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# CBC FEATURES

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**Cooperative Children's Book Center  
4290 Helen C. White Hall  
600 North Park Street  
Madison, Wisconsin 53706**

**"Liberty" poster by Leonard Everett Fisher.  
See inside for details.**

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

The Council is the official sponsor of and headquarters for National Children's Book Week. It maintains an examination collection of new children's books open weekdays to the public. The library is closed several days in the months of September-December; call before visiting. The Council is closed December 23-27, 1985.

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## On Reviewing Children's Books for a Newspaper

*The writing of book reviews for a newspaper serving a particular geographic area is a craft different from that of writing book reviews for the trade magazines and professional journals familiar to CBC Features readers. We asked several reviewers of books for children and young adults around the country to comment on their professional concerns. Their reflections on the problems and possibilities of reviewing children's and young adult literature for a newspaper follow.*

As with any publication, one writes with the needs of the audience in mind. In my column for the *Chicago Tribune*, the focus is on the general readers, primarily adults who use the reviews to buy single books for individual children. It is not as book-oriented an audience as existed for *Saturday Review*, for which I served as children's book reviewer, although it includes book enthusiasts. For those of us who review for this kind of audience, and who are usually limited by the amount of space we're allowed, it is important to remember that each book recommended must be of significant quality. It is important to suggest books that reflect differences of genre, that serve readers in a wide range of ages and interests, and that are new. Most of our readers are buying gift books and hope not to duplicate a book a child already has. As with all reviews, one must choose books that have a potential appeal to children and young adults and that, at the same time, fulfill the highest of literary standards.

Zena Sutherland  
CHICAGO TRIBUNE

One classical dictum has it that literature should instruct and entertain. But many children's books properly emphasize the didactic: after all, we hope that *Pat the Bunny* will teach infants about colors, textures, and sounds; that YA novels will help teens through adolescence. With some exceptions, though, such worthy volumes will not be reviewed in *Book World*. Neither will the latest interactive adventure nor the boys' and girls' guide to copper mining in Hindu Kush: both are purely commercial ventures, feeding the voracious appetite of young readers.

No, *Book World* devotes its pages to—gulp—art. On the second Sunday of the month the children's reviews will treat from five to ten books, and they will be the most serious, exciting, thoughtful, and crafted books available. In choosing the lucky titles, I never think about their appeal to children; I think only about their appeal to *me*. This may sound high-handed, but really there is no other way of judging. A comic novel should make me laugh, as Daniel Pinkwater's do; a picture book must measure up to Sendak, the Provencens, and Chris Van Allsburg; nonfiction ought to be as clear as Asimov's introductions to science, as detailed as David Macaulay or Jan Adkins. The chief mandate for any critic is to have read widely and thoughtfully enough in his field to gain flair, judgment, and taste.

The pieces that I do not write myself are farmed out to various reviewers, often to specialists in children's literature or to children's book authors. But not invariably. If I have a juvenile science fiction novel, I may ask an expert on adult science fiction; a book on the Constitution for young people once led to a piece by Garry Wills. In all these cases, the reviews aim to be sprightly but serious; condescension is the recurrent sin of children's book reviewing. A book no matter what its genre, can be a work of art, and art requires a constant, almost reverent attentiveness.

Michael Dirda  
THE WASHINGTON POST  
BOOK WORLD

SPACE! The most difficult part of reviewing books for children and young adults in newspapers is not getting books to review, it is space. Newspaper space. There is heavy competition for print space in the book section. For instance, in the *Rocky Mountain News* adult romance, fiction, mystery, poetry, informational, and regional books have a privileged guaranteed place. Lots of space and regular space.

Children's and young adult literature used to get guaranteed space for special events such as Children's Book Week, holiday shopping suggestions, and major award events. Other reviews were taken on a space-available basis.

How do you convince the newspaper's decision makers that children's and young adult books are as valuable as the newest diet/exercise book? Well, you use devious little informal surveys, such as "for more information send a ssae."

The first time I used this, I pasted the names and addresses of all of the people requesting information on a master list and give it to the editor. It proved that there was a real interest in the subject from people in a rather widespread geographical area.

The result of this for me as a reviewer was that more of the coveted space became available. The need for space had been established.

READERS? How do you know if there are really readers of your book reviews out there? There are several ways.

1. Letters to the editors. With the *Rocky Mountain News* these are almost nonexistent unless there is a disagreement, error, or something of a controversial nature.

2. Personal contacts from people who let you know they read the column. These are generally friendly.

3. A reprint of your column in a smaller community paper. That is a pleasant surprise—only if someone happens to send it to you.

4. Ssae requests for more information than the column supplies. Generally, requests come for further book award information, and additional bibliographies. Several times bookstores have requested addresses of some of the smaller publishing houses. These requests usually include a short complimentary comment.

I found reassuring ssae responses after an article on "Children's Choices," the International Reading Association (IRA)—CBC Joint Committee Project. I had obtained copies of the annotated list from IRA in advance and was ready to answer requests. The column's last statement said, "for further information mail a ssae to . . . at . . ." There were almost 500 requests and some still dribbled in two months after the article appeared.

The readers of book reviews are really out there.

Norma Livo  
ROCKY MOUNTAIN NEWS

A paucity of space is the immutable law of reviewing children's books for a newspaper. Everything else is wildly mutable. Simply locating the books to be reviewed can be an adventure. Displaying its high regard for books in general, the newspaper relocates the office of book editor frequently. Understandably, the book editors also relocate frequently. I have had five editors, and their solicitude for children and their books has tended to vary. Consequently, I believe that the top priority of all children's book reviewers should be to educate senior newspaper editors on the importance of children's books. This task will be rendered easier by the known tactfulness of the former and malleability of the latter.

Once review copies have been located, lugged home, and stacked on everything flat, selection takes place. This selection is a private search for quality and response to it. I rarely write negative reviews, because even excellent books receive short shrift from newspapers due to limited space. Other influences consist of the potential responses of children, the non-professional, urban nature of my audience, and my concern for black writers and readers. The present condition of minorities is abominable. Support of minority writers by editors, reviewers, librarians has degenerated into buck-passing. I am consciously supporting both black writers and their editors. If this constitutes a bias—so be it.

Kemie Nix  
ATLANTA JOURNAL-CONSTITUTION

The Sunday edition of *The New York Times* has a national circulation of roughly 1,700,000 and reader surveys regularly show that *The Book Review* is one of the most popular and thoroughly read sections of the paper. The children's books coverage, which consists of one or more reviews and a bookshelf annotation of at least three additional titles of interest, appears most weeks of the year. A short essay or feature relating to children's books appears monthly as well, and a special Children's Book Issue containing additional features including a list of the best illustrated books of the year is published in the fall.

The children's book coverage is intended to serve and to stimulate educated parents (grandparents, relatives and friends as well) who are interested in what their children read, and actually go out and buy books for them. It is, we hope, of interest to both casual readers and professionals who work with children and books as well.

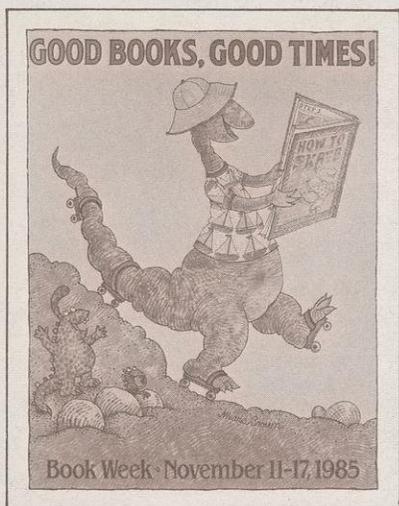
Reviews vary in length, are illustrated when possible, and, when appropriate, related titles are reviewed together. Reviewers are drawn from the ranks of writers, teachers, artists and others. They work on a free-lance basis.

The Bookshelf, which is written by the Children's Book editor, includes both current titles worthy of notice but not being reviewed, and reissues, in both hard and soft cover, of interesting titles for all age groups.

