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— THE CALENDAR —

Vol. XXXVIII, No. 1

March-October, 1981



JUN 8 1981

Spring Reading poster by Emily McCully for 1981 Seasonal Reading. (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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BOOKS REMEMBERED

LLOYD ALEXANDER

Giving one book or author pride of place in my childhood would hurt the feelings of my oldest and dearest friends. Choose Shakespeare and infuriate Dickens. Choose Mark Twain and leave Poe darkly scowling. The Brothers Grimm? Andersen would be cut to the quick. Malory already plucks at my sleeve, Aesop elbows his way through a crowd of Greek mythologists. I loved them all as a boy, I love them still more today. I will not offend a single one of them.

Nevertheless, one book does stand out as my constant companion, comforter, and teacher. I name it now because it includes everything my favorite authors wrote and everything that ever will be written: my dictionary.

I hasten to add: This is not a dictionary but (with echo chamber effect) A DICTIONARY. Consider its vital statistics: nine inches by twelve, and nearly a foot thick. Weight: 30 pounds. The pages number 7046 plus a *Supplement*, unnumbered, of another couple thousand. Its official title: *The Century Dictionary, An Encyclopedic Lexicon of the English Language*. Its copyrights run from 1899 to 1914. It is bound in greenish corduroy, iron-hard, coarse-waled, drab but durable. My boyhood knickers surely came from the same bolt of fabric.

This leviathan, this Moby Dick of dictionaries weighs down the floor beside my work table as I write these words. When my wife and I first set up housekeeping, I brought it from my parents' storage closet. Last night, trying to set my thoughts in order, I went rummaging for it among the oddments in our attic—in itself a perilous quest, like crawling into some giant's game of jackstraws—and hauled it down, to the dismay of my sacro-iliac. I had not consulted it for years, having been seduced by slimmer, more up-to-date volumes. Up-to-date is all well and good; but this is an ancestor, an archetype.

In addition to defining unfamiliar words, my dictionary served other purposes. For one, I read it when nothing else was available; one entry leading to another in a fascinating chain of associations. The illustrations alone offered a lifetime of study. I still haven't seen all of them, though I have just now glanced at meticulously detailed cuts of barge-board construction, the conirostral bill of the hawfinch, and the obverse and reverse sides of a Louis XIV jetton (actual size).

For another, I often sat on it, while reading other books, and thus had a ready reference immediately, as it were, at hand. It was an object of prurient interest when I grew old enough to be interested in prurience. It held all the forbidden words; most of them, regrettably, so forbidden I didn't know what they were and therefore couldn't look them up. But I knew they must be in there, and that was titillating enough.

It served, also, as a filing cabinet. Here I find, tucked between pages 650 and 651, a newspaper advertisement offering a free phonograph record in exchange for a specified number of coupons. Evidently, I never took advantage of the opportunity. On the other side, the fragment of an AP dispatch: "*In the Warsaw raids the suburbs were the heaviest sufferers. . . . Poland's armies, it was asserted authoritatively, are everywhere stemming the invasion. . . .*" The paper, at that point, is torn.

Here, inserted at "J," is a snapshot of a boy-

hood friend, Jones (first name Alan, never called anything but Jones), peering intently into my camera lens (photography was, briefly, a hobby). Probably a genius, certainly a polymath, an excellent pianist, a linguist, planning to be a zoologist, he introduced me to Goethe, Schiller, and Lessing. He was killed in the Battle of the Bulge.

Under "R," a snapshot taken that same year: Rusty, another close friend, walking briskly out of the schoolyard. His parents had a real library, unlike mine. He let me borrow a book that was, so he had heard, utterly wicked. "It's about a—a *bastard*," he whispered, hardly daring to pronounce the word, as I hardly dared to listen to it. I began reading it secretly:

"An author ought to consider himself, not as a gentleman who gives a private or eleemosynary treat (to the dictionary for "eleemosynary") but rather as one who keeps a public ordinary."

An unpromising beginning. I skipped to find the good parts, discovered none, and gave up. I read it twenty years later and count it now among the books I love best.

Here, at "P," comes a treasure: half a dozen small flowers pressed between sheets of waxed paper. I was, at the time, devoted to *The Scarlet Pimpernel*. One of my eccentricities was to eat, if possible, whatever foods were mentioned in the book I was reading. In this case, I wanted the emblem itself. After long questing, I found a seedsman who sold me a packet of *Anagallis arvensis*. I planted the seeds in our backyard and they actually grew: faded now to pale pink, the blossoms were indeed scarlet.

A central mystery remains, and no one is alive to solve it for me. The dictionary was mine only by squatter's rights. Who acquired it in the first place? My parents, inveterate nonreaders, bought books only at my desperate urging. Who, then? Not my grandmother, who kept a sort of rooming house for near and distant relatives, a way station on the way to another way station; a place where some aged cousin might come, finally, to die. Perhaps my Aunt Annie, frail, always in long black skirts, a retired schoolmistress and librarian. A permanent lodger, she had her own marvelous collection of books and read to me whenever I visited, paying no attention to the radio static, the endless talk of money lacking, of dental problems, gall bladders, bankruptcies, obscure lawsuits (as plaintiff or defendant, I never knew).

Literary reminiscence should be elegant: the cosy fireside, the parental lap, the Proustian madeleine. "What a piece of work is a man!" my aunt would recite to me. "How noble in reason! In action how like an angel, in apprehension how like a god . . ." while an uncle gargled with Lavioris, coughing his lungs out in a back bedroom. Throughout my childhood, knowing nothing different, I took all this as quite normal: confusion, disorder, gossip about quarrels, infidelities, separations; tears, sudden deaths, bursts of laughter, funerals, the arrival of a bawling infant (whose, I have no idea). Older, visiting other families, observing how sensible people lived enviable, well-ordered lives, I was retroactively embarrassed, half-ashamed. I, wishing to be a writer—how could I hope to write anything, with my life such an appalling mess?

Much later, I understood how lucky I was.

Lloyd Alexander's most recent book for young people, WESTMARK, is published by E. P. Dutton this spring.

PUBLISHING

Pop-Up Books: Where They Came From, How They're Made

Peter Seymour

Turn a page—and a startling monster in 3-dimensions pops up, its jaws opening in a menacing grin. Pull a tab and a gnome plays hide-and-seek with you. Move a wheel and in the blink of an eye a caterpillar changes into a lovely butterfly.

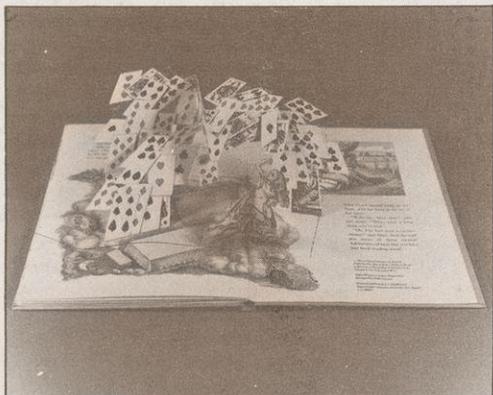
These are just a few of the feats that are possible in pop-up, mechanical and other novelty books—one of the fastest growing categories in children's book publishing.

Produced in full color, these books require not only the usual cares and concerns of fine artwork and printing, but also close attention to a variety of exacting assembly processes. The special actions must first be conceived and then engineered to work in a foolproof manner in each copy of each book—and then must be meticulously put together by hand.

