively mounted on two floors. We have our lists with us for an initial overview. My first impression, which changes little in the next four days, is that the quality of illustrations ranges from the most excellent to rank amateurism. Self-confident splashings in the folk art decorative style with little content abound in the entries from all of the Eastern European countries. Very consistently, there are excellent entries from Japan, Switzerland, East and West Germany as well as Holland, Austria and the United States. There is some nice work from Czechoslovakia, Poland and Russia. Naturally the exhibits from Czechoslovakia and the USSR are enormous. Probably every illustrator of note from those two countries is represented. (There are some well-meaning but totally amateurish entries from Outer Mongolia, Angola, Sudan and Egypt. Special honorable mention is agreed upon for those artists at the end of the jury session.)

After we have made notes on our first lists the entire jury goes through the exhibit together. Initially there is much agreement. Discussion is encouraged. We vote by raising hands. If a picture fails to obtain a certain number of votes it is eliminated.

Something begins to bother me. Here and there I am attracted by an illustration I like,

not passionately, but well enough. In most cases there are illustrations that are not done in the same size as the book. I begin to insist that we look at the books. The books are on display in cases corresponding to where the illustrations are exhibited. Carmen backs me up on this, and so does Vibeke and Otilie.

Carmen and I make a strong plea for one set of illustrations from Norway. This is a set of four splashy oversized pictures that really comes alive in a nicely proportioned and designed book. In their reduced size the pictures take on a whole different meaning. This book climbs in the ranks long after I lose interest in it as a test case. The illustrator ends up by winning a Golden Apple! On the other hand, I find a set of illustrations for a Russian book enchanting hanging on the wall. But when they are squeezed into an unattractive and crowded book they look ugly. There are many examples of both of these cases and from now on a nucleus of us insists on seeing any book that is staying on the list for serious consideration.

Dusan Roll insists, when we bring up this matter for discussion, that the statutes of BIB only allow us to consider the illustrations without regard to the book. I can hardly agree with that. To me an illustration is only a half-way step toward the purpose that it serves. Later I find out that whenever an American has been on the jury the same arguments and objections have been raised. I begin to sense an event that does its best to appear spontaneous but will proceed according to a fairly tight script.

By the time we have limited the list to ninety entries out of 269, numbers translated into four languages are buzzing in my head. And still we must narrow down the list further. Lists upon lists are handed to Mr. Roll and read off. Each time we decide how many points are the bottom line for keeping a book in the running. If the illustrator voted upon falls below a certain number of votes, that work is automatically eliminated.

Overlooking my irritation at having some of our best illustrators disregarded, I watch with stupefaction as some West and East German favorites of mine hit the dust as well. (And finally one lovely Dutch book about frogs that should have ended high up on the list barely squeaks by and receives a Plaque!) A couple of Russian books I really like are still in the running and I begin to give them priority thinking that this is the way the wind is blowing.

(Do the words numb and numbers have something in common—I am beginning to feel stupefied by all this nonsense and rapidly losing interest.)

Now we have narrowed down our list to twenty illustrators. It is more a question of rearranging rather than choosing at this point. Just before the very final vote for the Grand Prix, Oleg Savastjuk rises and says that he does not in any way wish to influence anyone's vote, but that Roald Als, the Danish illustrator, is in his opinion a great illustrator. I think, well, that is his somewhat clouded Siberian opinion.

I think I am the only juror surprised at the winner of the Grand Prix. I realize now that had I been less naive, my incredulity at this decision need not have been quite so overwhelming. The choice of this inoffensive black and white work with very little graphic value has nothing whatsoever to do with excellence of book illustration, but rather more to do with the artist's country of origin. In order to lend a credibility to his Iron Curtain event it is good to choose a Scandinavian or Japanese illustrator.

Champagne is served. Final speeches are made. Photographs are taken. We leave our square table to go on to more ceremonies. When it comes time to award the Grand Prix, four trumpets blow a fanfare and Vibeke Stybe comes trooping out onto the stage to receive the prize—over two feet tall and made of heavy metal—for Roald Als. I wanted to shout: "Don't lose it, Vibeke!"

# MATERIALS AVAILABLE

Please Remember: In writing to publishers for materials offered below and when enclosing a self-addressed envelope, you must include your zip code; *ssae* means a self-addressed, #10 envelope with one-ounce first class postage unless specified otherwise. (Requests for materials will not be filled if mailing requirements are incomplete.)

## Bookmarks, Display and Other Materials

Atheneum Publishers (597 Fifth Ave., NY, NY 10017, Attn: Neal Porter) Item: *Poster* STOLEN AWAY by Alan Leonard.  
*Mailing Requirements:* None

Carolrhoda Books (241 First Ave., N., Minneapolis, MN 55401, Attn: Mary Cajacob) Item: *Poster* LOSE YOUR HEART TO HARRIET by Nancy Carlson.  
*Mailing Requirements:* Self-addressed mailing label and 37¢ in stamps.

Clarion Books/Ticknor & Fields: A Houghton Mifflin Company (52 Vanderbilt Ave., NY, NY 10017, Attn: Alison Leslie) Items: *Poster* HARALD AND THE GIANT KNIGHT by Donald Carrick *Bookmarks* THE RIDDLE MONSTER by Lisl Weil; A BAG FULL OF PUPS by Dick Gackenbach; DMITRY: A YOUNG SOVIET IMMIGRANT by Joanne Bernstein; LIGHT ANOTHER CANDLE: THE STORY AND MEANING OF HANUKKAH by Miriam Chaikin.  
*Mailing Requirements:* For poster, self-addressed mailing label and 37¢ in stamps; for bookmarks, self-addressed mailing label and 54¢ in stamps for 50; 85¢ in stamps for 100; 95¢ in stamps for 150; \$1.05 in stamps for 200 (specify which bookmark).