Eden Ross Lipson  
THE NEW YORK TIMES  
BOOK REVIEW

## 1985 BOOK WEEK MATERIALS

See CBC NOTES for details



Poster by Marc Brown



Young Adult Poster by Edward Koren



Frieze by Vera Williams

# CBC NOTES

## From the Publications Desk

The Children's Book Council has a very small staff and quite a few of us have been at CBC for a long time, so we've seen a lot of wonderful **Book Week materials** over the years. Joining this parade of treasures is this year's Book Week poster by MARC BROWN that shouts GOOD BOOKS, GOOD TIMES! in vibrant orange and blue surrounding an ebullient skating dinosaur; and VERA WILLIAMS' right-on/neon-bright frieze says all there is to say about the warmth *and* excitement of reading; streamers by NANCY CARLSON, TRACEY CAMPBELL PEARSON, and AMY SCHWARTZ run the gamut of styles and each one is terrifically appealing. EDWARD KOREN's furry book creatures will boogie their way right into the life of every YA whose funny bone is intact; poet and anthologist LEE BENNETT HOPKINS has written a swell poem that appeals—and we don't know how he did it—to young children, older children, and even oldies. The poem is on the Book Week bookmark decorated by Marc Brown. A list of prices follows but you can still send an ssae to BW Brochure/CBC/67 Irving Place/NYC 10003 and we'll rush you a copy of our illustrated materials brochure with pictures of the 1985 Book Week materials and info about other Council materials and publications.

Prices: Poster by Brown \$3.50/Frieze \$3.25/Streamers \$3.25 for a set of three (one of each)/YA poster by Koren \$4.95/Bookmarks 100 for \$7.00. All these are even less expensive if bought in quantities of five or more and there's a Book Week Kit for \$14.00 (one each Book Week Poster, Frieze, Set of Streamers and 100 Book Week bookmarks)—a better than 25% savings over buying the contents individually.

The CBC warehouse staff—Fred and Johnny—have told us they think the **LIBERTY** poster by LEONARD EVERETT FISHER is one of the best posters the Council has ever offered. (Fred's been with us for 20 years as of this December and has personally packed a lot of posters, so we tend to pay attention when he gets excited about a poster.) Their judgment will come as no surprise to anyone seeing this stunning poster. You can get a feeling for it from the *Features* cover, but a one-color reduction cannot really do justice to this beautiful 14 x 22, five-color poster. The point of view is unique and gives you a Ms. Liberty you'll never see in photographs. We have printed the poster on a coated museum-quality stock to get as faithful a reproduction as possible of Mr. Fisher's subtle, densely hued acrylic original. This poster is shipped rolled in heavy-gauge, capped mailing tubes. (We figure it's a tribute to how much the warehouse likes the poster that Fred and Johnny haven't complained about all the extra work that goes into packing heavy posters in tubes!) At \$10.50 each, a portion of which will go to the Statue of Liberty-Ellis Island Foundation, we think this is one of the better art deals around.

The return of Halley's Comet draws near and for

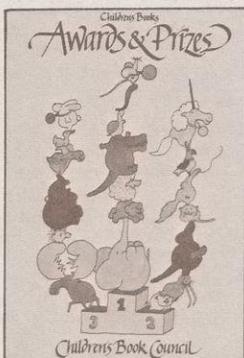
interested youngsters or adults there is no more accessible, or handsome, information available than the Council's **Halley's Comet Wall Chart** with a scientifically accurate text by Seymour Simon and art by Caldecott Honor book artist Paul O. Zelinsky. This big, 32" x 24", poster is still available at \$5.75 or three for \$13.50.

This December we will be publishing the long-awaited revision of our reference volume **CHILDREN'S BOOKS: AWARDS & PRIZES**. This is the best children's book awards compilation available; it includes over 100 major U.S., British Commonwealth, and international children's book awards. The book, with a charming, full-color cover by JOSE ARUEGO AND ARIANE DEWEY, is bound in the Flexibook™ method that provides casebound durability with paperback ease of handling. This revision has been four years in preparation and we are pleased to be able to offer it at the special pre-publication price—good only through December, 1985—of \$35.00. It is far and away the most useful compilation of children's book awards available, and certainly the only one at such a low price.

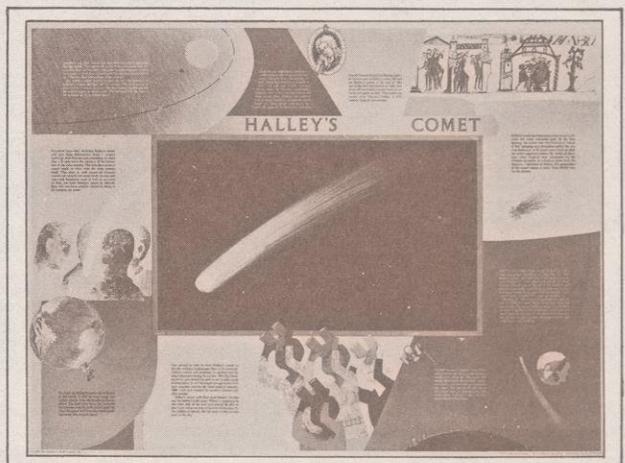
One final note on display items is meant to tantalize you—we are preparing an absolutely sensational program of **year-round reading encouragement materials**. The materials will be available late this year and will first be offered on our Winter/Spring 1985-1986 materials brochure. We guarantee everyone will love them! It's sufficient to say that the art has been prepared by DENYS CAZET, ARLENE DUBANEVICH, JACK KENT, and JAMES MARSHALL—obviously all first rate posters and about as amusing as you can get. Look for them in our next brochure.

Incidentally if you get *CBC Features*, you will automatically get the materials brochure. If you don't get *Features* and would like to, now is the time: our one-time-only handling charge of \$20 is going to be \$25 after December 31, 1985. (We know, we know!—Tell the post office and our printers to stop raising their rates.) Take advantage of the \$20 fee now—and this is a one-time-only charge not an annual or subscription fee. Send twenty bucks with your name and full mailing address including zip code to: Features/Children's Book Council/67 Irving Place/NYC 10003.

Some of you will pick up this copy of *CBC Features* at the 1985 *Everychild* conference, which, as we write this, is just around the corner. We are looking forward to an even bigger and better conference than our well-received initial venture in 1983. For those of you unable to get to the 1985 *Everychild* and for many of you who can't get to every one of the programs you would like to hear, there will be audiocassettes of a selection of the programs. The tapes—and a complete list of available tapes—are available by mail for \$12.00 each (plus \$1.00 shipping up to a maximum of \$7.00) from National Audio Video Transcripts, 250 East 49th St., Suite 401, NY, NY 10019.



Facsimile of jacket art



# PEOPLE

## Paul and Ethel Heins

by Nancy Chambers

The *Horn Book* isn't like anything else in children's books. In a field where much of the specialist writing is produced and sponsored by the professions and institutions that are its chief audience, the magazine has survived as an independent, growing concern for over sixty years.

Take that singularity and compound it with another. Can there be, anywhere in the annals of professional periodical-publishing history, another instance where highly qualified wife has succeeded highly qualified husband as editor without the succession being in any way a function of the relationship? Together but separately, Paul Heins and Ethel Heins have presided over the *Horn Book* for seventeen years; a uniquely serial partnership operating within a unique publishing phenomenon, it seems to me.

My first meeting with Ethel and Paul happened through words on paper. In the early 1960s, when I was Ruth Viguers's assistant at the *Horn Book*, they were contributors to the magazine; Paul was a guest reviewer of certain special books, mainly fiction, and Ethel wrote picture book reviews as well as an occasional column on recordings for children. Park of my job was the routine copy preparation of articles and reviews, and it soon became apparent that there was scarcely any need to subedit the work coming in from the Heinses. They didn't use "which" when they should have used "that"; neither one suffered from clotting of the syntax, so there was no need to spend time devising appropriated decoagulants; and, best of all, the reader could sense a breadth of artistic understanding behind their reviews without feeling the weight of it.