Where did the idea for such complex books come from, and how can they be made in this era of automation?

The origin of movable books dates at least to the 1700s. Not until 1890, however, as printing expertise increased, did the concept reach a high state of art and popularity. The Golden Age of movable books flourished until the beginning of World War I, especially in England, France, Germany and the United States.

From the beginning of the movable book concept, a new technology was developing which made it possible to produce increasingly complex novelty books. It was called "paper engineering." It is an intricate and creative craft in which dimension is put into a flat book; whole pictures as well as parts and pieces of them are made to leap out of pages, disappear, change to something entirely different, and perform all sorts of other, almost magical actions.



Pop-up in Alice's Adventures in Wonderland (Delacorte): Opening the lefthand page causes the arch of cards to rise, as well as the figure of Alice. Moving the book slightly makes the cards sway as if about to descend on Alice. Several cards hang on pieces of string beneath the arch, adding to the motion.

These books had a certain element of the toy about them—but they were *books*, and children, if allowed unsupervised use, had to treat them with great respect. The unmistakable quality of artwork and printing was perhaps the most remarkable aspect about these antique pop-ups; such quality seemed to belie the notion of what people would simply call a "novelty."

Among the finest movable books were those created by Lothar Meggendorfer, Ernest Nister and Raphael Tuck. Many of these books were printed and assembled in Germany by J. F.

Schreiber of Esslingen, and Braun & Schneider of Munich. A remarkable example is *A Day at the Zoo*, published in 1890 (currently published by Viking): it unfolds into a realistic miniature zoo complete with cages, swinging monkeys, climbing bears and so forth.

In the early 1960s, Waldo Hunt, a private collector of these antique masterpieces, began to re-activate the movable, pop-up book market. Eventually, Mr. Hunt formed Intervisual Communications, Inc. (ICI) in Los Angeles which creates and produces 70% of the movable books in today's market, internationally.

While ICI works mostly on new projects, the company has reproduced several of the 19th century movable books and learned valuable lessons in the process. Paper engineers and designers at ICI made careful studies of antique editions of movable books to enable them to devise methods for contemporary production. Adaptations were made and new mechanics invented when necessary to keep costs reasonable and manufacturing practical. For example, in an antique book which used *metal* fasteners to make pull-tabs work, paper connections were designed and substituted to meet current safety standards; a child might swallow the small pieces of metal if they came loose.

Adapting old books or creating new ones from scratch has always been a special kind of challenge because numerous limitations are inherent in the very nature of the product—its flatness and shape, the amount of paper available to use (never enough!) and the qualities of paper itself (thicknesses of paper used by ICI run the wide range of 8 pt. to 24 pt., averaging a thickness of 10 or 12 pts.). Yet the potential for innovation is so exciting that almost anything seems possible to the paper engineer.

How does the typical (although there is no such thing) pop-up or novelty book come into being?

At ICI, ideas come from many of its co-publishers, from authors and illustrators, from owners of major properties, e.g. Walt Disney Studios, and from ICI staff members. Once an idea is settled on, and determined to be marketable, the text is written and artwork for the storyline roughed out, spread by spread, according to whatever format has been selected.

After sketches are made, the paper engineer gets involved, working with illustrator and art director. The paper engineer must figure out how to make the pictures do all those amazing things the illustrator has in mind—even how to make a sound come out of the page! In the pop-up book, *Gnomes* (Abrams), a saw cutting through a log is not only seen but heard. The action of closing and opening the book rubs the teeth of the saw across a diecut in the log, thus making a ratchet-like clicking sound.

What qualities does a good paper engineer possess? There's no school to go to or courses to take. Experience is the only teacher. Making paper perform for pop-up books requires an ability to think in dimensional terms, to visualize motion and shapes coming out of flat designs and then work out the specific folds, connections, and page placements as well as where to glue the separate pieces, how to attach movable pieces so they won't break, the size and placement of diecuts, length of pull-tabs and a host of other details.

A paper engineer needs really to love paper

PLACES

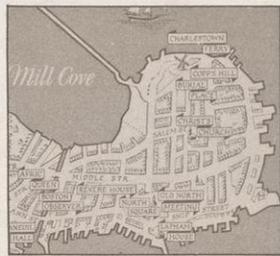
Johnny Tremain's Boston Paul Heins

For a number of years I had been giving personal tours of Boston—perhaps exhausting rather than exhaustive—for visitors, foreign and domestic; but the year I began to teach a course that included a study of historical fiction for young people, I decided to lead my students on a search for Johnny Tremain's Boston. I already knew that the Newbery Medal book *Johnny Tremain* by Esther Forbes (Houghton) was filled with references not only to the public figures of the Revolutionary period but to specific places in the city. What she had spaciously reported on in *Paul Revere and the World He Lived In* (Houghton) became a natural, integral part of her work of fiction set during the time of the Boston Tea Party and the battles of Lexington and Concord. I soon found it astonishing that, despite topographical and architectural changes over a period of two hundred years, there were still in existence two dozen or more places or structures that Johnny certainly saw in the course of his lifetime in Boston, after the Revolution as well as during it.

I like to start my tour at the foot of the Common, a spacious park in the heart of downtown Boston, where Johnny witnessed a British soldier shot as a deserter. It was from this same location that on April 19, 1775, the British embarked on their expedition to Lexington and Concord; for the Charles River—at that time still an estuary—spread over the salt marshes below the public grazing ground. Boston was then actually a peninsula attached to the mainland by a narrow neck of land. Behind the Common rose one of Boston's three original hills—Beacon Hill—where Johnny on occasion “lay in the sun.” It stood as high as the cupola on the golden dome of the State House now stands; and Johnny could well have lived to see the hill cut down to its present height at the end of the eighteenth century and have learned to admire the new state capitol designed by Charles Bulfinch. Because of devastating fires in the nineteenth century, nothing remains of old Boston south of Tremont Street bordering the Common; but the boy obviously knew the two old cemeteries that still remain—Old Granary and King's Chapel Burying Ground, where Hawthorne, to give his fiction verisimilitude, later stated that the heroine of *The Scarlet Letter* was buried. But beginning at King's Chapel, built of granite and designated as a place of worship for the Royal Governor, Johnny could work his way down School Street, the location of the original Boston Latin Grammar School, and quickly come to the Old South Meeting House. There the boy heard Sam Adams tell a crowd, “‘This meeting can do nothing to save the country’”; and he saw the inauguration of the Boston Tea Party. Opposite the meeting house, the red-brick gambrel-roofed building, situated on the site of the house of the Puritan poet Anne Hutchinson, was to become the Old Corner Book Store, frequented by many of the famous New England writers of the nineteenth century.

Continuing into the present-day financial district, Johnny would surely recognize the Town House, or Old State House, now tolerantly displaying the Lion and the Unicorn as well as the American eagle. He might have heard the Declaration of Independence read from the balcony facing State Street, at that time a short thoroughfare leading into the harbor by abutting on Long Wharf, which was half a mile in length and lined with shops and dwelling houses. And if the boy was journeying toward

Detail from map of Johnny Tremain's Boston.



Courtesy Elizabeth Halbrooks

the North End to meet Paul Revere, he would pass Faneuil Hall Market and the present Union Oyster House, a restaurant occupying a brick building that served as a shop for the printer Isaiah Thomas. Around the corner he would see still in existence the Ebenezer Hancock House, that John Hancock inherited from his uncle. Opposite the house, embedded in a wall is a brownstone sphere, the so-called Boston Stone, used as a point for measuring distances in the old city.