The Delacorte Press (1 Dag Hammarskjold Plaza, 245 E. 47th St., NY, NY 10017, Attn: Jennifer Laurie) Item: *Poster* "Be in Love with Delacorte Romances."  
*Mailing Requirements:* 11x15, 55¢ *ssae*.

The Dial Press (1 Dag Hammarskjold Plaza, 245 E. 47th St., NY, NY 10017, Attn: Jennifer Laurie) Items: *Posters* THE SNOW QUEEN by Susan Jeffers; TALLEYHO, PINKERTON! by Steven Kellogg; THE UNICORN AND THE LAKE by Marianna Mayer, illustrated by Michael Hague.  
*Mailing Requirements:* For each poster, 11x15, 88¢ *ssae*.

Dodd, Mead & Company (79 Madison Ave., NY, NY 10016, Attn: Juvenile Dept.) Items: *Bookmarks* AMERICA'S VERY OWN MONSTERS by Daniel Cohen, ill. by Tom Huffman; CLUCK ONE by Louise Mathews, ill. by Jeni Bassett; HIP, HIPPO, HOORAY! by Betsy Lewin; JAMES WILL NEVER DIE by Joanna Oppenheim, ill. by True Kelley.  
*Mailing Requirement:* For 10 bookmarks, *ssae* (specify bookmark).

Four Winds Press (Inquiry Dept., Scholastic Inc., 906 Sylvan Ave., Englewood Cliffs, NJ 07632) Item: *Bookmark* FAVORITE TALES FROM GRIMM ill. by Mercer Mayer.  
*Mailing Requirements:* #10 envelope; no postage required

Greenwillow Books (Dept. CM-G, 105 Madison Ave., NY, NY 10016) Item: *Poster* HARBOR by Donald Crews.  
*Mailing Requirements:* 9½x12½, 55¢ *ssae*

Harper Junior Books Group (10 E. 53rd St., NY, NY 10022, Attn: CBC Bookmark Request) Items: *Bookmarks* ARTHUR'S FUNNY MONEY/READY . . . SET . . . ROBOT by Phoebe Hoban & Lillian Hoban; THE FLEDGLING by Jane Langton; The "Amelia Bedelia" Books by Peggy Parish; SCARY STORIES TO TELL IN THE DARK by Alvin Schwartz.

*Mailing Requirements:* For 50 bookmarks, 37¢ *ssae*. Specify bookmark. *Quantities limited.*

Houghton Mifflin Company (2 Park St., Boston, MA 02108, Attn: Jazan Higgins) Items: *Posters* THE FARM BOOK by E. Boyd Smith; "Poster of Bill Peet Titles"; BEN'S DREAM by Chris Van Allsburg *Bookmarks* THE UGLY BOOK by Arthur Crowley, ill. by Annie Gusman; TOO MANY MONSTERS by Susan Meddaugh; HOW THE ALLIGATOR MISSED BREAKFAST by Galway Kinnell, ill. by Lynn Munsinger; MAX AND RUFUS by Joan Drescher; "Paddington Books" by Michael Bond; PUNNIDDLES by Bruce & Brett McMillan.

*Mailing Requirements:* Posters, "Farm Book," self-addressed mailing label and \$1.55 for postage and handling; "Bill Peet," self-addressed mailing label and \$1.75 for postage and handling; "Ben's Dream," self-addressed mailing label \$1.25 for postage and handling. Bookmarks, for 15 of any bookmark listed, 37¢ *ssae*; specify which bookmark.

Lerner Publications Company (241 First Ave., N., Minneapolis, MN 55401, Attn: Mary Cajacob) Item: *Streamer* MAKE ME LAUGH! by Sam Schultz, ill. by Joan Hanson.  
*Mailing Requirements:* Self-addressed mailing label and 37¢ in stamps.

Lothrop, Lee & Shepard (Dept. CM-L, 105 Madison Ave., NY, NY 10016) Items: *Posters* SUNSHINE/MOONLIGHT by Jan Ormerod; BENEDICT FINDS A HOME by Chris L. Demarest.  
*Mailing Requirements:* 9½x12½, 55¢ *ssae* for both posters

Margaret K. McElderry Books (597 Fifth Ave., NY, NY 10017, Attn: Neal Porter) Item: *Poster* THE LITTLE MOON THEATER by Irene Haas.  
*Mailing Requirements:* None

William Morrow Company (Morrow Junior Books, Dept. CM-MJB, 105 Madison Ave., NY, NY 10016) Item: *Poster* RALPH S. MOUSE by Beverly Cleary, ill. by Paul O. Zelinsky.  
*Mailing Requirements:* 9½x12½, 55¢ *ssae*

Macmillan Publishing Company, Inc. (Children's Books Dept., 5th Floor, 866 Third Ave., NY, NY 10022) Item: *Poster* "Chronicles of Narnia 1983 Calendar" ill. by Michael Hague.  
*Mailing Requirements:* Self-addressed mailing label and 20¢ in postage.

Charles Scribner's Sons (597 Fifth Ave., NY, NY 10017, Attn: Neal Porter) Item: *Poster* SHADOW by Marcia Brown.  
*Mailing Requirements:* None

Stemmer House Publishers, Inc. (2627 Caves Rd., Owings Mills, MD 21117) Items: *Bookmarks* THE GIGGLE AND CRY BOOK by Eileen Spinelle, ill. by Lisa Atherton; KEEPING CHRISTMAS by William F. Stricker, ill. by Joseph Sheppard; THE LITTLE BLIND GOAT by Jan Wahl, ill. by Antonio Frasconi.  
*Mailing Requirements:* For one copy of bookmark, *ssae* (specify bookmark).

