

INAUGURAL ISSUE

# Children & Libraries

the journal of the Association for  
Library Service to Children

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Eric Carle Museum of Picture Book Art • Neil Gaiman • Zena Sutherland • Ezra Jack Keats

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**ALSC**  
Association for Library Service to Children

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## Editor's Note

### Notes from a "Freelance Librarian"

Sharon Korbeck

I consider myself a "freelance librarian." Duly employed as a professional journalist, yet degreed in library science, I relish the opportunity to embrace both worlds. That's why editing *Children and Libraries* is a dream position for me.

The two careers are as compatible as Stephen King and a demonically possessed auto. As Dr. Seuss and a nonsense thesaurus. As Harry Potter and a Nimbus 2000. There is synergy, and sometimes productive friction, between the two careers. Yet they are deliciously paired in organizational skills, creativity, and a real joy for sharing knowledge.

As a former children's/young adult librarian, I strived not only to enrich children through storytelling and books. I made it my mission to draw them into our four walls, shelter them with a picture book, educate them with a textbook, entice them with a comic book, or challenge them with poetry. And frequently they came back for more, just like me.

When I was a librarian, I wanted to be a writer. Soon, that overriding need led to my return to full-time journalism. Now that I'm a writer, I long to remember my Dewey Decimal System, deliver booktalks, put on a Cat in the Hat costume and tell stories, and participate in mock Caldecott discussions.

Maybe the two careers can meet. Perhaps this is the beginning of a beautiful relationship. I hope you enjoy this first issue of ALSC's *Children and Libraries*. Drop me a line at [toylady@athenet.net](mailto:toylady@athenet.net), and let me know what you think.

'Til then, look for me in a beanbag chair in the children's room! ☺



## Executive Director's Note

### The Journal for You, by You

Malore I. Brown

The ALSC staff and I are truly excited about this inaugural issue of *Children and Libraries*. Our new journal will embody the essence of library service to children and serve as a professional tool and a source of information to those in the field of librarianship. As a former children's librarian and professor of children's materials, I am thrilled to see this journal come to fruition at a time when our profession is soaring to reach new heights.

As we prepare to salute the 2003 award winners in Toronto, it's appropriate that this issue focuses on children's literature, featuring interviews with authors Neil Gaiman and Eric Carle, a look at the history of children's services in Toronto, a discussion of the Newbery Medal, and an article on picture-book design. What will future issues include? That depends on you!

With its stunning design and cutting-edge content, *Children and Libraries* will serve as your sounding board and trusted resource. This journal is *for you, by you*—and we encourage ALSC members to submit articles, items, news of interest, and, of course, *your* comments and suggestions. ☺

# Children & Libraries

the journal of the Association for  
Library Service to Children

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## Statement of Purpose

*Children and Libraries* is the official journal of ALSC, a division of the American Library Association. The journal primarily serves as a vehicle for continuing education of librarians working with children, which showcases current scholarly research and practice in library service to children and spotlights significant activities and programs of the Association. (From the journal's draft "Policies and Procedures" document to be adopted by the ALSC board.)

## Production

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## Manuscripts

Manuscripts and letters pertaining to editorial content should be sent to Sharon Korbeck, editor, E1569 Murray Lane, Waupaca, WI 54981; (715) 258-0369; e-mail: [toylady@athenet.net](mailto:toylady@athenet.net). Manuscripts will be sent out for review according to the journal's established refereed procedures. See the author guidelines in each issue for further information.

## Indexing, Abstracting, and Microfilm

Microfilm copies of *Journal of Youth Services in Libraries* and its predecessor, *Top of the News*, both formerly published by ALSC and the Young Adult Library Services Association (YALSA), are available from ProQuest, 300 N. Zeeb Rd., Ann Arbor, MI 48103.

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# Letters to the Editor

## Letters Guidelines

*Children and Libraries* welcomes readers to submit letters to the editor on topics of general interest to the profession or as comments on topics covered in our pages.

Letters should be no longer than 350 words and must be signed. The editor reserves the right to edit letters for clarity and space. Send letters to Editor Sharon Korbeck at [toylady@athenet.net](mailto:toylady@athenet.net) or via mail to E1569 Murray Lane, Waupaca, WI 54981.

## Librarian Reminds Us of Our True Mission

In today's ever-changing society, made even more complex with multitasking and collaborating, it is vital that librarians do not lose sight of the unique, wonderful service we contribute to the community: we provide books.

As children's librarians, we inspire, build, and motivate a genuine love for reading. As we work with and support our nearby schools, it is essential to respect what teachers do, as well as what we do. Children's librarians do not duplicate the work of teachers.

Librarians contribute a unique sense—a strengthening—to help youngsters seek lifelong learning. We add the zest. We

transform it into loving lifelong learning.