In the North End Johnny would find Paul Revere's wooden house with its overhanging second story still recognizable, even though the structure is now restored to its seventeenth-century form; and although Governor Hutchinson's house disappeared a long time ago from North Square, the boy would certainly recognize the Moses Pierce-Hichborn house, almost adjacent to Revere's house. Making his way to Christ Church (the Old North Church), where the two signal lanterns were hung, he would find the Clough house on Unity Street a familiar sight. And because he was interested in the gravestones of his mother's family, Johnny often used to visit Copp's Hill Burying Ground; he would be pleased to note that it may still be found—on the slope beyond Christ Church on the second of Boston's three original hills.

It does not seem chronologically extravagant to imagine that Johnny was to witness changes in Boston for at least the following thirty years. Beacon Hill was cut down, the marshlands below the Common were beginning to be filled in, and—most remarkable of all—Boston began to develop and to grow under the guidance of the great architect Charles Bulfinch. Originally apprenticed to a silversmith, Johnny would have been interested in the new kinds of patterns, architectural as well as decorative, coming into use in the Federal Period. Because of fire and man-made disruptions, most of the churches and houses designed by Bulfinch have disappeared; but if the boy were alive today, he would identify a goodly number of Bulfinch's architectural accomplishments: the State House, the three mansions built for the Boston merchant Harrison Gray Otis, various dwellings on Beacon Hill, and the original building of the Massachusetts General Hospital, where ether was first used as an anesthetic. Only one of Bulfinch's splendid churches remains—St. Stephen's on Hanover Street in the North End. A short walk from the Old North Church, the building is constantly viewed by tourists who follow the Freedom Trail. The perfect balance of the delicate white classical details on the red-brick structure endows a somewhat unprepossessing neighborhood with a touch of elegance as well as of fantasy; Johnny could have lived long enough to admire the church.

Those of us who are interested in discovering Johnny Tremain's Boston can rejoice that so much of it has fortunately been preserved.

BOOKSELLING

The Good Word

Rusty Browder

Rusty Browder is the proprietor of The Children's Book Shop in Brookline, Massachusetts. In this column Ms. Browder shares some of her experiences in serving young customers with Calendar readers.

Running an independent bookstore these days can be a tough assignment: it requires long hours, tremendous energy, attention to endless details and rampant paperwork. And, it generally compensates very modestly. Despite these characteristics, there has not been one day in more than three years as proprietor of The Children's Book Shop that I have been unhappy in my work. Tired, maybe; bored or unhappy, never! Why? As a shop specializing in books for children and young adults, our mission is crystal clear—to present a variety of reading choices for the pleasure and edification of our young customers, simultaneously doing what we can to insure a nation of literate adults; in addition to this aspect of our work, our young customers, astute and curious, have a contagious enthusiasm for selecting books which makes serving them a pleasure.

Our "young customers" range in age from a few months up to mid-teens, and their enthusiasm, of course, takes different forms. A stroller-baby's eyes may light up at the bright photographs of familiar objects in a sturdy cardboard book. A toddler's enthusiasm may lead him or her to leafing through a familiar picturebook again and again. A beginning reader samples numerous stories on our rack of early reading books, reading—out loud, certainly—to anyone nearby who will listen. Middle grade readers can be tireless in their devotion to a particular author or book character and will wait many days for a book to arrive, ordered to complete their set. Readers in their early teens frequently seem to bring with them fairly defined reading tastes, sticking with a familiar genre and quietly seeking out new titles in that genre.

The age range of our young customers also seems to dictate their visiting times. Toddlers come any time during the week or weekend with their parents. School-age patrons very often come in swarms directly after school is over. (The store is within walking distance of three public schools.) They are also regular visitors on the weekend.

A bookstore staff's response to these special customers has two goals: 1) to meet expressed needs by having on hand a variety of quality books for each age 2) to anticipate needs for books a young one will, it is hoped, be asking for tomorrow. At the same time the stroller-baby is being entranced by bright pictures, a parent can be counseled on storybooks with just the right amount of text or verse for the youngest listener. And, at the same time the toddler is being shown that good browsing means looking gently through books while sitting on the floor and not climbing the fixtures, one can discuss with the accompanying adult the merits of bedtime stories or Mother Goose rhymes, showing off both the tried-and-true classics as well as the newest additions to the scores of good books for preschoolers.

A bookseller's response to middle grade readers is not only to provide thorough service in identifying a favorite author's complete works, including new titles, it is also to excite them about other authors and other characters perhaps less well known. A Judy Blume fan might well have the potential of being a Constance Greene fan or a Betty Miles fan.

Our responsibility to teenage readers seems particularly great. In many libraries and certainly in many bookstores, young adult sections are poorly defined or non-existent. This fact is not necessarily bad, since teenagers def-

initely wish to be considered grown-up and capable of browsing with a full spectrum of adult choices. However, it does diminish the opportunity for good counsel, conversation, and full-blown display of books in many genres which are eminently well-suited to young adult readers. Keeping reading a pleasure for these customers by putting into their hands a variety of good stories is something I watch our bookstore staff do, with great admiration. If a reader is sold on romance, why not try a fairy tale romance, such as Robin McKinley's *Beauty* (Harper), that could lead a reader into a new or renewed appreciation for fantasy or adventure stories independent of romance?

At The Children's Book Shop, we have regular programs (usually on Sunday afternoons) featuring children's book authors and illustrators. We want children and their parents to get a glimpse of the creative process an author or illustrator experiences. People at our store have already been delighted by the likes of Patricia Coombs, S. E. Hinton, and Arnold Lobel.

The potential booksellers have for bringing books to young people is tremendous. Fortunately, more and more stores specializing in books for young people are appearing all over the country and full-range bookstores are recognizing the broad appeal children's book sections can have. I hope these developments indicate that a lot of people believe there is a home market for children's books. Buying a book, placing a book on a permanent shelf bestows a special value on that book . . . and on reading.

A good deal of money is spent on young people and, despite difficult economic times, many young people have their own disposable income. Nothing is more exciting to me than providing an opportunity for young people to acquire good books, at prices they can afford (our stock consists of paperbacks priced as low as 69¢ and hardcover books that go beyond \$9.95), in an atmosphere that encourages browsing and conversation. No, I'm wrong. What is even more exciting to me is that once we have provided such an opportunity, young people respond with marked enthusiasm. I chuckle with pleasure each time a particular four year old from the nearby neighborhood refers in a proprietary tone to "my berks" which he got at "my berkstore." It seems our bookstore has as much appeal as a confectionary: several times we have seen parents pull children quickly by the door of the shop, saying, "The bookstore isn't open now," or "We'll come back, as a treat, after we do the grocery shopping." They know they have browsers who won't quit. Kids save money and buy books for themselves (mostly paperbacks and on special occasions, hardcovers); they buy presents for friends and siblings (mostly hardcover books); they take books to camp, where they trade and bring home new ones; surely, they also remember to bring money on the day their school has a book fair. They consider books a part of their pattern of consumption and enjoyment.

Our clarity of purpose and the fervor of our customers definitely give one strength to cope with the enormous rigors of bookselling. Beyond a doubt, children given a consistent opportunity to browse with books in an atmosphere that demonstrates appreciation for books—whether home, library, school or bookstore—can become indefatigable browsers and readers. The good word is: books are terrific and kids are terrific. They deserve to be matched. Pass it on.