Viking Penguin Inc. (625 Madison Ave., NY, NY 10022, Attn: Diane Charnov) Items: *Posters* MISS RUMPHIUS by Barbara Cooney; PETER AND THE WOLF ill. by Charles Mikolaycak.  
*Mailing Requirements:* For both posters, 11½ x 14½, 50¢ *ssae*.

Frederick Warne (2 Park Ave., NY, NY 10016, Attn: Jayne Willcock) Items: *Posters* BEACH PARTY by Joanne Ryder, ill. by Diane Stanley; JACKSON MAKES HIS MOVE by Andrew Glass; A JAPANESE FAIRY TALE by Jane Hori Ike & Baruck Zimmerman, ill. by Jane Hori Ike; GETTING TO KNOW ME by Elizabeth T. Billington; SNAIL SPELL by Joanne Ryder, ill. by Lynne Cherry; THAT GRAND MASTER JUMPING TEACHER, BERNARD, MEETS JEROME, THE GREAT JUMPING GLUMP by David McPhail; DOODLEBUGGING: THE TREASURE HUNT FOR OIL by Elaine Scott.

*Mailing Requirements:* 10x14, 88¢ *ssae* for one copy of each poster listed.

Western Publishing Co., Inc. (850 Third Ave., NY, NY 10028, Attn: Dee Brown) Items: *Posters* "Happy 40th Birthday Golden Books: The Poky Little Puppy"; "Allan Ahlberg's Wacky Families" *Bookmark* "Happy 40th Birthday Golden Books: The Poky Little Puppy."

*Mailing Requirements:* For ten of one poster, 9x12, \$1.35 *ssae* (specify poster); for 25 bookmarks, 37¢ *ssae*.

#### Author/illustrator Biographical Sheets

Abingdon Press (Abingdon Warehouse, 201 8th Ave., S., Box 801, Nashville, TN 37202, Attn: Louise Vick) One pamphlet on three author/illustrators: Lorna Balian, Phyllis Reynolds Naylor, Barbara Brooks Wallace. Send *ssae* for single copy.

Atheneum Publishers (597 Fifth Ave., NY, NY 10017, Attn: Neal Porter) Biographical brochures on Barbara Cohen, Paul R. Fisher, Corinne Gerson, James Howe, Stephen Krensky, Phyllis Reynolds Naylor. Send 9½x4, *ssae* for single copy. Specify which author.

The Delacorte Press (1 Dag Hammarskjold Plaza, 245 E. 47th St., NY, NY 10017, Attn: Jennifer Laurie) Biographical brochure on Jean Van Leeuwen. Send 6½x9½, 40¢ *ssae*.

The Dial Press (1 Dag Hammarskjold Plaza, 245 E. 47th St., NY, NY 10017, Attn: Jennifer Laurie) Biographical brochure on Jean Van Leeuwen. Send 6½x9½, 40¢ *ssae*.

Dodd, Mead & Company (79 Madison Ave., NY, NY 10016) Biographical sheets on Jeni Bassett, Louise Mathews. Send *ssae* for single copy. Specify which author/illustrator.

Farrar, Straus & Giroux (19 Union Sq., W., NY, NY 10003, Attn: Nancy Bilbie) Biographical brochures on M. B. Goffstein, Jan Greenberg, Madeline L'Engle, George Selden, Uri Shulevitz, William Steig, Margot Zemach. Send *ssae* for single copy. Specify author/illustrator.

Four Winds Press (50 W. 44th St., NY, NY 10036, Attn: Library Promotion Dept.) Biographical brochures on W. E. Butterworth, Daniel Pinkwater. No mailing requirements. Specify author/illustrator.

Greenwillow Books (Dept. CM-BIO, 105 Madison Ave., NY, NY 10016) Biographical brochure on Deborah Hautzig. Send *ssae* for single copy.

Lothrop, Lee & Shepard (Dept. CM-BIO, 105 Madison Ave., NY, NY 10016) Biographical brochure on Mark Jonathan Harris. Send *ssae* for single copy.

Margaret K. McElderry Books (597 Fifth Ave., NY, NY 10017, Attn: Neal Porter) Biographical brochures on Mario Salvadori, Yoshiko Uchida. Send 9½x4 *ssae* for single copy. Specify author.

Morrow Junior Books (Dept. CM-BIO, 105 Madison Ave., NY, NY 10016) Biographical

brochure on Thomas Dygard. Send *ssae* for single copy.

Charles Scribner's Sons (597 Fifth Ave., NY, NY 10017, Attn: Neal Porter) Biographical brochure on Mildred Ames. Send 9½x4 *ssae* for single copy.

Stemmer House Publishers, Inc. (2627 Caves Rd., Owings Mills, MD 21117) Biographical brochure on Jan Wahl. Send 6½x9 *ssae* for single copy.

Viking Penguin, Inc. (625 Madison Ave., NY, NY 10022, Attn: Diane Charnov) Biographical brochures on David Adler, Alice and Martin Provinsen. Specify author/illustrator. No mailing requirements.

#### Miscellaneous

Children's Book Council (67 Irving Pl., NY, NY 10003) Items: *Annotated Bibliographies* "Outstanding Science Trade Books for Children in 1981," a project of the National Science Teachers Association-CBC Joint Committee; "Notable Children's Trade Books in the Field of Social Studies," a project of the National Council for the Social Studies-CBC Joint Committee.

*Mailing Requirements:* NSTA bibliography, *ssae* (Attn: NSTA biblio.); NCSS bibliography, *ssae* with postage for 2 oz. (Attn: NCSS biblio.).

The Horn Book, Inc. (Park Sq. Bldg., Boston, MA 02116) Items: *Pamphlet* "Children's Classics: A List for Parents" compiled by Jane Manthorne *Newsletter* "Why Children's Books? A Newsletter for Parents" Published in March, July and November.