"Give them books, give them wings" is more than a slogan. It is our professional passion, our gift to the world. Children's librarians must remember that our uniqueness, our purpose is important. It's essential. We must absorb the responsibility while retaining the self-esteem and pride to accomplish it.

Let us proudly and energetically escort the youth in our communities toward a life of quality, enjoyable reading.

*Ruth L. Pettibone*

*Assistant Manager, Outreach Services,  
Columbus (Ohio) Metropolitan Library*



*Children and Libraries* Editor Sharon Korbeck relaxes with some of her literary friends at Dragonwings Bookstore in Waupaca, Wisconsin.

## Call for Manuscripts

### Got a story to share?

ALSC's new refereed journal, *Children and Libraries*, is soliciting manuscripts for its winter 2003 issue and for all 2004 issues. We'd love to feature practical advice, research theories, scholarly reviews, interview features, and "best practice" articles from children's librarians (and others involved in the field) from across the nation.

Do you have a scholarly paper or research manuscript you'd like to have published? Have you conducted research on a particular aspect of children's librarianship or library service? Any topics of interest and import to children's librarians are welcome. **Deadline for the winter issue is June 30.**

Please contact *Children and Libraries* Editor Sharon Korbeck at [toylady@athenet.net](mailto:toylady@athenet.net) or (715) 258-0369 for more information on how to submit articles for consideration. Visit our Web site at [www.ala.org/alsc](http://www.ala.org/alsc).



# President's ALSC Message

Barbara Genco  
ALSC President, 2002-03  
b.genco@brooklynpubliclibrary.org

## Putting Children First Journal Is New, But Mission Is Consistent

Welcome to the inaugural issue of the new official journal of ALSC—*Children and Libraries*!

ALSC has had a number of newsletters and journals over our long history. Many may have fond memories reading our first Newbery and Caldecott speeches in *Top of the News*—our journal that ran from 1942 to 1987. Our more recent partnership with the Young Adult Library Services Association (YALSA) brought us the *Journal of Youth Services in Libraries*, which successfully ran from 1987 to 2002.

When the ALSC leadership knew that YALSA and ALSC would pursue separate journals, the ALSC board eventually adopted a new, full-fledged, member communications strategy. We had high hopes. We knew we wanted, indeed we *needed*, a magazine that would be much more than “just” a prerequisite of membership. We wanted a high-quality, well-designed, professionally edited journal specifically targeted to the ALSC mission and vision, and dedicated to achieving the goals and objectives of our association. We are confident *Children and Libraries* will meet and even exceed our expectations.

At the launch of this new journal, it might be valuable to revisit our ALSC mission and vision, the two keystones of our Strategic Plan—Goals and Objectives for a New Millennium: Creating a Better Future for All America’s Children, adopted by the ALSC board at ALA Midwinter Meeting 2001. (See [www.ala.org/alsc](http://www.ala.org/alsc) under “Board and Committee Work.”)

Our vision is for ALSC to create a better future for the nation by providing wider learning and growth opportunities for all children, their families, and all who work on behalf of children, by strengthening the libraries and the staff who serve them.

Inspiring? Definitely! But how do we get there from here? As one reads through the goals of our association we see that just about every one of our goals can be addressed and supported in the pages of our new journal.

Here are just a few:

- Ensure access to excellent libraries and high quality resources
- Promote and promulgate substantive research in the area of library service to children
- Strengthen and support the profession and continuous learning for the profession
- Promote, mine, and market the products of its committees, award juries, and continuing education activities

Through this journal, we hope you can grow your skills; connect with colleagues; keep current on issues of intellectual freedom and open access; learn more about supporting emerging literacy through libraries; find and share ideas to develop and sustain innovative programs, services, and partnerships; build diversity; enhance your collection development skills; and much more.

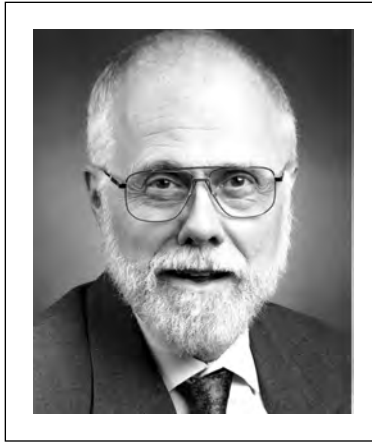
At the risk of sounding hopelessly trite, remember this is *our* journal. It can only be as groundbreaking and as creative as its contributors. While celebrating our journal’s launch, we also need to keep our eyes on the prize: simply the best libraries, the finest library collections, and excellent library service for America’s children.