When Paul became *Horn Book* editor in 1968, I was especially interested to watch, from my new home in England, how he would maintain the magazine's vitality while also retaining its identity. His experience of producing print, during his years as an English teacher in Boston, meant that the practical side of being an editor would continue to be well handled. His considerable literary background meant that he would be looking for ways to build on the outstanding body of knowledge and conviction that the *Horn Book* represented.

"I soon became aware," he once wrote to me, "of the necessity of establishing a reasonable if not a reliable basis for the criticism of children's books. It seemed to me at the time that many of the criteria were based on notions of selection—of the selection by adults of books for children, which involved at the same time the somewhat vaguely idealistic consideration of what children like. I do not say that these two concepts are negligible in considering children's books—but I consider them forms of response rather than precise judgements and sensitive appreciations of what authors have tried to do. And so I began to make distinctions between selection and criticism, and hoped that these distinctions would be reflected in the magazine."

A close reading of the *Horn Book* under Paul's editorship shows how consistently he worked towards this end: he gradually clarified the basis on which the book reviews were made and organized; he used his editorials occasionally to sort out confusions that arose in discussions conducted both inside and outside the *Horn Book's* pages; and his articles "Out on a Limb with the Critics" and "Coming to Terms with Criticism" are models of the careful, clear thinking on which refinements of practice may be based.

There is a sense in which Paul was an unexpected editor for the *Horn Book*; Ethel seemed to have been made for the job. She began her career as a



Joan Tieman

librarian in that wellspring of the American children's book world, the New York Public Library, and grew up in her profession being nourished and inspired by the magazine's ideals and accomplishments. Her experience with children and books at NYPL and later at the Boston Public Library was widened during her years (1962-1974) as instructional materials specialist in the Lexington (MA) schools. I will never forget taking my new British husband to visit one of her schools, where we saw at once how completely she enjoyed and respected the children and they her. As for the school's library stock, the sheer quality of it was striking evidence of the impact she was having on the booklife of the community.

Ethel's awareness of the increasingly complex forces affecting the two main constituencies of children's books, librarianship and education, is one hallmark of her *Horn Book* editorship. Another is her clear determination to support all literature, past and present. The two features "A Second Look" and "Out of Print—But Look in Your Library", which she initiated, are doubly valuable; they provide practical information, of course, but their presence in the magazine is also a continuing, implicit statement about the indivisibility of the art of literature.

Both Heinses have been wonderfully encouraging to *Horn Book* contributors. I speak as the wife of one of its regulars, but I think I would be able to detect this quality even without first-hand knowledge. The variety of types of article and the range of opinion and stance contained in the magazine speak for both editors' openness to dissent and their alertness to the special corners of the children's book world as well as its main stage. And all their contributors could rely on a patient, meticulous, sympathetic first reading of every article and review.

Ethel and Paul's extra-magazine activities on behalf of children's books are legion. Their service on national awards committees, their participation in specialist seminars and conferences all over the world, their teaching at the Simmons College Center for the Study of Children's Literature\* as well as other lecturing—the extent and quality of this work, added to the warmth and duration of their relationships with bookpeople at home and abroad, single Paul and Ethel Heins out as just about the best ambassadors-at-large that children's books could have.

\*We are pleased to note that subsequent to the writing of this article, Paul and Ethel Heins each received honorary Doctor of Children's Literature degrees from Simmons College.

Nancy Chambers was on the staff of The Horn Book Magazine, 1963-1965. She has lived in England for many years and is the Editor/Publisher of the excellent journal *Signal: Approaches to Children's Books* (Thimble Press, Lockwood, Station Road, South Woodchester, Stroud, Glos. GL5 5EQ, England). U.S. and Canadian subscriptions are \$14.50 annually.

# PUBLISHING

## Tracking Down the Perfect Picture: Reflections of an Author of Informational Books

James Cross Giblin

The look of juvenile non-fiction books has changed noticeably in the last decade. Formats are larger, texts are shorter, and more pages are reserved for illustrations, all in an attempt to make the books attractive to young readers who are used to watching television.

Responding to this change, most non-fiction authors now begin to think in visual terms almost as soon as they get an idea for a new book. Such thinking is especially important when a book is to be illustrated with photographs. For unless a professional photographer is engaged to take the pictures, the author is usually responsible for gathering the photos as well as writing the text.

Which comes first, the writing or the picture research? "For me, it's the same as the chicken and the egg," says Russell Freedman, author of *Children of the Wild West* (Clarion) and many other photo-illustrated books. "I begin with a concept and conduct the research for both photos and text at more or less the same time. Usually I'll do just enough background research to orient myself; then I'll start collecting photos, since the images themselves will help to determine what will be included in the book."

Sometimes happening on just the right illustration has helped me to shape the text of one of my own non-fiction books. When I was planning *Walls: Defenses Throughout History* (Little, Brown), I wasn't sure how to begin the book until I saw a painting at the American Museum of Natural History of an Ice Age settlement in Europe, surrounded by a wall of mammoth bones. There it was: the idea for the opening chapter—and the perfect illustration for it, too. Fortunately the Museum was able to supply me with a black-and-white print of the painting.

In most other instances, though, *WALLS* is an example of a book where the text was written first and the pictures were researched afterward. To an outside observer, the latter might seem like a relatively simple process. The author probably makes up a list of the desired photos, sends it off to one or more of the big photographic agencies, and orders prints from their stock.

However, the illustration budget for the book has to be taken into account. Besides gathering the photos, most non-fiction authors are also responsible for the cost of prints and reproduction fees. Sometimes publishers give them an allowance to help cover these expenses, but rarely is it more than \$1000 to \$2000. Such an allowance won't go very far at a photographic agency that customarily charges \$100 to \$150 per picture.

If an author decides not to work through photo agencies, where does he turn instead? An examination of a single chapter in *WALLS* will help to answer that question. Titled "Walls of World War II," the chapter discusses the Maginot Line that France built in the 1930s, the West Wall that Nazi Germany erected opposite it, and the Atlantic Wall that the Germans flung up along the coast in anticipation of an Allied invasion.

After I completed a first draft of the chapter, I began the hunt for illustrations. Doing picture research is a little like playing detective. Both involve a combination of intuition and logic, with a bit of luck thrown in for good measure. I started by writing to the information offices of the French and

West German consulates in New York. The French responded by sending me, at no charge, a shot of barbed wire entanglements along the Maginot Line. The Germans had nothing on hand, but suggested I try the Hoover Institution in Stanford, California.

Following up on the latter lead, I wrote the Hoover Institution and obtained copies of photos the Nazis had taken of captured Maginot Line bunkers. Meanwhile, on a research trip to Washington I located some excellent photos of West Wall anti-tank traps and pillboxes in the National Archives. I made my most exciting find, though, in the Prints and Photographs Division of the Library of Congress, where I discovered a photo album of clear, dramatic snapshots a German officer had taken of shore defenses along the Atlantic Wall. The album had been seized during the Normandy invasion and given to the Library. I photocopied six pictures from it for future reference.

There were still some illustration gaps in the chapter, especially views of life inside the giant underground forts of the Maginot Line. In a British military history I noted that the Imperial War Museum was credited as the source of several World War II photos. I obtained the Museum's address from the British consulate, wrote to it, and almost by return mail received exactly what I wanted, including a marvelous shot of French soldiers trying to relax in their cramped quarters.

To round off the photos for the chapter, I went to the Picture Collection of the New York Public Library where I found a cutaway drawing of a Maginot Line fort from a defunct British picture magazine. Unfortunately the clipping was frayed around the edges, so the photo I ordered from the Library's reproduction service was not of the best quality.

Picture quality is an important factor to consider when researching illustrations for a book. Ideally the photos should have strong compositions, and there should be sharp contrasts between light and dark areas. Sometimes, however, as in the case of the Maginot Line drawing, a picture will be so valuable historically that its poor quality can be overlooked.

My research had turned up thirty-two possible illustrations for the chapter, far more than could be used. It's better to have too many pictures than too few, though; then the final selection can be made more judiciously. My editor and I eventually settled on thirteen, and I placed orders for prints and compiled information for the captions and credit lines.

The total cost of prints and reproduction fees for the chapter came to \$135.00. If I'd ordered the same number of illustrations from a photographic agency, the bill might have been ten times that amount. And I wouldn't have experienced the thrill of discovering photos like those in the German officer's album.