*Mailing Requirements and Cost:* Pamphlet, \$2.00 for single copy; 10 copies, \$13.50; 25 copies, \$30.00. Newsletter, \$3.00 for single subscription; 50 copy subscription, \$20.00; 100 copy subscription, \$30.00. All requests, *prepaid*.

JWB Jewish Book Council (15 E. 26th St., NY, NY 10010) Item: Brochure on 1982 Jewish Book Month Kit which contains posters, bookmarks and other items of interest to children and adults.

*Mailing Requirements:* For brochure, send *ssae*.

Museum of Science & Industry (The Museum Store, 57th St. and Lake Shore Drive, Chicago, IL 60637) Item: *Annotated Bibliography* "Children's Science Books 1981" prepared by the museum library staff; lists over one thousand children's books and periodicals in the physical and applied sciences.

*Mailing Requirements and Cost:* \$5.95 for single copy, *prepaid* (Illinois residents, add 35¢ for sales tax).

Office of Children's Services (The Office of Branch Libraries, The New York Public Library, 455 Fifth Ave., NY, NY 10016) Item: *Bibliography* "Children's Books, 1981: One Hundred Titles for Reading and Sharing" Annotated listing of 100 books, selected by staffs of Office of Children's Services of the New York Public Library, the Central Children's Room and the Borough Offices.

*Mailing Requirements and Cost:* \$1.50 each plus 50¢ for postage and handling. All requests, *prepaid*.

University of Minnesota (Center for Northwest European Language and Area Studies, 210 Folwell Hall, 9 Pleasant St., S.E., Minneapolis, MN 55455) Item: *Bibliography* "Danish Children's Literature in English: A Bibliography Excluding H.C. Andersen" prepared by Karen Nelson Hoyle.

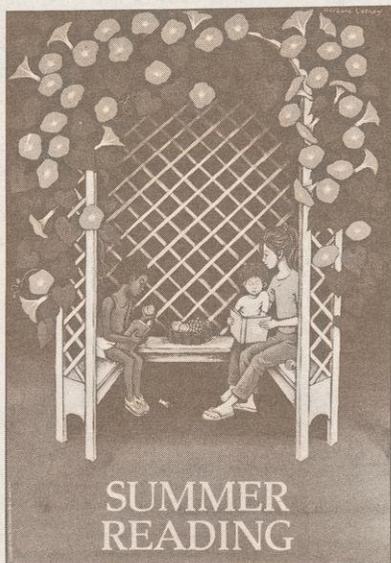
*Mailing Requirements and Cost:* \$4.00 per copy, *prepaid*.

# UP TO DATE WITH BOOKS

Only books published since 1981 and submitted by CBC members are highlighted in this column. One theme has been chosen for each month—recent titles pertinent to the themes are listed after each month according to the 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. (When possible, paperback publishers for a title are also listed.)

## ■ JULY

Pictured below is Barbara Cooney's poster for **SUMMER READING**, part of the 1982 Seasonal Reading program. See *Potpourri* for details about the brochure that carries the posters for this program.



## ■ AUGUST

Ever since the invention of the first one, **WHEELS** have been indispensable.

**Pre-School:** CROCODILE AND THE DUMPER TRUCK by Marshall & Paul (Atheneum), HERBY IS A CARELESS DRIVER by Kraus (Windmill), HERE COME THE FIRE ENGINES by Bracken (Western), KATE'S CAR by Chorao (Dutton), MY MELODY'S NEW BIKE by Harris (Random), PIG PIG RIDES by McPhail (Unicorn/Dutton), STEVIE'S TRICYCLE by Moed-Kass (Western), TEDDY TRUCKS by Cartledge (Lothrop), THE TRUCK BOOK by Wolfe (Carolrhoda), TRUCKS by Gibbons (Crowell).

**Lower Elementary:** BUSY TRAINS by Lippman (Random), DIRT BIKES by Herda (Messner), IN THE DRIVER'S SEAT by Goor & Goor (Crowell), NIGHT STORY by Kessler & Kessler (Macmillan), PENELOPE GETS WHEELS by Peterson (Crown), THE SEVEN SPARROWS AND THE MOTOR CAR PICNIC by Hickson (Deutsch), TOOTHGNASHER SUPERFLASH by Pinkwater (Four Winds), TRUCK AND LOADER by Haddad (Greenwillow), TRUCKS OF EVERY SORT by Robbins (Crown), WHAT ABOUT MOTORBIKES by Cave & Cave (Watts).

**Upper Elementary:** BY HOOK AND LADDER by Loeper (Atheneum), MODERN DRAG RACING SUPERSTARS by Olney (Dodd), RIDING HIGH: BICYCLING FOR YOUNG PEOPLE by Olney (Lothrop), ROLLER SKATES by Sawyer (Viking), SIZZLE WHEELS by Douglass (Westminster), SOUP ON WHEELS by Peck (Knopf).

**Junior and Senior High School:** BICYCLING BASICS by Wilhelm & Wilhelm (Prentice), DANGEROUS RUN by Weinberg (Bantam), FUNNY CAR RACING FOR BEGINNERS by Edmonds (Holt), MOTORCYCLES by Jennings (Prentice), A WINNING POSITION by McCrackin (Dell), YESTERDAY'S TRUCKS by Dorin (Lerner).

## ■ SEPTEMBER

Come September, it's easy to turn to thoughts of scenes in **NEW ENGLAND**.

**Pre-School:** AN OWL AND THREE PUSSYCATS by Provensen & Provensen (Atheneum).

**Lower Elementary:** DO NOT OPEN by Turkle (Dutton), MISS RUMPHIUS by Cooney (Viking), THE OLDEN DAYS by Mathieu (Random), A SWINGER OF BIRCHES by Frost (Stemmer).