Past-President Virginia Walter said it best when she reminded us why our new journal is called *Children and Libraries*—and *not* the other way round. Why? It just makes sense. “We’re putting children first.” ☺

# Get the Picture?

## The Dynamic Marriage of Picture-Book Text and Images

By John Warren Stewig



Picture-book experts commonly assert that in the best books there is a combination of fine art and exemplary writing, which reinforce each other. The finished product that results is stronger because of this interaction of words and images. How is this symbiosis achieved?

To answer that question, we need to consider how picture books come to be. Sometimes, they are the product of one individual who crafts both the words and the images. Two who come to mind are Lois Ehlert, as in *Waiting for Wings* (Harcourt, 2001), and Denise Fleming, as in *Pumpkin Eye* (Holt, 2001). In such cases, the creator can move back and forth between text and art, adding a detail in the art and removing it from the words, or the reverse.

At other times, a pair of individuals has the luxury of working together, exchanging ideas and shaping the relationship between the art and the words. This is often the case in the creation of successful series books such as *The Magic School Bus*. Joanna Cole and Bruce Degen continue their collaboration in *Ms. Frizzle's Adventures: Ancient Egypt* (Scholastic, 2001).

In an alternative approach, an editor deliberately keeps an artist and author apart in order to nurture two related interpretations of the same story. As someone who crafts only the words in picture books, I can vouch for the fact that this is a process filled with apprehension. But when the finished book arrives, I usually find, as other authors probably do, that the artist's vision has enriched

and expanded my story line in ways I could not have anticipated.

An artist can work in several ways to relate visuals to words and extend ideas found in the text. Sometimes, the art simply *encodes*, in a different medium, what the author has written. The truly remarkable, highly abstract art of Synthia Saint James can be appreciated for what it is, an exploration of the power of hard-edged shapes and saturated color, which paired together create dramatic patterns. Her art for *Tukama Tootles the Flute: A Tale from the Antilles*, retold by Phillis Gershator (Orchard, 1994), followed this style and was not intended to add any significant amount of visual detail to the words by Gershator.

Beyond encoding, artists sometimes *enrich* the story line through the use of objects. In Cathryn Falwell's *David's Drawings* (Lee & Low, 2001), she establishes setting through her art. When we see David and his sister in their kitchen, we see the design of the cupboards, the shape and color of a pair of canisters on the counter, the designs in the wallpaper and the tablecloth, as well as the abstract art hanging on the wall. None of this is described through words, but we get a clear sense of the environment because of the art. This is a visual particularization of common, and thus easily understood, objects.

Some artists are fond of adding a "visual signature" to their work. It has been duly noted by several critics that viewers can always find Chris Van Allsburg's dog in each of his books, though

it isn't mentioned in the text. The same is true for the cats that are a recurring image in books by Trina Schart Hyman.

"danced a leopard," we see five images of her, spread in an arc across the page, to depict the action.

At other times, the artist *elaborates*. For example, James Marshall crams his visual interpretation of Edward Lear's *The Owl and the Pussycat* (HarperCollins, 1998) with a wealth of detail not included in the poem itself. We learn time (the early 1900s), social class (a maid waves goodbye), mode of travel (not simply a boat, but an ocean liner), costume (those wonderfully elaborate hats), and even the type of marriage ceremony (the turkey, as a bishop, presides). Many of these are allusions, of course, that children won't know, and perhaps don't need to know, to respond to the book. The whimsy of such details delights adults who respond consciously on one level, while children respond on quite a different level.

It is also possible for the artist to extend the story. In *The Bear under the Stairs* (Dial, 1993), Helen Cooper provides an entire wordless coda to the story, which shows the main character going off to his next adventure, valise and umbrella in hand, boarding the red propeller airplane in which he will travel. In *I, Crocodile* (HarperCollins, 1999), we see that artist Fred Marcellino goes beyond adding images by adding a sequence of events at the very end of his imaginative tale. The last three images present a group of Parisians, one the elegant lady in pink who slips accidentally into a manhole. On the last spread, we see the contented main character, belly bulging, picking his teeth with a plume from her hat. None of this is encoded in words.

In addition to showing objects and events, artists sometimes choose to indicate motion as it is happening. Usually action is depicted representationally. That is, the artist shows us multiple images to indicate movement. This is often called *continuous narrative*. Margot Zemach showed us the wolf's fury as he leaped from the ground onto the roof and into the chimney in *The Three Little Pigs* (Farrar, 1988) by drawing four images to show motion. Another example is in the art Satomi Ichikawa provided for *Tanya and Emily in a Dance for Two* by Patricia Lee Gauch (Philomel, 1994); when Tanya

In contrast, some artists borrow a visual convention from comic book art, and show through the use of drawn motion lines that a character is moving. Michael Rex uses this device to show motion in *My Race Car* (Holt, 2000). When the cars are moving, trails of smoke indicate speed. When the drivers shake hands, semicircular lines above and below the hands indicate the action.