Now *WALLS* is long behind me, and I'm looking for photos of the pasteurized milk depots that Nathan Straus established in New York City at the turn of the century. These are for a new book, *Milk: The Fight For Purity*, that Crowell will publish in 1986. Maybe the New-York Historical Society has some pictures of the depots. Or perhaps the Museum of the City of New York would be a better bet. . . . The search for the perfect picture goes on.

# PLACES

## The International Youth Library

Jeffrey Garrett

For the hardy, it's at the end of a 45-minute walk through the parks and open fields west of Nymphenburg Palace, the summer residence of the Bavarian dukes. From about half-way, the low white profile of *Schloss Blutenburg* comes into view, resolving itself then slowly into a gay assortment of towers, turrets, steep sloping red roofs, an onion-shaped church steeple, all gathered in at the base by a white-stuccoed castle wall and surrounded by a lake. Originally built as a hunting retreat by Albrecht III in the 1430's, this gothic jewel six miles west of the center of Munich is now the home of the International Youth Library, an Associated Project of UNESCO and the spiritual home of internationalism in children's literature.

Standing across from the "new" IYL, there is clearly little to remind one of the first dark months after World War II, when Jella Lepman, a German Jew and a woman of great vision and energy, set about to collect books from "the Free World" for her country's tattered—and ideologically vulnerable—youth. The new setting makes it difficult to conjure up the feeling of charged excitement and crowded intimacy which pervaded the IYL's first home in Munich's *Kaulbachstrasse*, the "house of a hundred windows," which the library had to leave in mid-1983. At Blutenburg Castle, underground stacks offer space for most of the library's 400,000 volumes. The staff—27 paid and seven volunteer members—now has room enough, too: the manor house, the banquet hall, even the former stables and stalls have been tastefully transformed into working areas.



New at the IYL is also the leadership: Dr. Andreas Bode, 42, an historian and authority on East European children's book illustration with a solid background in the administration of research libraries. With these credentials, Bode is the apt successor to Walter Scherf, who in his 25 years as director initiated the once unthinkable opening towards the East and the expansion of the IYL into a major center for children's literature research.

In spite of all the very visible changes, the attentive visitor to the IYL *anno* 1985—particularly having read first Jella Lepman's own stirring account of the pioneer years\*—will find that much is still the same. As in the *Kaulbachstrasse*, harried lecturers whisk through the corridors with laundry baskets full of new children's books and exhibition deadlines on their minds. Scholarship students from China, Algeria, Poland or Chile enliven coffee break conversations and bring their experience to bear on their nation's collections at the IYL. The half-pints in Veronika Zacharias' painting class, draped in smocks four sizes too big, now frequently move their easels onto the grassy court and cheerily apply their paints in equal amounts to their canvasses and themselves—as in Mrs. Lepman's days. Under the

attractive vaults of the children's lending library (with 12,000 books in 11 languages), 5-year-olds can "read" picture books in Japanese or Serbo-Croat, while their older brothers and sisters test their mettle on Lloyd Alexander's English or Claude Aubry's French. Frau Lepman—who only laughed at stuffy critics who called her creation "not a library at all, but a circus"—would have smiled in approval had she seen Blutenburg on a summer day in 1984, after the unorthodox crew of Munich's *Pädagogische Aktion* had transformed the court into a medieval fairground, while in the various exhibit halls of the castle itself one exhibition was devoted to English "Penny Dreadfuls" and comics, another to children's paintings, yet another to the work of a hitherto obscure Bavarian illustrator, Josef Mauder (1884-1969). And Jella Lepman's own "International Children's and Youth Book Exhibition", which will take place in Munich this November for the 36th time, is still an important event for children's book publishers from all over the world—and for Munich's children, too.

There is also another element of continuity at the IYL: the very close ties across the Atlantic. The venture was made possible in the first place by American help: the American Library Association (ALA), the Rockefeller Foundation, Eleanor Roosevelt, Mildred Batchelder all championed the cause in the difficult first years. To this day, the library's holdings are cataloged according to the Dewey Decimal System, introduced by Margaret Scoggin, the IYL's first consultant from ALA, in the late 1940s. North American publishers are also still among the most generous in supporting the IYL with the newest and best in children's books: 121 of them sent over a thousand new books to Munich in 1984. There has also almost always been at least one American or Canadian on the staff: Following Winnifred Crossley, Nancy Wade, Jess Moransee and Skip Welch, the "Hausamerikaner" these days is Jeffrey Garrett, 35, a Chicago-born linguist who studied at Princeton and the University of Munich.

At Blutenburg, professional visitors will find a well-equipped study and documentation center (open weekdays, 10 a.m. to 5 p.m.) with 12,000 books in 50 languages, over 200 current periodicals and 8700 essays, articles, and conference reports available. Catalogs at the user's disposal are arranged by author, illustrator, title, country and (non-fiction) subject. In addition, publisher catalogs are kept on file and a chronological catalog is maintained on children's books before 1950. Special collections include 28,000 juvenile titles formerly in the possession of the League of Nations' Bureau International d'Education in Geneva, and the Schulz Collection, 11,000 volumes, chiefly adventure literature from the 18th and 19th centuries.

The IYL publishes a quarterly report of its activities (German/English), annual surveys of children's books from 43 countries (German), the "White Ravens" catalog of international children's books recommended for translation (German), plus numerous exhibition catalogs, bibliographies and other special publications.

Visitors to the International Youth Library with special wishes (research needs, tours, conference rooms) should write well in advance.

And, oh yes: it is also possible to take public transportation to the IYL. Take the *S-Bahn* to Pasing, then bus 73 or 76 almost directly to the castle gates (stop "Blutenburg"). The postal address is: International Youth Library, Schloss Blutenburg, D-8000 Munich 60, Federal Republic of Germany. Telephone: (089) 811-2028.

\*A *BRIDGE OF CHILDREN'S BOOKS*, Chicago (ALA) 1969, now, sadly, out of print.

As the article reveals, Jeffrey Garrett is currently the resident American employed at IYL. He is a "Chicago-born linguist who studied at Princeton and the University of Munich."

# PRESIDENT'S PROFILE

## Margaret Frith

*Margaret Frith is Publisher and Vice-President of The Putnam Young Readers Group, and 1985 President of The Children's Book Council. Recently, CBC Features talked with her about her publishing experience and her thoughts about the future of publishing books for young children.*

**You have worked with Putnam's children's book complex for several years and your working circumstances have been remarkably varied; would you comment on this variety of experience?**

"Several years" with the Putnam Young Readers Group actually stretches to twenty-one. I joined Coward-McCann, a subsidiary, as an Associate Editor in 1964. Remarkable changes have taken place at Putnam's during those years, changes which parallel the changing times in the field.

I found my way into children's books through the Radcliffe Publishing Procedures Course when Pat Lord, Editor-in-Chief of Henry Z. Walck, came up to Cambridge to tell us about children's books. Pat was encouraging and enthusiastic and I suddenly realized that here was a place where I could use my love of reading and my visual sense in a "real job." In college I had majored in Art and minored in English.

So off I went to New York. Luckily, I walked into Macmillan the day before Doris Patee was leaving for the Virgin Islands on vacation. She had two openings: one for a manuscript reader, which she had just filled; the other for a promotion assistant. I was disappointed not to get the reader's job, but I happily became a promotion assistant and I have always been glad that I had that experience.

In the early sixties at Macmillan, there was no separate school and library department, much less a children's marketing department. I was located in editorial and had a variety of duties: writing flaps, promotion pieces and authors' biographies; maintaining review copy lists; revitalizing the Macmillan newsletter which offered author/artist interviews and new book information (really a miniature newspaper which was all mine to shape and design). One day a week I read manuscripts and copy-edited. And I worked under a small dynamo of a woman in the sales department, Miriam Norton, who took me under her wing and taught me about sales. We would put together special offers to schools and libraries, mail them out, and have the fun of opening the orders as they came back for "fulfillment." I learned a great deal at Macmillan and I've always been glad that I worked in a children's department when editorial and marketing were together.