**Upper Elementary:** THE BELL WITCH by Schoder and Shebar (Messner), THE FARM BOOK by Smith (Houghton), FOURS CROSSING by Garden (Farrar), THE GIFT OF SARAH BARKER by Yolen (Viking), JEM'S ISLAND by Lasky (Scribner), MY DIARY—MY WORLD by Yates (Westminster), A RESTLESS SPIRIT by Bober (Atheneum), UNDERWATER DIG: THE EXCAVATION OF A REVOLUTIONARY PRIVATEER by Ford & Switzer (Morrow), THE UPSIDE-DOWN CAT by Parson (McElderry/ Atheneum).

**Junior and Senior High School:** ANASTASIA AT YOUR SERVICE by Lowry (Houghton), HALFWAY DOWN PADDY LANE by Marzollo (Dial), THE LAKE IS ON FIRE by Wartski (Westminster), MERCY SHORT by Farber (Dutton), A NEW ENGLAND LOVE STORY: NATHANIEL HAWTHORNE & SOPHIA PEABODY by Gaeddert (Dial), REFINER'S FIRE by Kingman (Houghton), A SPIRIT TO RIDE THE WHIRLWIND by Lord (Macmillan), THE VOYAGE 'BEGUN by Bond (McElderry/ Atheneum), WITCHES CHILDREN by Clapp (Lothrop).

## ■ OCTOBER

Tales of pumpkins, goblins and ghosts galore make **HALLOWEEN** great fun for young readers.

**Pre-School:** A HALLOWEEN HAPPENING by Adams (Scribner), HARRIET'S HALLOWEEN CANDY by Carlson (Carolrhoda), IT MUST HAVE BEEN THE WIND by Salzberg (Harper), THE MYSTERY OF THE FLYING ORANGE PUMPKIN by Kellogg (Dial), SOMETHING QUEER AT THE HAUNTED SCHOOL by Levy (Delacorte).

**Lower Elementary:** ARTHUR'S HALLOWEEN by Brown (Little, Brown), BABAR AND THE GHOST by de Brunhoff (Random), DORRIE AND THE DREAMYARD MONSTERS by Coombs (Dell), CRANBERRY HALLOWEEN by Devlin & Devlin (Four Winds), DON'T GO OUT TONIGHT by Cole (Doubleday), GHOSTS & GOBLINS by Kirk (Grosset), GRANDPA WITCH AND THE MAGIC DOOBELATOR by Kessler & Kessler (Macmillan), HAPPY HALLOWEEN! by Hoffman (Scribner), HENRY HAMILTON, GRADUATE GHOST by Redmond (Pelican), HOB GOBLIN AND THE SKELETON by Schertle (Lothrop), JACK-O'-LANTERN by Barth (Clarion/Ticknor), JENNY'S MOONLIGHT ADVENTURE by Averill (Bantam), MISS SWITCH TO THE RESCUE by Wallace (Pocket), THE RETURN OF THE HEADLESS HORSEMAN by Christopher (Westminster), THE SMALLEST WITCH by Sattler (Lodestar), THE TRICK-OR-TREAT TRAP by Zimmer (Harper), WITCH, GOBLIN, AND THE GHOST'S BOOK OF THINGS TO DO by Alexander (Pantheon), WITCHES AND WITCHCRAFT by Jack (Watts).

**Upper Elementary:** ANNA WITCH by Edmondson (Doubleday), FRANKENSTEIN by Shelley (Raintree), A GALLERY OF MONSTERS by Hall & Eisenberg (Random), GENIE AND THE

WITCH'S SPELLS by Low (Knopf), GHOST STORIES by Furman (Pocket), THE GHOSTS OF AUSTWICK MANOR by MacDonald (McElderry/Atheneum), THE HALLOWEEN CANDY MYSTERY by Markham (Houghton), HALLOWEEN TREATS by Haywood (Morrow), HAUNTED PLACES by Hoffman (Messner), THE MONSTER'S RING by Coville (Pantheon), THE PHANTOM HAND by Harter (Prentice), SCARY STORIES TO TELL IN THE DARK by Schwartz (Lippincott), SUSANNAH AND THE POISON GREEN HALLOWEEN by Elmore (Dutton), THE TIME OF THE WITCH WEEK by Jones (Greenwillow).

**Junior and Senior High School:** THE GHOSTS OF DEPARTURE POINT by Bunting (Lippincott), SOME THINGS STRANGE AND SINISTER by Kahn (Avon), THE THIRD TWIN by Rae (Warne), WASHINGTON IRVING'S TALES OF THE SUPERNATURAL ed. by Wagenknecht (Stemmer), THE WOLFMAN OF BEACON HILL by Kilgore (Little, Brown).

## ■ NOVEMBER

Celebrate 1982 Book Week, November 15-21. Pictured below is James Stevenson's poster for Book Week. (See Potpourri for further details.)



## ■ DECEMBER

Winter winds blow and it's time for most BIRDS to head for warmer climes.

**Pre-School:** ACROSS THE STREAM by Ginsburg (Greenwillow), THE BIRD BOOK by Storms (Lerner), DUCK DUCK by Miller (Prentice), FLOCKS OF BIRDS by Zolotow (Crowell), THE STRANGE APPEARANCE OF HOWARD CRANEBILL, JR. by Drescher (Lothrop).