POTPOURRI



Summer Reading poster by Byron Barton

1981 Seasonal Reading Reading while the bees are buzzing, the fish are jumping, the leaves are turning and the snow is falling—announcing 1981 Seasonal Reading! An impressive quartet of illustrators accepted the invitation to prepare the full color 1981 posters: Emily McCully put her wonderful watercolors to fine use for Spring Reading where one will easily observe that her mind was on children, reading, baseball and the many greens of spring (Ms. McCully's poster is pictured on the cover of this issue.) Byron Barton's boldly colored, simple shapes are special favorites of children and it is Mr. Barton who has conjured up a village of people reading wherever they feel like it! Diane Goode lives in an area surrounded by fairy-tale-like woods; her habitat provided the major influence in the rendering of her illustration for the Fall Reading poster in which an elderly elf reads to the elegant creatures of the wood. (Look in "Up to Date with Books" for this poster.) Linda Heller let her fancy take her to a faraway land of turreted rooftops and snowdrifts edged in icy blue for Winter Reading. Poet Aileen Fisher has written four graceful poems complementing the seasons; each poem appears on a separate bookmark illustrated by the four poster artists. As a little temptation, here are a few lines from Ms. Fisher's poem for spring: "No mistaking spring!/ Nights ring/ with the shrill songs/ peepers sing./ Birds

shout, / "Keep out," / whenever a feathered stranger comes about. . . ."

It's not too late to plan a Winter Reading program but then Spring is just around the corner and Summer comes on the heels of Spring and before you know it, Fall will be here again and Winter arrives right after . . . do begin preparations for all seasons now! (Read on in "Potpourri" for a new item that will enhance any reading program—the Reading Participation Certificate.)

1981 Children's Book Week Perhaps you'll be able to guess what the 1981 Book Week slogan is by reading about what has been done for the next celebration and by whom. Imagine stars twinkling in an inky blue sky and a contented little girl ensconced in a crescent shaped moon reading herself a bedtime story and there you have a large part of Wendy Watson's softly colored illustration for the 1981 Book Week poster. From a nighttime atmosphere of dreams, proceed to fanciful, brightly colored scenes of a little girl reading atop a particularly sly looking alligator, a bespectacled boy reading aloft in a multi-colored gondola, a little girl reading quietly by flashlight in the snugness of her camp tent and . . . well, there are more curious characters in the extraordinary frieze by David McPhail (look for yourself below). The trio of streamers for Book Week are wonderfully different: Rosekrans Hoffman has woven a mysterious scene focusing on a sage-looking rabbit wearing an antique timepiece on her intricately patterned dress; a mixture of intriguing characters seems to live within the folds of this dress. Funny Fernando Krahn has drawn a long trainful of people so busily engaged in their daily reading they don't notice the obstacle in front of the train engine. Photographer Nina Leen proves how creative one can be with a camera; have you ever seen a bunch of grapes reading miniature books or whorled seashells reading underwater? Ms. Leen makes all this possible in her marvelous streamer. The Book Week mobile seems to become more fantastic each year but we think that perhaps Jan Pieńkowski's design for the 1981 edition may just be the limit because he's gone beyond the sky into outer space. Mr. Pieńkowski features unknown planets and martians and space explorers hanging on to spirals of star-spattered areas of outer space. X. J. Kennedy, a poet admired by both children and adults, wrote the 1981 Book Week poem which begins: "I'd like a story of/ Ghosts on gusty nights,/ Wild island ponies galloping/ With manes that wave like kites,/ A book that knows the lowdown/ On what to feed giraffes,/ A book of nutty nonsense/ That's nothing much—just laughs—. . ." Mr. Kennedy's poem appears on the Book Week bookmark illustrated in full color by frieze artist David McPhail.

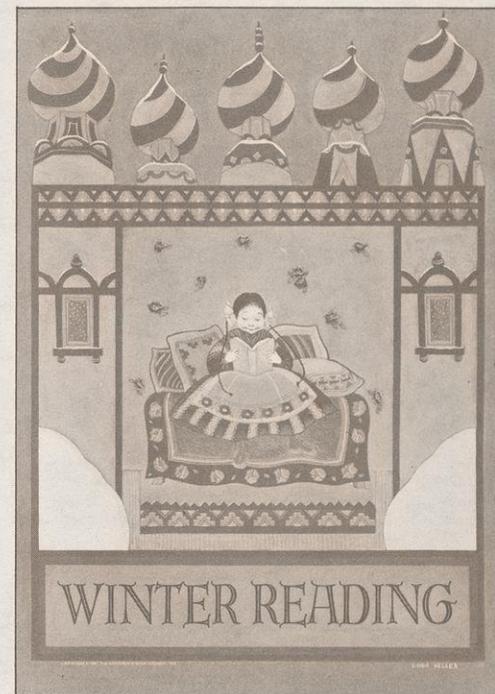
Has anyone guessed the 1981 slogan yet? Well, it's ANYTIME, ANYPLACE, ANY BOOK. The dates for 1981 Book Week? Why, November 16-22. Mark all calendars accordingly.

Bibliographies Three bibliographies are available free-of-charge from the Children's Book Council (67 Irving Pl., NY, NY 10003): *Children's Choices for 1980* is an annotated list of books prepared under the auspices of the International Reading Association-Children's Book Council Joint Committee. Books for the current year are read by some 10,000 children nationally and their favorites make the *Children's Choices* list. The current list first appeared in the October, 1980, issue of *The Reading Teacher*. (For one list send 6½x9 *ssae* with first class postage for two ounces, Attn: Children's Choices.) *Notable Children's Trade Books in the Field of Social Studies for 1980* is an annotated list of books compiled under the direction of the National Council of Social Studies-Children's Book Council Joint Committee which first appears in the April, 1981, issue of *Social Education*. (Available in May. For one list, send *ssae* with first class postage for two ounces, Attn: NCSS List.) *Outstanding Science Trade Books for Children in 1980* is an annotated list of books prepared by the National Science Teachers Association-Children's Book Council Joint Committee; the list first appears in the March, 1981, issue of *Science and Children*. (Available in May. For one list, send *ssae* with first class postage for two ounces, Attn: NSTA List.)

Children's Books: Awards & Prizes (1981 edition) If there was ever a tried-and-true reference book for those interested in children's literature, it's this one. The newest edition of *Children's Books: Awards & Prizes* is scheduled for publication in late August. It will contain new awards established since the 1979 edition appeared and of course list new award recipients for previously existing awards and include the helpful Person and Title indices traditional for this book. Leonard Lubin has contributed the cover illustration (a sketch of it, without type, is pictured above) for the 1981 edition in the form of a personable mouse who has been heavily decorated with honors.



Please note: More details and ordering information on the current CBC materials mentioned in *Potpourri* are included in the 1981 Spring/Summer CBC Materials Brochure mailed to all Calendar recipients in January. If you haven't received a brochure, a single copy is available for a #10 self-addressed stamped envelope with first class postage for one ounce. (Materials for 1981 Book Week will be featured in the 1981/82 CBC Materials Brochure available in June, 1981; it will be sent to all Calendar recipients at that time.)