I moved to Scribner's to do promotion, again from within the editorial department. It was then that I realized that I wanted to be an editor and after a year I made the switch.

In 1964 I had a call from Alice Torrey at Coward-McCann. Working under Alice was challenging and rewarding. Alice was ever curious, innovative and totally involved. She constantly challenged one with her unorthodox methods.

When I joined Coward-McCann, it was already part of a company with several imprints under one roof: G.P. Putnam's Sons, specializing in non-fiction and series; Coward-McCann, which published picture books, novels and some very good non-fiction; and the John Day Company. So being part of a "complex" is not new to me. Like most trade publishers then, we concentrated on the school and library market. In 1974, I moved to Putnam's to develop a trade list of books for younger children, primarily picture books.

But the most significant growth came about when Music Corporation of America (M.C.A.) acquired Putnam's and Peter Israel became president in 1978. Peter immediately took a keen and active interest in our division. One of his early moves was to acquire the Collins + World children's list, complete with Ann Beneduce and her staff. A children's marketing department was created. An expanded sales force meant we could reach beyond our traditional markets. A major step was taken in 1982 with the acquisition of Grosset & Dunlap, plunging us into mass market publishing. In 1984, we launched Pacer

Books for Young Adults, which publishes hardcover novels and mass market paperbacks. And, finally, we have started PlayValue Books, specializing in coloring and activity books and books based on licenses. With five active imprints in such diverse areas, we now have a complete publishing program of children's books.

Developing into the Putnam Young Readers Group has been exciting and stimulating. One of the best parts of being here is the interaction among the people involved in the different imprints. No one works in a vacuum. We bounce ideas off one another; we share experiences and reactions; we brainstorm publicity and promotion plans. But what really makes it all happen is that we share a love for creating the best books we can for children.



**Here we are in the mid-1980's; what are your thoughts about children's books for younger children in the next few years? The immediate future?**

I think that the market for children's books for younger children will continue to flourish. I believe that the widespread interest among parents who want books for their children almost from the moment they are born is here to stay. In the immediate future, books based on licensed characters, movie and television tie-ins will be published along with traditional books for children, but I don't think the avalanche of that kind of product—and I use the term product on purpose—will survive. The best of its kind will always be around, but whether it be 1950 or 1985, I firmly believe that cream rises and persists and that real books of quality by talented authors and artists who understand what children are all about will always be published and supported by publishers and readers.

**As CBC President, what are your thoughts about CBC's role in the future, particularly as it relates to publishers' own future?**

CBC's role is vitally important to anyone who wants children to have the opportunities to read, whether they be publishers, booksellers, librarians, teachers or parents. We could each go our own way, but I think that would be a mistake. CBC under the direction of John Donovan and Paula Quint provides us with a forum for sharing a common goal: children's reading. Just as publishers have had to move with the times and seek new ways to market books, CBC has to play an active role in finding new ways to promote reading. The EVERYCHILD Conference, which takes place in August for the second time, is a wonderful example of CBC's reaching out to a cross-section of people involved in child-oriented activities—from book publishers to media people to librarians to families themselves.

The work of providing promotional materials and working formally with related groups such as the American Booksellers Association, the American Library Association, and the International Reading Association continues, but we publishers all need to support the Council more than ever through our membership and participation in its activities.

# BOOKS REMEMBERED

Katherine Paterson

Until I was nearly five, I lived in Hwaiian, China. Our family had no English-speaking neighbors. There was no public library and no bookstore that sold English books, so the number of books I knew was quite limited. We did have British friends, maiden lady missionaries, who came to visit us fairly frequently. Looking back I suspect it was because my parents were more fun to be with than most of the saints they might have chosen. Anyhow, these wonderful ladies brought us volumes of A. A. Milne and Kenneth Grahame and Beatrix Potter which my mother read to us over and over again, along with *Jo Boy*, *The Real Mother Goose*, the King James Bible, and Egermeier's Bible Story book. Among our other books were fairy tales and Kipling and *A Child's Garden of Verses*.

For years I have wished that I could share with my own children a Christmas book that as a four year old I thought of as the most beautiful book in the world. The book was a casualty of our refugeeing, and I've never seen it since. Finding a copy was a problem since I couldn't remember the name of the book or the illustrator, but I had a vivid picture of deep blues and gold. In thinking about this article I began searching reference books for a clue to what that wonderful book might have been. It was, of course, *The Christ Child* by Maude and Miska Petersham. Now, maybe, I'll be able to locate it.

I remember the Goops, little round-faced fellows who were supposed to teach us etiquette. What endeared them to me was not their didacticism, but the fact that they taught by hilarious (to a four year old) negative example. I still identify with the Goops.



© Jill Paton Walsh

The glowing exception to the trash of those years was *The Secret Garden* which aroused in me the same holy fear I had felt listening to my mother read Charles Kingsley's *The Water-Babies*. I've never tried to reread *The Water-Babies*, suspecting somehow that it won't stand up to my four year old awe of it, but I have read *The Secret Garden* to my own children and rejoiced that the magic still lives.

We were refugeeed again at the end of 1940, and, finally, by the next fall were located in Winston-Salem, North Carolina. Here the richest reading period of my childhood began, because, although, the school playground seemed a jungle and the classroom a place of inquisition to this expatriate nine year old, the library was a sanctuary. I can only name a few of the books I met and loved during the nearly four years I spent at Wiley School, some of them are long forgotten. But I must mention the books of Kate Seredy and Robert Lawson and Holling C. Holling. This was also the period of *Hans Brinker*, *Heidi*, *Little Women* and its sequels, and a new "best book I ever read," *The Yearling*.

Because I was read to so much, I began reading on my own well before I started first grade. I kept

this skill a secret, because the first grade teacher in Richmond, Virginia was unhappy enough that a five year old had been placed in her class, so I stumbled through Dick and Jane with the rest of the slow readers. Fortunately, the situation in China stabilized, and we were able to return there in early spring. Only my father was allowed to go back to Hwaiian, however. The other six of us lived in Shanghai at the American School where there was a library.

You would think that a child who had been read Milne and Grahame and Potter and the Bible on her mother's lap would have great taste as a reader. I'm sorry to report that this was not the case. My Shanghai period is noted for the trash I read—*The Bobbsey Twins*, *The Little Colonel*, *The Five Little Peppers*, all waste, though hardly toxic, with the possible exception of Elsie Dinsmore, whose humorless moralisms proved nearly fatal to my tender spiritual development.

There were books I rejected, as well. I was terrified early on by an illustration for *The Legend of Sleepy Hollow*, which meant that it was years before I read the story. The text of *Alice's Adventures in Wonderland* gave me a similar fright, and I have to confess to never enjoying the book except for some of the nonsense verses in it. Maybe, now that I'm past fifty, I should give it another try. I didn't much like *Dr. Dolittle*, it seemed rather silly to me, and, although at seven and eight I had devoured the Bobbsey Twins, I read one Nancy Drew mystery and gave up on that cool young sleuth. Hitty seemed much more real.

I lived long before the dawning of Young Adult Books, so my high school reading was a mishmash of old and contemporary fiction. As you can see, I never was much for non-fiction. I read the Bible, but until my college years, I always liked the stories best. My mother belonged to the Book-of-the-Month Club for a few years, and, while the mothers of my friends were censoring their reading, my mother was handing me the latest bestseller, often because she had failed to return the stop card, and asking me to read the book to see if it were worth her time. As a young adolescent, I loved *The Scarlet Pimpernel*, and years later I understood exactly what my daughter meant when she complained quietly that *Jacob Have I Loved* wasn't quite romantic enough for her tastes. It probably wouldn't have been romantic enough for my tastes back then, either.

In my own defense, I must add that this was the age of Dickens for me. Ah, well, he is a romantic, isn't he? *Jane Eyre* also fed my romantic hungers, but *Wuthering Heights* convinced me for a while that there was no God. I'm not sure why it had this effect, but an adult friend, seeing my distress without knowing its exact nature, introduced me to the works of C. S. Lewis at just this time. It was through Lewis that I found my way to George MacDonald and eventually to Charles Williams, so I suppose I'm obliged to Emily Bronte for a great deal in a backwards sort of way.