**Lower Elementary:** ALBUM OF BIRDS by McGowen (Rand), BENEDICT FINDS A HOME by Demarest (Lothrop), A BIRD'S BODY by Cole (Morrow), CHESTER CRICKET'S PIGEON RIDE by Selden (Farrar), FARMER GOFF AND HIS TURKEY SAM by Schatell (Lippincott), THE FIVE SPARROWS by Newton (Atheneum), GONZO AND THE GIANT CHICKEN by Bruce (Random), KIO AND GUS by Lipman (First Mountain), SIX LITTLE CHICKADEES: A SCIENTIST AND HER WORK WITH BIRDS by Graham (Four Winds), SNOWY OWLS by Hunt (Dodd), PENGUIN DAY by Winteringham (Harper), SOME BIRDS HAVE FUNNY NAMES by Cross (Crown), THE WHISTLING SWANS by Putnam (Messner).

**Upper Elementary:** ARABEL AND MORTIMER by Aiken (Doubleday), BIRD COMPANIONS by Hess (Atheneum), BIRDS by Lambert (Watts), BIRDS OF NORTH AMERICA by Fichter (Random), THE BIRDMAN OF ST. PETERSBURG by Shachtman (Macmillan), THE EXOTIC BIRD COLORING BOOK by Heller (Price/Stern/Sloan), OWLS IN THE FAMILY by Mowat (Bantam), PENGUINS by Johnson (Lerner), PUFFINS, COME BACK! by Friedman (Dodd), THE VIOLIN-MAKER'S GIFT by Kushner (Farrar).

**Junior and Senior High School:** ATTRACTING BIRDS AND OTHER WILDLIFE TO YOUR YARD by Weber (Holt), BIRDS FOR PETS & PLEASURE by Haley (Delacorte), PENGUIN WORLD by Strange (Dodd), SAVING AMERICA'S BIRDS by Hendrich (Lothrop), SEASONS OF HERON POND by Leister (Stemmer).

## ■ JANUARY

Lands and people that are very far away often spark the most curiosity—so it is with CHINA AND THE CHINESE.

**Lower Elementary:** THE CHINESE CUT-OUT DESIGN BOOK by Jablonski (Stemmer), THE EMPEROR'S NIGHTINGALE by Andersen (Schocken), LEGEND OF THE MILKY WAY by Lee (Holt), THE MINORITY PEOPLES OF CHINA by Rau (Messner), SUHO AND THE WHITE HORSE by Otsuka (Viking).

**Upper Elementary:** ACROBATS & PING-PONG: YOUNG CHINA'S GAMES, SPORTS, AND AMUSEMENTS by Willcox (Dodd), A CHINESE VILLAGE, Metropolitan Museum of Art (Farrar), THE DAY AFTER YESTERDAY by Kaye (Deutsch), MARCO POLO by Levy (Random), TWO CHINESE FAMILIES by Sadler (Atheneum), U.S. AND CHINA RELATIONS SINCE WORLD WAR II by Hoobler & Hoobler (Watts).

**Junior and Senior High School:** CHINA: PUSHING TOWARDS THE YEAR 2000 by Loescher & Loescher (Harcourt), COMING TO AMERICA: IMMIGRANTS FROM THE FAR EAST by Perrin (Dell), COOKING THE CHINESE WAY by Yu (Lerner), DRAGON OF THE LOST SEA by Yep (Harper), THE LUMINOUS LANDSCAPE: CHINESE ART AND POETRY ed. by Lewis (Doubleday).

## ■ FEBRUARY

Hey diddle, diddle, tell readers a riddle, a joke or a rhyme—anything as long as it's NON-SENSE VERSE.

**Pre-School:** LAUGHING TIME by Smith (Delacorte), MAKE ME LAUGH! 101 MONSTER JOKES by Schultz (Lerner), THE PARROT IN THE GARRET by Blegvad & Blegvad (McElderry/Atheneum), PUNIDDLES by McMillan & McMillan (Houghton), THE SILLY RIDDLE BOOK by Alley (West-ern), SILLY SHEEP AND OTHER SHEEPISH RHYMES by Mendoza (Grosset), TINY TIM: VERSE FOR CHILDREN by Bennett (Delacorte).

**Lower Elementary:** ANNIE O'KAY'S RIDDLE ROUNDUP by Warshaw (Dutton), BUSY BUZZING BUMBLEBEES AND OTHER TONGUE TWISTERS by Schwartz (Harper), DINOSAUR RIDDLES by Heck (Messner), EIGHT ATE:- A FEAST OF HOMONYM RIDDLES by Terban (Clarion/Ticknor), HIP, HIPPO HOORAY! by Lewin (Dodd), NEVER TAKE A PIG TO LUNCH selected by Calmenson (Doubleday), OINKERS AWAY! PIG RIDDLES, CARTOONS & JOKES by Thaler (Pocket), THE PELICAN CHORUS & THE QUANGLE WANGLE'S HAT by Lear (Viking), ROGER WAS A RAZOR FISH AND OTHER POEMS compiled by Bennett (Lothrop), THE SHERIFF OF ROTTENSHOT by Prelutsky (Greenwillow), SPORTS RIDDLES by Rosenbloom (Harcourt), STIR-ABOUT: RHYMES TO READ FROM THEN AND NOW by Chambers (Watts), A VERY MICE JOKE BOOK by Gounaud (Houghton), WINGS ON THINGS by Brown (Random), YELLOW BUTTER PURPLE JELLY RED JAM BLACK BREAD by Hoberman (Viking).

**Upper Elementary:** THE CAT'S ELBOW AND OTHER SECRET LANGUAGES by Schwartz (Farrar), HOW PLEASANT TO KNOW MR. LEAR! ed. by Myra Cohn Livingston (Holiday), OHM ON THE RANGE by Keller (Prentice), POEM STEW ed. by Cole (Lippincott), A PRESENT OF LAUGHTER ed. by Holme (Viking), THE RIDDLE ZOO by Zimmerman (Dutton), RIDDLES, RHYMES AND RIGMAROLES by Cunliffe (Deutsch), WAGS TO WITCHES: MORE JOKES, RIDDLES, AND PUNS by Gomez (Lothrop), A WORD OR TWO WITH YOU by Merriam (Atheneum).