Winter Reading poster by Linda Heller

Reading Participation Certificate We realize that many schools, libraries and other institutions find that organizing reading clubs or participation programs provides great inspiration to children in encouraging them to read. Additional pleasure can be gained by children if, after they complete the books suggested for their reading program, they receive a special certificate highlighting their participation. CBC has produced a vividly colored "Reading Participation Certificate" illustrated by Lorinda Bryan Cauley for just this purpose. The certificate (pictured above) is so decorative that giving it to children is like giving them a very special piece of artwork that is all their own. Plenty of room is on the certificate for the sponsoring agency to print its name, the program director's name, the child's name *et cetera*. Since the certificate is not dated or keyed into any specific program title, it can be used for any type of reading program during any time of the year.



1981 Book Week frieze by David McPhail

UP TO DATE WITH BOOKS

Only books published 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.)

■ MARCH

TEXAS accommodates tall tales, famous folk, cattle, oil and much more.

Lower Elementary: GASTON LAYS AN OFFSHORE PIPELINE by Rice (Pelican), IF YOU SAY SO, CLAUDE by Nixon (Warne), THE NIGHT BEFORE CHRISTMAS—IN TEXAS, THAT IS by Harris (Pelican), OVER ON THE RIVER by Jackson (Lothrop), SPORTS STAR: EARL CAMPBELL by Burchard (Harcourt).

Upper Elementary: ARTHUR'S LAST STAND by Coren (Little, Brown), ON THE ROPES by Salassi (Greenwillow), WHO STOLE KATHY YOUNG? by Clark (Dodd).

Junior and Senior High School: CURLY AND THE WILD BOAR by Gipson (Harper), FAR FROM HOME by Sebestyen (Atlantic-Little), THE KIDNAPPING OF CHRISTINA LATTIMORE by Nixon (Harcourt), MEETING MISS HANNAH by Leach (Warne), NO WAY OF KNOWING: Dallas Poems by Livingston (McElderry/Atheneum), THE SÉANCE by Nixon (Harcourt), TEXAS by Flemmons (Rand), TEXAS: A Picture Tour by Tinkle (Scribner), THAT'S ONE ORNERY ORPHAN by Beatty (Morrow).

■ APRIL

Celebrate National Library Week
April 5-11, 1981

The INTERNATIONAL YEAR OF DISABLED PERSONS is being observed throughout 1981. In the titles listed below handicaps figure prominently.

Lower Elementary: THE BALANCING GIRL by Rabe (Dutton), DARLENE by Greenfield (Methuen), LIKE IT IS: Facts and Feelings about Handicaps from Kids Who Know by Adams (Walker), MY FRIEND JACOB by Clifton (Dutton), RIDE THE RED CYCLE by Robinet (Houghton), SESAME STREET SIGN LANGUAGE FUN by Sesame Street (Random), A SPECIAL KIND OF SISTER by Smith (Holt).

Upper Elementary: BEING BLIND by Marcus (Hastings), BLIND OUTLAW by Rounds (Holiday), DO BANANAS CHEW GUM? by Gilson (Lothrop), DREAM WEAVER by Yolen & Hague (Philomel), FEELING FREE by Sullivan, Blatt & Brightman (Addison), FOR LOVE OF JODY by Branscum (Lothrop), IT, US AND THE OTHERS by Churchill (Harper), IT'S TOO LATE FOR SORRY by Hanlon (Dell), MY BROTHER IS SPECIAL by Wartski (Westminster), THE NEW BOY IS BLIND by Thomas (Messner), A PEBBLE IN NEWCOMB'S POND by Dengler (Holt), A SHOW OF HANDS, SAY IT IN SIGN LANGUAGE by Sullivan & Bourke (Addison), THE SILENT ONE by Cowley (Knopf), SORROW'S SONG by Callen (Atlantic-Little), THE SWING by Hanlon (Bradbury & Dell), WHAT DIFFERENCE DOES IT MAKE, DANNY? by Young (Deutsch), WHAT IF YOU COULDN'T...? A Book about Special Needs by Kamien (Scribner), WHICH WAY COURAGE by Weiman (Atheneum).

Junior and Senior High School: ACCIDENT by Colman (Morrow), THE BIG DIPPER MARATHON by Brooks (Dutton & Archway), CLUNIE by Peck (Knopf), HEAD OVER WHEELS by Kingman (Houghton & Dell), IING OF THE STICKS by Southall (Greenwillow), LOVE IS LIKE PEANUTS by Bates (Holiday & Archway), PASSING THROUGH by Gerson (Dial & Dell), P. S. WRITE SOON by Rodowsky (Watts & Dell), THE QUIET

REVOLUTION: The Struggle for the Rights of Disabled Americans by Haskins (Crowell), SECRET DREAMER, SECRET DREAMS by Heide (Lippincott & Archway), SEE ME MORE CLEARLY by Mitchell (Harcourt), THE SHARED ROOM by Potter (Morrow), A TIDE FLOWING by Phipson (McElderry/Atheneum).

■ MAY

They're furry and large, sometimes friendly and sometimes ferocious—BEARS are the focus in a lot of children's books! Watch for the special International Board on Books for Young People (IBBY)—International Reading Association (IRA) joint publications project, featuring bears, later in 1981.

Pre-School: BABY BEAR AND THE LONG SLEEP by Ward (Atlantic-Little), BARNABY BEAR VISITS THE FARM by Hansen (Random), BEAR HUNT by Browne (Atheneum), THE BEAR IN THE BATHTUB by Jackson (Addison), BEAR UNDERGROUND by Boegehold (Doubleday), HOW DO I PUT IT ON? by Watanabe (Philomel), MUMBLE-BEAR by Ruck-Pauquet (Putnam's), ONE BEAR, TWO BEARS by Hefter (One Strawberry), PEACE AT LAST by Murphy (Dial), POOH'S BEDTIME BOOK by Milne (Dutton), SHADOW BEAR by Harlow (Doubleday), TILLY'S HOUSE by Jacques (McElderry/Atheneum).

Lower Elementary: A BEAR IN THE AIR by Williams (Stemmer), BEAR ON THE DOORSTEP by Flory (Houghton), THE BEARS' BAZAAR by Cartlidge (Lothrop), THE BERENSTAIN BEARS AND THE MISSING DINOSAUR BONE by Berenstain (Random), FABLES by Lobel (Harper), HEY PRESTO, YOU'RE A BEAR! by Janosch (Atlantic-Little) HOPE YOU'RE FEELING BETTER by Zalzman (Harper), LITTLE BROWN BEAR by Upham (Grosset), THE LITTLE GIRL AND THE BIG BEAR by Galdone (Houghton/Clarion), THE ORDEAL OF BYRON B. BLACKBEAR by Parker (Dodd), TEDDY BEAR'S SCRAPBOOK by Howe (Atheneum).

Upper Elementary: BEARS IN THE WILD by Graham (Delacorte), THE BEARS UPSTAIRS by Haas (Greenwillow & Dell), THE BLACK BEAR by Ford (Houghton), THE LAST MONSTER by Annixter (Harcourt), PADDINGTON TAKES THE TEST by Bond (Houghton), SEVEN TRUE BEAR STORIES by Geringer (Hastings).

Junior and Senior High School: BEARS OF THE WORLD by Patent (Holiday), A KILLING SEASON by Brenner (Four Winds).

■ JUNE

Whether it's graduation from nursery school or high school BOXED EDITIONS of favorite books make welcome gifts. (Space does not permit listing all the titles included in a boxed set so one representative title is listed, if necessary, to explain the set.)