But the book that marked the end of my youth and the beginning of my adulthood was Alan Paton's *Cry the Beloved Country*, which I read at sixteen. I recall this book when I am taken to task for failing to write "uplifting" books. This book didn't uplift me, it devastated me—not the kind of devastation that I experienced in reading *Wuthering Heights*, but the kind the prophet Jeremiah speaks of when he says that his task is "... to destroy, and to throw down, to build, and to plant." That is what a great book can do for its reader. The books I have read have taught me this. So how can I presume to be a writer? That remains a mystery of grace.

*Katherine Paterson is the author of two National Book Award winning titles, THE MASTER PUPPETEER and THE GREAT GILLY HOPKINS, and of the 1978 and 1981 Newbery Medal titles, BRIDGE TO TERIBITHIA and JACOB HAVE I LOVED. She is the 1983 recipient of the University of Southern Mississippi de Grummond Medallion. Her new book, CONSIDER THE LILIES: PLANTS OF REVELATION, NECESSITY, AND CELEBRATION, will soon be available from Crowell.*

# LIBERTY BOOKLIST



Centennial celebrations for the Statue of Liberty will take place across the United States on national, statewide, and local levels throughout 1986. Special events are planned for July 4, 1986. The centennial rededication of Lady Liberty will take place on October 28, 1986. During 1986, each of the fifty states will have an official "Liberty" week designated by the state governor. The Statue of Liberty-Ellis Island Foundation is funding restoration work that will cost approximately \$230 million and conclude with the reopening of Ellis Island in 1992.

To help celebrate the Statue of Liberty's one hundredth anniversary, CBC invited Leonard Everett Fisher to design a "Liberty" poster and asked member publishers to let us know of books published on the subjects of the Statue of Liberty, Ellis Island, and immigration. The poster featured on the front cover of *CBC Features* is available from the Children's Book Council for \$10.50. (See CBC Notes panel for details.) A portion of the sale of each poster is contributed to the Statue of Liberty-Ellis Island Foundation.

The following is a selection of books published by CBC members that we hope you will use to stimulate discussion about and awareness of the meaning of the Statue of Liberty centennial. The list includes forthcoming 1986 titles. ISBNs, and notations as to whether titles are available in hardcover (H) and/or paperback (P) and whether they are picture books (pb), fiction (f), or nonfiction (nf) have been included. A few words of description are included for fiction titles.

## STATUE OF LIBERTY AND ELLIS ISLAND

### Up to and including middle grades

*Maiden Voyage.* Stephen Krensky. Atheneum. 1985. ISBN 0-689-3111-7 (H), (nf).

*Sam Ellis's Island.* Beatrice Siegel. Ill. DyAnne DiSalvo-Ryan. Four Winds. 1985. ISBN 0-02-782720-8 (H), (nf).

*The Statue of Liberty.* Leonard Everett Fisher. Ill. by the author and with photos. Holiday. 1985. ISBN 0-8234-0586-9 (H), (nf).

*The Statue of Liberty.* Betsy Maestro. Ill. by Giulio Maestro. Lothrop. 1986. ISBN 0-688-05773-X (H), (pb).

*Statue of Liberty: America's Proud Lady.* Jim Haskins. Ill. with photos. Lerner. 1986. ISBN 0-8225-1706-X (H), (nf).

*The Statue of Liberty: Birth to Rebirth.* Sue Burchard. Ill. with photos. HBJ. 1985. ISBN 0-15-279969-9 (H), (nf).

### Older readers

*How They Built the Statue of Liberty.* Mary J. Shapiro. Ill. by Huck Scarry. Random. 1985. ISBN 0-394-86957-5 (H), (nf).

*In Search of Liberty: The Story of the Statue of Liberty and Ellis Island.* James R. Bell and Richard I. Adams. Ill. with photos. Doubleday. 1984. ISBN 0-385-19624-5 (H), (P), Doubleday ISBN 0-385-19276-2, (nf).

*A Statue for America: The First 100 Years of the Statue of Liberty.* Jonathan Harris. Ill. with photos. Four Winds. 1985. ISBN 0-02-742730-7 (H), (nf).

*Statue of Liberty.* Charles Mercer. Ill. with photos. Putnam. 1985. ISBN 0-399-20670-1 (H), (P), Putnam 0-399-21231-0, (nf).

## IMMIGRATION

### Up to and including middle grades

*The Best Bad Thing.* Yoshiko Uchida. McElderry/Atheneum. 1983. ISBN 0-689-50290-7 (H), (f). Companion titles by the same author are *A Jar of Dreams*. 1981. ISBN 0-689-50210-9 and *Journey*

*Home*. 1978. ISBN 0-689-50126-9. Japanese-American family stories.

*Call Me Ruth.* Marilyn Sachs. Doubleday. 1983. ISBN 0-385-17607-4 (H), (f). Jewish immigrants in New York City's Lower East Side.

*Coming to America.* Maxine Rosenberg. Ill. with photos by George Ancona. Lothrop. 1986. ISBN 0-688-05824-8 (H), (pb).

*Emma's Dragon Hunt.* Catherine Stock. Ill. by the author. Lothrop. 1984. ISBN 0-688-02696-6 (H), (pb).

*First Snow.* Helen Coutant. Ill. by Vo-Dihn Mai. Knopf. 1974. ISBN 0-394-92831-8 (H), (pb).

*Gooseberries to Oranges.* Barbara Cohen. Ill. by Beverly Brodsky. Lothrop. 1982. ISBN 0-688-00690-6 (H), (pb).

*Hello, My Name is Scrambled Eggs.* Jamie Gilson. Lothrop. 1985. ISBN 0-688-04095-0 (H), (f). Contemporary Vietnamese immigrants to the U.S.

*Ike and Mama and Trouble at School.* Carol Snyder. Ill. by Charles Robinson. Coward. 1983. ISBN 0-698-20750-7 (H), (f). Companion titles by the same author and illustrator are *Ike and Mama and The Once-In-A-Lifetime Movie*. 1981. ISBN 0-698-20501-4 and *Ike and Mama and The Block Wedding*. 1979. ISBN 0-698-20461-1. Jewish immigrant family stories set in Bronx, NY, in the early part of the century.

*Immigrant Kids.* Russell Freedman. Ill. with photos. Dutton. 1980. ISBN 0-525-32538-7 (H), (nf).

*Long Way From Home.* Maureen Crane Wartski. NAL. 1982. ISBN 0-451-11434-5 (P), (f). Contemporary Vietnamese teenager's adjustment to U.S. life.

*Molly's Pilgrim.* Barbara Cohen. Ill. by Michael J. Deraney. Lothrop. 1983. ISBN 0-688-02103-4 (H), (f). Contemporary Jewish immigrant observes U.S. Thanksgiving holiday.

*To Sail a Ship of Treasures.* Lisl Weil. Atheneum. 1984. ISBN 0-689-31059-5 (H), (pb).

*Voyage.* Adele Geras. Atheneum. 1983. ISBN 0-689-30955-4 (H), (f). Jewish family's reflections on its trip from Europe to the U.S. at the turn of the century.

*Watch the Stars Come Out.* Riki Levinson. Ill. by Diane Goode. Dutton. 1985. ISBN 0-525-44205 (H), (pb).

### Older readers

*American Mosaic.* Joan Morrison and Charlotte Zabusky. NAL. 1982. ISBN 0-452-00590-6 (P), (nf).

*The Chinese Americans.* Milton Meltzer. Crowell. 1980. ISBN 0-690-04038-5 (H), (nf).

*Coming to America* series. Ill. with photos. Delacorte. (H), (nf). Includes *Coming to America From Mexico, Cuba, and Puerto Rico*. Susan Garver and Paula McGuire. 1981. ISBN 0-385-28160-9 (P Dell ISBN 0-440-91413-2); *Immigrants From Northern Europe*. Albert Robbins. 1981. ISBN 0-385-28138-2 (P Dell ISBN 0-440-91327-6); *Immigrants From Southern Europe*. Gladys Nadler Rips. 1981. ISBN 0-385-28140-4 (P Dell ISBN 0-440-91328-4); and earlier titles.