# BOOKS REMEMBERED

## Beverly Cleary

My first experience with a book was fraught with peril. When I was four years old and lived on a farm outside Yamhill, Oregon, a neighbor showed me a picture book which so delighted me that she invited me to look at it any time I pleased. Unfortunately her bachelor son had made a deal to sell me for a nickel to another neighbor, Quong Hop, who was planning to return to China to die. To reach the book I had to pass Quong Hop's house, and since I did not want to go to China, but I did want to see that book, I snaked on my stomach through tall grass and arrived damp with spitbug spit. Alert for the son's footsteps so I could hide in the pantry, I perched on a kitchen chair and studied the pictures of red-coated men on horseback chasing a fox with a pack of hounds. At the end of the book they held the fox's tail triumphantly aloft. Fascinating! Nothing like this went on in Yamhill. The crawl home left me even damper with spitbug spit and longing for more books.

Books required less courage after my mother organized a library stocked with books shipped from the State Library. Jacob's *More English Fairy Tales* was so precious because of the gruesome little tale of the Hobyahs that my mother had to pry the book from my fingers at bedtime. There were other treasures—Andrew Lang's collections, *Johnny Crow's Garden*, the books of Beatrix Potter, especially *The Tailor of Gloucester* with its picture of the beautiful crewelwork waistcoat and the tiny note, "No more twist." (I took up needlework about that time.) Innocently unaware that *The Story of Little Black Sambo* was offensive to anyone, I cherished that tiny red book because it was about a child, the first child I had met in a story. That brave little boy with loving parents was my friend.

If Oregon in the 1920's was a literary colony of the British Empire, my reader, when we moved to Portland and I entered a frightening place called school, was one of Britain's outposts. I resented its version of *Little Goody Two Shoes*, for it said that when Goody wished to learn to read, she borrowed a book, sat down and "read and read" without revealing to me how she was able to do this. Goody then tripped about her village with a basket of letters teaching children to read, which sounded easy when I was so miserable. At the end of the story when Sir Charles married Goody in a "great church," my reader asked, "Do you think she deserved to be happy?" Filled with dark, despairing thoughts, I answered, "Shut up, book." Why couldn't I read real books like *The Princess and Curdie* and all the other good books my mother read aloud?

The discovery of the gentle humor and easy style of the twin series by Lucy Fitch Perkins saved me by showing me I really could read. After whizzing through the series, I turned to fairy tales, the joy of my childhood. On the front steps in summer and with my feet over the furnace outlet in winter, I read, loving those dark smelly buckram bindings which meant others had read the books and now I could, too. I am sure I read every book of fairy tales in our branch library, with only one complaint—

all that long golden hair. Never mind—my short brown hair became long and golden as I read, and when I grew up I would write a book about a brown-haired girl to even things up.

While my mother read aloud to my father and me myths, travel books and every funny story she could find, usually from the *Saturday Evening Post*, I plucked fiction for my own reading from the library shelves, reading and rereading all the classics of the time—*Pinocchio*, *Heidi*, *The Secret Garden*, *Swiss Family Robinson*, *Hans Brinker* and others—as well as bound volumes of *St. Nicholas*. Like the middle Moffat, I began with Alcott and resolved to read straight through to Zwilgmeyer. Did Janie Moffat, I wonder, begin to skip when she reached Altsheler? One book I refused to open, *The Bastable Children*, a bulky pea-green anthology of E. Nesbit stories. I thought Bastable meant bastard, to me another word for orphan, and I felt fiction was overpopulated with orphans. An only child, I wanted to read about families. If a book was about a family, I read it even though I did not like it, *The Five Little Peppers* being at the top of my list of disliked books. To this day I save and reuse basting threads because the goody-goody little Peppers did.

Years later, when I received my first royalty check, I thought of the books of my childhood and of the two that had meant the most. Because I felt I owed each author—or her estate—a royalty for the pleasure she had given me, I bought *Dandelion Cottage* by Carrol Watson Rankin and *Downright Dencey* by Caroline Dale Snedeker. Both books, after a life of about fifty years, are now out of print.

*Dandelion Cottage* does not hold up by today's standards. The small town setting and the adult characters now seem trite, the writing a bit stilted and parts of the plot contrived, and yet the story of four very real girls who were allowed to use a rundown parsonage for a playhouse was right for me when I was in the fourth grade because it was what I wanted to read most—a humorous story about children playing together. If only I had understood that Bastable was a name and not an adjective!

*Downright Dencey*, a 1928 Newbery Honor Book, seems as fresh to me as when I first read it. Dencey, a stubborn, conscientious Quaker girl in 19th century Nantucket who rebelled against her mother by befriending a foundling boy and teaching him to read, stirred the sympathy of a conscientious Oregonian who was beginning to feel rebellious. Best of all, here was an author who understood how children behaved when they struggled to read. This book was my bridge to adult books because it followed Dencey from childhood into adolescence, the love of her parents for one another was woven into the story, and because all the adult characters were alive and real.

*Jane Eyre* came next, and about that time my class was presented with adult library cards along with our eighth grade diplomas. I was proud of that adult card and all it stood for, but from time to time I slipped back to the children's shelves of the library to visit old friends. I still do.