Pre-School: ANIMAL FRIENDS EVERYWHERE by Williams (Golden), BABAR'S LITTLE LIBRARY by de Brunhoff (Random), EGG IN A BOX by various authors (Golden), EMILY AND ADAM by Anglund (Random), KING ROLLO by McKee (Atlantic-Little), THE MOUSE HOUSE 1, 2, 3 by Craig (Random), TINY GOLDEN LIBRARY by Kunhardt (Golden).

Lower Elementary: A GIFT OF LOVE by Anglund (Harcourt), ROALD DAHL'S CHARLIE & THE

CHOCOLATE FACTORY PLUS THREE MORE ALL-TIME FAVORITES by Dahl (Bantam), THE STORY OF SUPERMAN by Frandon (Random), THREE GRIMMS' FAIRY TALES by Grimm (Little, Brown).

Upper Elementary: The GREEN KNOWE books by Boston (Harcourt), THE AMAZING SPACE SHIP ADVENTURES by Slobodkin (Macmillan), ANNE OF GREEN GABLES by Montgomery (Bantam), BIG RED AND OTHER GREAT DOG STORIES by Kjelgaard (Bantam), BLACK STALLION by Farley (Random), BETSY BYARS BOXED SET by Byars (Avon), CHANUKAH, PASSOVER & ROSH HASHANAH by Greenfield (Holt), The DANNY DUNN books by Williams & Abrashkin (Archway), The MC GURK books by Hildick (Archway), The ENCYCLOPEDIA BROWN books by Sobol (Bantam), LITTLE TALES FROM LONG AGO by Nister (Delacorte).

Junior and Senior High School: DRAGONSONG by McCaffrey (Bantam), THE EARTHSEA TRILOGY by LeGuin (Bantam), JAMES HERRIOTT TRILOGY by Herriott (Bantam), THE SWORD OF THE SPIRITS TRILOGY by Christopher (Macmillan).

■ JULY

Treehouses, bridges, apartments, tunnels, farmhouses or skyscrapers all add up to ARCHITECTURE (nonfiction titles are listed.)

Pre-School: BUILDING A HOUSE by Barton (Greenwillow).

Lower Elementary: HEAVY EQUIPMENT by Adkins (Scribner), HOUSES: Shelters from Prehistoric Times to Today by Siberell (Holt), STONE AND STEEL: A Look at Engineering by Billout (Prentice-Hall).

Upper Elementary: BRIDGES by MacGregor (Lothrop), DRAW 50 BUILDINGS by Ames (Doubleday), MAKE YOUR OWN VICTORIAN HOUSE by Lowndes & Kailer (Little, Brown), SIMPLE SHELTERS by Huntington (Coward), STEEL BEAMS AND IRON MEN by Cherry (Four Winds), THEY SAID IT COULDN'T BE DONE by Olney (Dutton), THE TREE HOUSE BOOK by Stiles (Avon).

Junior and Senior High School: THE BOOK OF BUILDINGS by Reid (Rand), BUILDING: The Fight Against Gravity by Salvadori (McElderry/Atheneum), FACES ON PLACES: About Gargoyles and Other Stone Creatures by Haldane (Viking), ON SITE: The Construction of a High-Rise by Younker (Crowell), PEOPLE AND SPACES: A View of History through Architecture by Abramovitz (Viking), THREE SQUARES by Macaulay (Houghton), UNBUILDING by Macaulay (Houghton).

■ AUGUST

LIVING CLEAN means conserving energy, being attentive to nutrition and preserving the natural environment.

Pre-School: PROFESSOR NOAH'S SPACESHIP by Wildsmith (Oxford).

Lower Elementary: ARTHUR'S NEW POWER by Hoban (Dell), ELEPHANTS ON THE BEACH by Brady (Scribner), FOR KIDS ONLY: Garden Book by Brown (Atlantic-Little), SEASONS OF THE TALLGRASS PRAIRIE by Lerner (Morrow).

Upper Elementary: CITY CHILDREN, COUNTRY SUMMER by Wright (Scribner), CROSS FOX by Scott (McElderry/Atheneum), THE DOWN TO EARTH COOKBOOK: Revised Edition by Borghese (Scribner), DIRT CHEAP: The Evolution of Renewable Resource Management by Black (Morrow), EARTH POWER: The Story of Geothermal Energy by Yates (Abingdon), EATING THE VEGETARIAN WAY by Perl (Morrow), THE EARTH IS SORE: Native Americans on Nature by Amon (Atheneum), FAT MEN FROM SPACE by Pinkwater (Dodd & Dell), THE HERB GROWING BOOK by Verey (Little, Brown), KEEPING OUR CITIES CLEAN by Olney (Messner), NUTRITION by Thompson (Watts), WINDMILLS: An Old-New

Energy Source by McDonald (Elsevier/Nelson), A WORD FROM OUR SPONSOR OR MY FRIEND ALFRED by Angell (Bradbury & Dell).

Junior and Senior High School: DESERTS OF THE WORLD by Watson (Philomel), FEAST OR FAMINE: The Energy Future by Branley (Crowell), THE HONEY BOOK by Penner (Hastings), JUNK FOOD, FAST FOOD, HEALTH FOOD: What America Eats and Why by Perl (Houghton/Clarion), LIVES AT STAKE by Pringle (Macmillan), OCEANS OF ENERGY by Goldin (Harcourt), OUR URBAN PLANET by Switzer (Atheneum), POISONED LAND: The Problem of Hazardous Waste by Kiefer (Atheneum), SAVE THAT ENERGY by Gardner (Messner).

■ SEPTEMBER

Pictured below is the Fall Reading poster by Diane Goode. The poster is part of the 1981 Seasonal Reading Program sponsored by CBC. (See elsewhere in this issue for details.)



■ OCTOBER

Trip the light fantastic into the world of DANCE.

Pre-School: THE DRAGON AND THE WILD FANDANGO by Wolcott (Addison), IF YOU WERE A BALLET DANCER by Gross (Dial).

Lower Elementary: BOOM-DE-BOOM by Edelman (Pantheon), THE FAIRY TALE BOOK OF BALLET by Hansen (Grosset), FOLK DANCING by Anderson (Watts) I'M DANCING by McCarter & Reed (Scribner), A LITTLE INTERLUDE by Maiorano (Coward), MY BALLET CLASS by Isadora (Greenwillow), THE NUTCRACKER by Isadora (Macmillan), PETROUCHKA by Elizabeth Cleaver (Atheneum), SWAN LAKE by Diamond (Holiday).

Upper Elementary: AT EVERY TURN! IT'S BALLET by Sorine (Knopf), BALLET FOR BOYS AND GIRLS by Walker & Butler (Prentice-Hall), DANCING SHOES by Streatfeild (Dell), I AM A DANCER by Haney (Putnam's), I CAN DANCE by Bullard & Charlsen (Putnam's), IMAGINE THAT! IT'S MODERN DANCE by Sorine (Knopf), THE LANGUAGE OF SHOW DANCING by Lowe & Selber (Scribner), LIFE AT THE ROYAL BALLET SCHOOL by Jessel (Methuen), THE MAGIC OF BALLET by Dell (Rand), ON STAGE, PLEASE by Tennant (Holt), SAMANTHA ON STAGE by Farrar (Dial), THE SISTERS IMPOSSIBLE by Landis (Knopf), SO YOU WANT TO BE A DANCER by Thomas (Messner), A SPECIAL GIFT by Simon (Harcourt).