*The Dream Keeper.* Margery Evernden. Lothrop. 1985. ISBN 0-688-04638-X (H), (f).

*Gypsies.* Howard Greenfield. Ill. with photos. Crown. 1977. ISBN 0-517-52842-8 (H), (nf).

*In America Book* series. Ill. with photos. Lerner. (H), (nf). Includes *The Danes in America*. Peter L. Petersen. 1986. ISBN 0-8225-0233-X; *The Lebanese in America*. Elsa Marston. 1986. ISBN 0-8225-0234-8; *The Vietnamese in America*. Paul Rutledge. 1986. ISBN 0-8225-0235-6; *The New Immigration*. Peter L. Petersen and Robert Sawvell. 1986. ISBN 0-8225-0236-4; and earlier titles.

*The Jewish Americans: A History in Their Own Words, 1560-1950.* Milton Meltzer. ISBN 0-690-04227-2 (H), (nf).

*The Long Journey of Lukas B.* Willi Fahrman. Translated by Anthea Bell. Bradbury. 1985. ISBN 0-02-734330-8 (H), (f). A boy's travels from Prussia to America in the 1870s.

*The New Americans: Changing Patterns in U.S. Immigration.* Brent Ashabranner. Ill. with photos by Paul Conklin. Dodd, Mead. 1983. ISBN 0-396-08140-1 (H), (nf).

*The New Americans: Cuban Boat People.* James Haskins. Ill. with photos. Enslow. 1982. ISBN 0-89490-059-5 (H), (nf). A companion title by the same author is *The New Americans: Vietnamese Boat People*. 1980. ISBN 0-89490-035-8.

*One-Way to Ansonia.* Judie Angell. Bradbury. 1985. ISBN 0-02-705860-3 (H), (f). Life in America for a Russian immigrant girl in the years 1894-1899.

*Toba at the Hands of a Thief.* Michael Mark. Bradbury. 1985. ISBN 0-02-762310-6 (H), (f). Eleven stories in the period 1915-1918 as a young Polish girl readies herself for the voyage to America.

# MATERIALS AVAILABLE

Unless another envelope size or first class postage amount is specified, ssae indicates a #10 self-addressed envelope with 22¢ postage.

## Posters and Bookmarks

Atheneum Publishers (Children's Marketing/CBC, 115 Fifth Ave., NY, NY 10003): Two posters—MRS. MINETTA'S CARPOOL by Elizabeth Spurr, ill. by Blanche Sims and THE FAT CATS by Barbara Shook Hazen, ill. by Lonni Sue Johnson. Send a 22 x 14 ssae with 56¢ postage for one of each.

The Atlantic Monthly Press (Carolyn Perot, 8 Arlington St., Boston, MA 02116): 15 bookmarks for LITTLE SISTER RABBIT by Ulf Nilsson, ill. by Eva Eriksson. Send a 9 x 12 ssae with 73¢ postage.

Clarion Books (52 Vanderbilt Ave., NY, NY 10017, Attn: Allyn Johnston): Three posters—ALBERT THE RUNNING BEAR'S EXERCISE BOOK by Barbara Isenberg and Marjorie Jaffe, ill. by Diane de Groat, MORGAN AND THE ARTIST by Donald Carrick and RUMPLESTILTSKIN by Paul Galdone; bookmarks for ALBERT THE RUNNING BEAR'S EXERCISE BOOK, AMANDA AND THE MYSTERIOUS CARPET by Fernando Krahn, ALL BY MYSELF by Anna Grossnickle Hines, EASY AS PIE by Marcia and Michael Folsom, ill. by Jack Kent, and TOO HOT TO HANDLE by Marvin Terban, ill. by Giulio Maestro. Send self-addressed label for posters; 50¢ in stamps for 50 bookmarks (specify title), 75¢ for 100, \$1.00 for 160, \$1.30 for 200.

Crown Publishers (1 Park Ave., NY, NY 10016, Attn: Sally Doherty): Poster for TOWN AND COUNTRY by Alice and Martin Provensen; bookmarks for CLASSICS TO READ ALOUD TO YOUR CHILDREN by William F. Russell, A HIDDEN MAGIC by Vivian Vande Velde, ill. by Trina Schart Hyman, THE NIGHTINGALE ill. by Beni Montresor, and THE REVOLT OF THE TEDDY BEARS by James Duffy, ill. by Barbara McClintock. Send 9 x 12 ssae with 56¢ postage for poster; ssae with 73¢ postage for an assortment of bookmarks.

Dell Publishing Co., Inc. (245 E. 47th St., NY, NY 10017, Attn: Tim McFall, Promotion BFYR): Bookmark for the Twilight Series "Where the Darkness Begins . . ." Send 7 x 10 ssae with 90¢ postage for 10 bookmarks.

Dodd, Mead & Company (Juvenile Department, 79 Madison Ave., NY, NY 10016): Two posters—THE BELLS OF LONDON by Ashley Wolff and HANSEL AND GRETEL ill. by Paul O. Zelinsky; bookmarks for THE BELLS OF LONDON, and A CLOCK FOR BEANY by Lisa Bassett, ill. by Jeni Bassett, and LOGGING MACHINES IN THE FOREST by Janet Chiefari. Send self-addressed label with 39¢ in stamps for one poster; ssae for 10 bookmarks. Specify which poster and which bookmark.

The Green Tiger Press (1061 India St., San Diego, CA 92101, Attn: Joe Cahn): a bookmark for THE BLUE FAIENCE HIPPOPOTAMUS by Joan Grant, ill. by Alexandra Day. Send 40¢ in stamps.

Greenwillow Books (Dept. CM-GW, Div. of William Morrow & Co., 105 Madison Ave., New York, NY 10016): Poster for THE VERY WORST MONSTER by Pat Hutchins. Send 7 x 10 ssae.

Harcourt Brace Jovanovich, Inc. (1250 6th Ave., San Diego, CA 92101, Attn: Children's Books): Posters for THE CABBAGES ARE CHASING THE RABBITS by Arnold Adoff, ill. by Janet Stevens, CAMP-OUT by Joyce Maynard, ill. by Stephen Bethel, FARM MORNING by David McPhail, KING BIDGOOD'S IN THE BATHTUB by Audrey Wood, ill. by Don Wood; postcards for CHECK IT OUT: THE BOOK ABOUT LIBRARIES by Gail Gibbons, THE NIGHT OF GHOSTS AND HERMITS by Mary Stolz, ill. by Susan Gallagher, and THE NIGHTINGALE ill. by Demi. Send 10 x 13 ssae with 56¢ postage for each item; specify which item.

Harper & Row (10 E. 53rd St., NY, NY 10022, Attn: Dept. JER): "Reading Rainbow" bookmark including the summer 1985 selection HILL OF FIRE by Thomas P. Lewis, ill. by Joan Sandin. Send ssae with 73¢ postage for 50.

Little, Brown & Co. (34 Beacon St., Boston, MA 02106): Two posters—HORSES IN DREAMLAND by Lois Duncan, ill. by Donna Diamond, and THE WIZARD'S DAUGHTER retold and ill. by Chris Conover; postcards with recipes for THE LOUISA MAY ALCOTT COOKBOOK compiled by Gretchen Anderson, ill. by Karen-Milone Dugan. Send 10 x 12 ssae.

Lothrop, Lee & Shepard Books (Dept. CM-LLS, Div. of William Morrow & Co., 105 Madison Ave., NY, NY 10016): Poster for BROTHER TO THE WIND by Mildred Pitts Walter, ill. by Diane and Leo Dillon. Send 9 x 12 ssae with 56¢ postage.

Margaret K. McElderry/Atheneum (Children's Marketing/CBC, 115 Fifth Ave., NY, NY 10003): Two posters—BEAUTY AND THE BEAST by Warwick Hutton and THE PEARL by Helme Heine. Send 12 x 14 ssae with 56¢ postage for one of each poster.