*Beverly Cleary has written twenty-five books for children; her twenty-sixth book, RALPH S. MOUSE, is scheduled for fall publication by William Morrow & Company. Ms. Cleary's RAMONA QUIMBY, AGE 8 (Morrow) received the distinction of being named an Honor Book for the 1982 Newbery Award.*

# POTPOURRI

**1982 Book Week** Hurray for Book Week! The 1982 theme is "Get Lost in a Book" and many young readers will be inspired to do just that after being treated to the materials created for this program. In James Stevenson's poster of soft watercolors a swashbuckling pirate, a gigantic lobster and a toothy dragon, among others, go unnoticed by a young fellow absorbed in his book (see a reproduction of the poster in Up to Date With Books). Familiar storybook characters are plentiful in Erik Blegvad's full color frieze for Book Week; everyone from Don Quixote to Little Red Riding Hood is intent on reading. The three streamers for Book Week are great fun, too! In Bruce Degen's streamer a variety of readers are carried aloft into the wild blue yonder. Murky, ghoulish creatures almost spill out of Joe Mathieu's wonderfully scary streamer that is sure to please all children spooked on tales of the supernatural. Nothing but nothing can ply a young reader away from his book in Susanna Natti's series of amusing scenes on her Book Week streamer. The tale of "The Three Blind Mice" inspired Eric Carle to create a colorful mobile featuring the amiable rodents along with the farmer's imposing wife (*of course*). Thomas Rockwell supplies a lot for children to do in his special play for Book Week called "Lost in a Book." The play is the story of a girl who changes into a book and then back to herself—all by computer. The play can easily be adapted for a cast of ten or a cast of thousands! (Please note that the play is available in Book Week Kits, *only*).

"Open a book / and before long / you're lost / on seas never crossed / in a dream ship / storm tossed. . . ." writes honored poet William Jay Smith for the beginning of his lovely Book Week poem called "The Key." The poem appears on the official Book Week bookmark illustrated by Erik Blegvad.

With these creative people and their distinctive creations, your 1982 Book Week celebration will get rave reviews from young readers. So, remember the dates, November 15-21 and celebrate!

The best news is last. All prices for CBC's 1982 Book Week materials are **down** from 1981. Book Week may be re-titled Miracle Week!

**NATURE** (Year-Round Reading Program) Whether in the woods or in between the cracks of city sidewalks signs of Mother Nature are everpresent. NATURE is the theme for CBC's eighth Year-Round Reading Program. And, when one's thoughts turn to woodland creatures what better artist could there be for a poster than Tasha Tudor? Ms. Tudor immerses herself in country living and carefully studies creatures and plants of the wood. Ms. Tudor's poster for NATURE hardly misses a familiar creature—fox, blue jay, spider, field mice, mallard ducks—even a salamander—the scene will be a fine study for young naturalists and will send them right to books to learn about the habits of each of these creatures.

Carol Lerner has studied ornithology, botany and botanical illustration and Ms. Lerner's skills are evident in the stunning full-color frieze she has illustrated for this program. Her frieze features scientifically accurate renderings of an *Anisostichus capreolata* (a cross-vine), an opossum, a raccoon, a white-footed mouse, a red-bellied woodpecker and *Rhus radicans* (that's . . . poison ivy). An information sheet about the fauna and flora painted by Ms. Lerner is included with each frieze.

The item that completes the group of materials for NATURE is a very different kind of bookmark. The bookmark features a text titled "I Saw It" written by the respected science book author, Patricia G. Lauber. In her text Ms. Lauber encourages children to explore their environment and take notes on what they find. The bookmark's woodcut illustration by Mary Azarian features a night scene of a grasshopper in a wheat field. Even though the bookmark is full of useful information, it's small and will fit easily into a jeans pocket or a young nature observer's notebook. There may be a potential John Muir or Rachel Carson in your library or classroom at this very minute so don't disappoint them. Begin thinking about a program for NATURE, **now**.

**Videotape of David Macaulay** The Houghton Mifflin Company (2 Park St., Boston, MA 02108) has announced the availability of a 25-minute videotape of David Macaulay explaining the evolution of his book, PYRAMID. For details about renting this tape, readers should contact Anita Silvey at Houghton Mifflin.

**Win Jean Fritz for a Week** The Putnam Publishing Group (200 Madison Ave., NY, NY 10016) is sponsoring an unusual contest in which the winning teacher or school librarian will receive Jean Fritz as resident author for his or her school for a week. Interested people should contact Jim Roginski at Putnam for complete contest rules and entry forms. The contest closes October 31, 1983.

**Illustrating Children's Books and Writing Books for Children & Young Adults** These two pamphlets (produced by CBC) make life a little bit easier for would-be illustrators and writers in the children's literature field. The "Illustrating . . ." pamphlet offers some practical suggestions for people who want to illustrate children's books and to know how to submit their work to publishers. The "Writing . . ." pamphlet contains basic information for people who wish to write and publish children's and YA books. Each pamphlet has a helpful annotated bibliography of books suggested for further reading.

**Creative Uses of Children's Literature** by Mary Ann Paulin is a new how-to text encouraging teachers and librarians to use a wide variety of activities and approaches to make children's books appealing and enjoyable for children. It has just been published by The Shoe String Press, Inc. (PO Box 4327, 995 Sherman Avenue, Hamden, Connecticut 06514).

**Note:** Friends should know that the one-time-only charge to be placed on *The Calendar* mailing list is now \$10.00. People on the list also receive CBC materials brochures.

**Erratum:** The editors apologize for an error in the Volume number of the last issue of *The Calendar*. For those keeping track, the number should have been Vol. XXXVIII.

*Please note: More details and ordering information on the CBC materials mentioned in Potpourri are included in the 1982/83 CBC Materials Brochure that was mailed to all Calendar recipients in June. If you have not received a brochure or would like an extra one, a single copy is available for a #10 self-addressed, stamped envelope with first class postage for one ounce.*

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ADDRESS CORRECTION REQUESTED