Junior and Senior High School: ALICIA ALONSO: The Story of a Ballerina by Siegel (Warne), CLASSICS OF THE ROYAL BALLET by Davis (Coward), DANCER by Merry (Scribner), MAGGIE ADAMS, DANCER by Dean (Avon), MAGGOT by Walker (Atheneum), WORLDS APART by Maiorano (Coward).

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 fulfilled if mailing requirements are incomplete.)

Bookmarks, Display and Other Materials

Abingdon Press (Abingdon Warehouse, 201 8th Ave. S., Nashville, TN 37202, Attn: Louise Vick) Item(s): *Posters* LEPRECHAUNS NEVER LIE by Lorna Balian; A SWEETHEART FOR VALENTINE by Lorna Balian; HAWKINS AND THE SOCCER SOLUTION by Barbara Brooks Wallace. *Mailing Requirements:* For one of each of Balian posters, 92¢ in stamps and self-addressed label. For one Wallace poster, send *ssae*.

Addison-Wesley (Reading, MA 01867, Attn: Dorothy Williams) Item: *Poster* ONCE UPON A TIME IN A PIGPEN by Margaret Wise Brown, ill. by Ann Strugnell. *Mailing Requirements:* 28¢, 11x14 *ssae*. Limited supply.

Bantam Books (School & College Dept., CBC 3, 666 Fifth Ave., NY, NY 10103) Item: *Bookmark* "Choose Your Own Adventure" *Mailing Requirements:* None

Delacorte Press (1 Dag Hammarskjold Plaza, 245 E. 47th St., NY, NY 10017, Attn: Paula Lubin) Item(s): *Posters* THE HERO OF HAMBLETT by Sal Murdocca; MOTHER CROCODILE by John Steptoe. *Mailing Requirements:* For each poster, 10x14, 40¢ *ssae*.

Dial Press (1 Dag Hammarskjold Plaza, 245 E. 47th St., NY, NY 10017, Attn: Paula Lubin) Item(s): *Posters* BRINGING THE RAIN TO KAPITI PLAIN by Beatriz Vidal; THE DAY JIMMY'S BOA ATE THE WASH by Trinka Hakes Noble, ill. by Steven Kellogg; HANSEL AND GRETEL by the Brothers Grimm, ill. by Susan Jeffers; TIMOTHY GOES TO SCHOOL by Rosemary Wells. *Mailing Requirements:* For each poster, 10x13, 40¢ *ssae*. Specify which poster.

Dodd, Mead & Co. (Juvenile Dept., 79 Madison Ave., NY, NY 10016) Item(s): *Bookmarks* CAT COUNT by Betsy Lewin; COOPER by Nancy Winslow Parker; THE MAID AND THE MOUSE AND THE ODD-SHAPED HOUSE by Paul O. Zelinsky; THE NIGHT VEGETABLE EATER by Elke & Ted Musicant. *Mailing Requirements:* Specify which bookmark(s), 10 for *ssae*, 20 for 28¢ *ssae*.

E. P. Dutton (Children's Book Marketing, 2 Park Ave., NY, NY 10016) Item(s) *Bookmark* "Smart Cat"; *Certificate and Membership Card* "I Love Nu Yuck Club" with characters from SUPERFUDGE by Judy Blume. *Mailing Requirements:* Bookmarks, 50 for 25¢ *ssae*. Certificate and Membership Card, 50 of each (total, 100) for self-addressed mailing label, plus \$2.00 check (billing not possible for postage and handling).

Four Winds Press (Inquiry Dept., 906 Sylvan Ave., Englewood Cliffs, NJ 07632) Item(s) *Poster* HANDTALK: An ABC of Finger Spelling & Sign Language by Remy Charlip & Mary Beth; *Postcard* A picture of author/illustrator Daniel Manus Pinkwater. *Mailing Requirements:* None

Greenwillow Books (Children's Marketing, Dept. P, 105 Madison Ave., NY, NY 10016) Item(s) *Posters* ON MARKET STREET by Arnold Lobel, ill. by Anita Lobel; BENNY BAKES A CAKE by Eve Rice; *Dust Jackets* An assortment of

dust jackets from Fall, 1980, titles. *Mailing Requirements:* For all items, 55¢, 9x12 *ssae*.

Harcourt Brace Jovanovich (Institutional Marketing Dept., 757 Third Ave., NY, NY 10017, Attn: CBC-2) Item(s): *Poster* THE LEGEND OF OLD BEFANA retold and ill. by Tomie de Paola; MOMENTS: Poems About the Seasons selected by Lee Bennett Hopkins, ill. by Michael Hague. *Mailing Requirements:* For both posters, 41¢, 10x14 *ssae*.

Houghton Mifflin Co. (2 Park St., Boston, MA 02107, Attn: Anita Silvey) Item(s) *Poster* UNBUILDING by David Macaulay; *Bookmarks* HUGH PINE by Janwillem van de Wetering; GEORGE AND MARTHA TONS OF FUN by James Marshall; SUN DOGS AND SHOOTING STARS by Franklyn M. Branley. *Mailing Requirements:* Poster, 59¢, 9x12 *ssae*; bookmarks, 25 of one kind, 59¢ *ssae* (specify which bookmark).

Houghton Mifflin/Clarion Books (52 Vanderbilt Ave., NY, NY 10017) Item(s): *Bookmarks* Q IS FOR DUCK by Mary Elting & Michael Folsom; BREAKFAST WITH MY FATHER by Ron Roy; THE GIFT-GIVER by Joyce Hansen; WHAT-EVER HAPPENED TO UNCLE ALBERT? by Sue Alexander. *Mailing Requirements:* Specify which bookmark(s); include a 40¢, 7x10 *ssae* for 50.

Little, Brown & Co. (34 Beacon St., Boston, MA 02106, Attn: CBC Bookmark Request) Item(s): *Bookmarks* "The Brown Paper School Books"; "Ed Emberley's Drawing Books"; THE TRUE FRANCINE by Marc Brown; GIVE US A GREAT BIG SMILE, ROSY COLE by Sheila Greenwald; HERE COMES ALEX PUMPERNICKEL by Fernando Krahn. *Mailing Requirements:* One of each bookmark, *ssae*. Limited supply.

Lothrop, Lee & Shepard Books (Children's Marketing, Dept. P, 105 Madison Ave., NY, NY 10016) Item(s): *Poster* DINOSAURS OF NORTH AMERICA by Helen Roney Sattler, ill. by Anthony Rao; *Dust Jackets* An assortment of dust jackets from Fall, 1980, titles. *Mailing Requirements:* For a packet of all items listed, 55¢, 9x12 *ssae*.

Macmillan Publishing Co., Inc. (Children's Book Dept., 866 Third Ave., NY, NY 10022) Item(s): *Posters* EGON by Larry Bograd, ill. by Dirk Zimmer; WE BE WARM TILL SPRING-TIME COMES by Lillie D. Chaffin, ill. by Lloyd Bloom; *Grab-bag Assortment* (select any three of the following items; 25 of each of the three will be sent) Bookmarks for WHAT ARE WE GOING TO DO ABOUT ANDREW? by Marjorie Weinman Sharmat, ill. by Ray Cruz; BAGTHORPES V. THE WORLD by Helen Cresswell; CHARLES AND CLAUDINE by Harold Berson; Cut-out mouse for PLAY AND SING—IT'S CHRISTMAS by Brooke Minarik Varnum, ill. by Emily Arnold McCully; "Don't Forget" reminder notepaper for HORACE MORRIS by Linda Heller; McGurk Detective Membership Card for the "McGurk Mystery Series" by E. W. Hildick. *Mailing Requirements:* For both posters (one each), 28¢, 9x12 *ssae*; for grab-bag, 66¢, 7½x 10½ *ssae*.