Morrow Junior Books (Dept. CM-MJB, Div. of William Morrow & Co., 105 Madison Ave., NY, NY 10016): Poster for BLACKBERRY INK by Eve Merriam, ill. by Hans Wilhelm. Send 9 x 12 ssae with 56¢ postage.

Puffin Books (Viking Penguin, Inc., 40 West 23rd St., NY, NY 10010, Attn: Dept. JH): 10 bookmarks for BUNNIES AND THEIR HOBBIES by Nancy Carlson. Send 7½ x 10½ ssae with 73¢ postage.

Putnam Publishing Young Readers Group (51 Madison Ave., NY, NY 10010, Attn: Marketing Dept.): Poster for MOTHER GOOSE by Tomie dePaola. Send 39¢ in stamps.

Scribner's (Children's Marketing/CBC, 115 Fifth Ave., NY, NY 10003): Two posters—BETWEEN CAT-TAILS by Terry Tempest Williams, ill. by Peter Parnall, and THE SONG IN MY HEAD by Felice Holman, ill. by Jim Spanfeller. Send 12 x 14 ssae with 56¢ postage for one of each.

Stemmer House Publishers, Inc. (2627 Caves Rd., Owings Mill, MD 21117, Attn: Bookmarks): Bookmark for THE FIRST TEDDY BEAR by Helen Kay, ill. by Susan Detwiler. Send ssae for 5 bookmarks.

Viking Penguin, Inc. (40 West 23rd St., NY, NY 10010, Attn: Dept. JH): Two posters—THE BFG by Roald Dahl, ill. by Quentin Blake, and MADELINE'S CHRISTMAS by Ludwig Bemelmans; bookmarks for CRACKER JOHNSON by Betsy Byars, HENRI MOUSE by George Mendoza, ill. by Joelle Boucher, OVER IN THE MEADOW by Olive A. Wadsworth, ill. by Mary Maki Rae, THE STORY OF HOLLY AND IVY by Rumer Godden, ill. by Barbara Cooney, and the "Women of Our Time" biography series. Send self-addressed label with 73¢ postage for each poster; 7½ x 10½ ssae with 73¢ postage for 10 bookmarks. Specify which poster and which bookmark.

## Author/Illustrator Brochures

Atheneum Publishers (Children's Marketing/CBC, 115 Fifth Ave., NY, NY 10003): Bios of Ashley Bryan and E. L. Konigsburg. Send ssae for one of each.

Bradbury Press (Marketing Dept., 866 Third Ave., NY, NY 10022): Bios of Judie Angell, Denys Cazet, Paula Fox, and Cynthia Rylant. Send ssae for one of each.

Dell Publishing Co., Inc. (245 E. 46th St., NY, NY 10017, Attn: Tim McFall, BFYR): Bio of Richard Peck. Send 9 x 12 ssae with 39¢ postage for single copy.

Dial Books for Young Readers (Children's Book Marketing, 2 Park Ave., NY, NY 10016): Bio of Martha Alexander. Send ssae.

E. P. Dutton, Inc. (Children's Book Marketing, 2 Park Ave., NY, NY 10016): Bios of Eleanor Cameron and Kate Duke. Send ssae for one of each.

Four Winds Press (Marketing Dept., 866 Third Ave., NY, NY 10022): Bios of Eda LeShan and Seymour Simon. Send ssae for one of each.

Harcourt Brace Jovanovich, Inc. (1250 6th Ave., San Diego, CA 92101, Attn: Children's Books): Bios of Gail Gibbons, Anne Lindbergh, and Don and Audrey Wood. Send 10 x 13 ssae with 56¢ postage for one of each.

Margaret K. McElderry/Atheneum (Children's Marketing/CBC, 115 Fifth Ave., NY, NY 10003): Bios of Susan Cooper and Douglas Hill. Send ssae for one of each.

Philomel Books (51 Madison Ave., NY, NY 10010, Attn: Marketing Dept.): Bio of Virginia Hamilton. Send 8½ x 11 ssae with 39¢ postage for single copy.

G. P. Putnam's Sons (51 Madison Ave., NY, NY 10010): Bios of Jean Fritz, Patricia Lee Gauch, and Judith St. George. Send 8½ x 11 ssae with 39¢ postage for single copy; specify author.

Scholastic Inc. (P.O. Box 7501, Jefferson City, MO 65102, Attn: Inquiry Dept.): Bios of Barthe DeClements and Johanna Hurwitz. Send self-addressed label and \$1.50 for copy of each.

### Bibliographies, Pamphlets & Such

The American Library Association (Marketing Director/Information for Everychild, ALA, 50 E. Huron St., Chicago, IL 60611) offers an annotated list of 75 informational books, reprinted from the July 1985 *Booklist*. The bibliography "Information for Everychild" was compiled by Barbara Elleman and Betsy Hearne in celebration of Everychild: The Children's Book Council Conference, August 23-25, 1985, at the New York Hilton. Send ssae with 39¢ postage for a single copy; quantity rates available.

The Association of American Publishers (Dept. BF, 220 E. 23rd St., NY, NY 10010) has available a pamphlet entitled "EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT BOOK FAIRS\* But Didn't Know Who To Ask." Send \$1.00 (check or money order) and a ssae for single copy; bulk rates available.

The Child Study Children's Book Committee at Bank Street College (610 West 112th St., NY, NY 10025, Attn: Anita Dore) has available CHILDREN'S BOOKS OF THE YEAR, 1985 edition, an annual catalog describing approximately 500 titles published in the previous year, price \$4.00, and READING ALOUD WITH CHILDREN THROUGH AGE 8, an annotated list of approximately 400 titles, price \$4.00.

The Children's Book Council, Inc. (67 Irving Place, NY, NY 10003, Attn: NSTA and/or NCSS list) is offering two annotated bibliographies: "1984 Outstanding Science Trade Books for Children," reprinted from the March, 1985 issue of *Science and Children* and a project of the National Science Teachers Association (NSTA)-CBC Joint Committee; and "Notable 1984 Children's Trade Books in the Field of Social Studies," reprinted from the April, 1985 issue of *Social Education* and a project of the National Council for the Social Studies (NCSS)-CBC Joint Committee. For single copy of NSTA-CBC list, send ssae with 39¢ postage; 2-5 copies are 50¢ each; 6-10 copies, 45¢ each; 11-20 copies, 40¢ each; over 20 copies, 35¢ each. For single copy of NCSS-CBC list, send ssae with 56¢ postage; 2-5 copies are 75¢ each; 6-10 copies, 70¢ each, 11-20 copies, 65¢ each; over 20 copies, 60¢ each. Checks payable to the Children's Book Council must accompany orders.

"Children's Choices for 1985," reprinted from the October, 1985 issue of *The Reading Teacher* is available from the International Reading Association (IRA) (P.O. Box 8139, Newark, DE 19714) as of November, 1985. This eleventh annual annotated bibliography of books selected by children is an IRA-CBC Joint Committee project. For a single copy, send a 6½ x 9½ ssae with 39¢ postage. Quantity rates are available from IRA.

The Horn Book, Inc. (31 St. James Ave., Boston, MA 02116) is offering "Children's Classics," a 16-page annotated and illustrated book selection aid for parents of infant-to-adolescent age children. Single copy price is \$3.00.

The Library of Congress (Superintendent of Documents, U.S. Govt. Printing Office, Dept. 39-LC, Washington, DC 20402) is presenting its well-known "Books for Children" (ISSN 0882-5343) in a jaunty—LC's word—new format in its appealing 1985 edition. Compiled under the supervision of Margaret N. Coughlan of the Children's Literature Center, it is a great bargain at \$1.00.

The National Storytelling Resource Center (NAPPS, Box 112-D, Jonesborough, TN 37659) has available a free sample issue of *The National Storytelling Journal*. Send \$1.00 for postage and handling.

The New York Public Library Office of Children's Services (Branch Libraries, NYPL, 455 Fifth Ave., NY, NY 10016) has available "Children's Books, 1985," a pamphlet recommending 100 outstanding titles and approximately 10 non-print items. Send \$2.00 and 56¢ postage for single copy.

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