William Morrow & Co. (Children's Market-

ing, Dept. P, 105 Madison Ave., NY, NY 10016) Item(s): *Poster* A HORSE'S BODY by Joanna Cole, photos by Jerome Wexler; *Postcard* THUMBELINE by Hans Christian Andersen, ill. by Lisbeth Zwerger; *Dust Jackets* Assorted dust jackets from Fall, 1980, titles.
Mailing Requirements: For a packet of all items listed, 55¢, 9x12 *ssae*.

Prentice-Hall, Inc. (Children's Book Dept., Englewood Cliffs, NJ 07632, Attn: Sheri Varian) Item(s): *Posters* STONE AND STEEL: A Look at Engineering by Guy Billout; THE LAST PUPPY by Frank Asch; *Bookmark* THE LEAKY UMBRELLA by Demi.
Mailing Requirements: Specify item, include self-addressed mailing label.

The Putnam Publishing Group (200 Madison Ave., NY, NY 10016, Attn: Children's Marketing) Item(s): *Publisher's Grab Bag* Assortment of materials from books published by G. P. Putnam's, Coward McCann & Geoghegan and Philomel Books.
Mailing Requirements: 50¢, 9x12 *ssae*.

Stemmer House Publishers, Inc. (2627 Caves Rd., Owings Mills, MD 21117) Item: *Bookmark* THE WIDE-MOUTHED FROG by Rex Schneider.
Mailing Requirements: None

The Viking Press (625 Madison Ave., NY, NY 10022, Attn: CR) Item(s): *Poster & Button* "Einstein Anderson" series by Seymour Simon, ill. by Fred Winkowski.
Mailing Requirements: For poster and ten buttons, 45¢, 9x12 *ssae*.

Author/Illustrator Biographical Sheets

Abingdon Press (Abingdon Warehouse, 201 8th Ave., S., Nashville, TN 37202, Attn: Louise Vick) Biographical brochures on Lorna Balian, Barbara Brooks Wallace. Specify author/illustrator. Send *ssae* for single copy.

Bradbury Press (2 Overhill Rd., Scarsdale, NY 10583, Attn: Promotion/Publicity) Biographical brochure on Judie Angell. Send 6½x 9½ *ssae* for single copy.

Delacorte Press (1 Dag Hammarskjöld Plaza, 245 E. 47th St., NY, NY 10017, Attn: Paula Lubin) Biographical brochures on Paula Danziger, Patricia Reilly Giff, Richard Peck. Specify author(s). For single copy of "Danziger" or "Giff" send 28¢, 7x10 *ssae*; "Peck," 28¢ 9x12 *ssae*.

The Dial Press (1 Dag Hammarskjöld Plaza, 245 E. 47th St., NY, NY 10017, Attn: Paula Lubin) Biographical brochure on Rosemary Wells. For single copy, send 28¢, 7x10 *ssae*.

Four Winds Press (Inquiry Dept., 906 Sylvan Ave., Englewood Cliffs, NJ 07632) Biographical sheets on W. E. Butterworth, Roy A. Gallant, Consuelo Joerns, Daniel Manus Pinkwater. Specify author/illustrator. No mailing requirements.

Greenwillow Books (Children's Marketing Dept., 105 Madison Ave., NY, NY 10016) Biographical sheets on Miriam Cohen, Virginia Hamilton, Jack Prelutsky, Mary Q. Steele. Specify author/illustrator. Send *ssae* for single copy of each.

Harper & Row, Publishers (10 E. 53rd St., NY, NY 10022, Attn: Gail Masha) Biographical brochure on Maurice Sendak. Send *ssae* for single copy.

Little, Brown & Co. (Felice Forrest, 34 Beacon St., Boston, MA 02106, Attn: CBC Bio Request) Biographical brochures on Ellen Conford, William Jasperjohn, Robert Newton Peck, Ouida Sebestyen. For four brochures (one of each), send 55¢, 10x12 *ssae*.

Lothrop, Lee & Shepard Books (Children's Marketing, Dept. B, 105 Madison Ave., NY, NY 10016) Biographical sheets on Arnold Adoff, Jamie Gilson, Charles Mikolajcak, Robert Quackenbush. Specify author/illustrator. Send *ssae* for single copy of each.

Macmillan Publishing Co., Inc. (866 Third Ave., NY, NY 10022, Attn: Children's Book Dept.) Biographical sheets on John Christopher, Berta & Elmer Hader, E. W. Hildick, Ezra Jack Keats, Marjorie Weinman Sharmat. Specify author/illustrator. Send *ssae* for single copy.

William Morrow & Co. (Children's Marketing, Dept. B., 105 Madison Ave., NY, NY 10016) Biographical sheets on Francine Jacobs, Carol Lerner. Specify author. Send *ssae* for single copy of each.

Oxford University Press (200 Madison Ave., NY, NY 10016, Attn: Children's Book Dept.) Biographical sheet on Brian Wildsmith. No mailing requirements.

Prentice-Hall, Inc. (Children's Book Dept., Englewood Cliffs, NJ 07632, Attn: Sheri Varian) Biographical pamphlet on Charles Keller. Send *ssae* for single copy.

The Viking Press (625 Madison Ave., NY, NY 10022, Attn: CR) Biographical sheets on Robert Burch, Betsy Byars, T. Degens, Doris Gates, Seymour Simon. Specify author. Send *ssae* for single copy.

Miscellaneous

Children's Books of the Year, 1980 edition (\$2.50 prepaid) is available from the Child Study Children's Book Committee at Bank Street College of Education. The annual catalog describes 600 outstanding books selected from more than 2,000 current titles for young people ages 3-13. The Committee has also reissued, in updated form, the pamphlet, *Reading With Children Through Age Five*, an annotated list of 300 appropriate titles for children (\$2.00 prepaid). Direct requests to the Child Study Children's Book Committee, Bank Street College of Education, 610 West 112th St., NY, NY 10025.

The Artist and the Child is a catalog of fine editions and illustrations selected from the John D. Merriam Collection of original children's book art from the 1880's through the 1930's. The catalog represents the exhibit of the same name that took place at the Boston Public Library September-December, 1980. The catalog is \$12.50 plus 50¢ for postage and handling. A poster from the exhibit with a reproduction of an illustration by Boris Artzybasheff is \$4.00 plus 50¢ for postage and handling. Direct requests to Business Office, Boston Public Library, P.O. Box 286, Boston, MA 02117.

"The Kobrin Letter," a monthly newsletter, for parents, librarians and teachers, reviews nonfiction children's books. Approximately twenty books, appropriate for children in kindergarten through eighth grade, are reviewed in each issue. Dr. Beverly Kobrin is the editor and publisher of the newsletter. A free sample copy of the newsletter is available for a #10, stamped, self-addressed envelope with postage for one ounce. Direct requests to The Kobrin Letter, 732 K Greer Rd., Palo Alto, CA 94303. A one-year subscription is \$12.00.

Children's Books 1980: One Hundred Titles—For Reading and Sharing is an annotated bibliography compiled and produced under the guidance of the Office of Children's Services of The New York Public Library. The bibliography is \$1.50, prepaid (make checks payable to the Office of Branch Libraries). Direct requests to Office of Branch Libraries, The New York Public Library, 8 E. 40th St., NY, NY 10016.

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