Less often we create motion ourselves in the way we manipulate a book. In Ed Emberley's *Three Science Flip Books* (Little, 1982), fanning through the pages creates the motion of the animals, butterfly, and flower that he has drawn.

Sometimes the artist makes subtle, nonverbal comments intended to give viewers some insight into impending events or feelings. In *The Visitors Who Came to Stay* by Annalena McAfee and Anthony Browne (Viking, 1985), Katy's teddy bear and Earl, the cat, immediately react to these unwelcome guests, even though the father had just a moment before opened the door. Even the clock on the bookcase shelf is wide-eyed in apprehension over this intrusion. It is only much later that the words in the story document Katy's and her father's dismay.

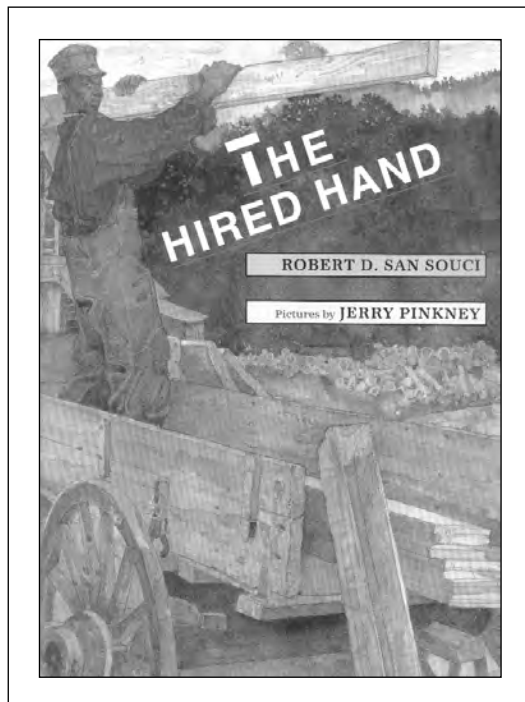
## Style in Illustrations

The artistic style an artist uses sets up the viewer's attitude toward the story. At times the representations are resolutely *realistic*, albeit a bit romanticized, as in the exemplary work of Trina Schart Hyman in *The Sleeping Beauty* (Little, anniversary edition, 2002). Even though the time period is historic and the geographic location far distant, viewers can immediately understand the art because every detail is so clearly representative. Straw, hair, feathers, and facial features are all anchored in their real-world counterparts.

In contrast, we see in *My Car* (Greenwillow, 2001) by Byron Barton an interesting example of the types of *abstract* visual



*Waiting for Wings* by Lois Ehlert



*The Hired Hand* by Robert D. San Souci, illustrated by Jerry Pinkney

images children learn how to process at quite an early age. Neither the car, nor the male narrator, look anything like actual cars and people, but preschool children will have learned, without overt instruction, how to “read” such resolutely simplified symbols. They can recognize the objects the artist shows, like a bus or a policeman, before they can decode the words. These vividly colored, highly saturated objects with unequivocal edges are characteristic of Barton’s work.

There isn’t a lovelier example of *impressionism* anywhere in children’s book art than found in Maurice Sendak’s pictures for *Mr. Rabbit and the Lovely Present* by Charlotte Zolotow (Harper, 1962). His juxtaposed dabs of light and bright watercolors effectively capture the fleeting impressions of objects in the tradition of the French impressionist museum artists like Claude Monet.

Kate Spohn’s *Broken Umbrellas* (Viking, 1994) provides an example of *expressionism*, a style in which the artist is less concerned with the effect of light on objects than with a deeper focus on how the objects make the artist feel. Spohn evokes a palpable sense of loneliness as she shows us detail-less figures, often only parts of figures, against anonymous backgrounds. It would be interesting to compare Spohn’s art with reproductions of museum artist Milton Avery’s work, to identify the visual similarities in the two artists’ styles.

## Components of Style

Style is made up of various visual components; the ways in which these are put together affect the final look of the artwork. Artists’ use of *line* varies greatly, depending on intent. Sometimes line is purposely tentative, disconnected, and momentary, as in John Burningham’s *Hushabye* (Knopf, 2001). In contrast, line can be bold and brash, connected and unwavering, as in David Frampton’s art for *My Son John* by Jim Aylesworth (Holt, 1994).

Color is another critical part of style. Color may be staunchly realistic, or imaginative and unrelated to colors in the real world. Thomas Locker’s oil paintings in *Sky Tree: Seeing Science through Art* (HarperCollins, 1995) reflect his interest in rendering as realistically as possible the array of colors found in nature.

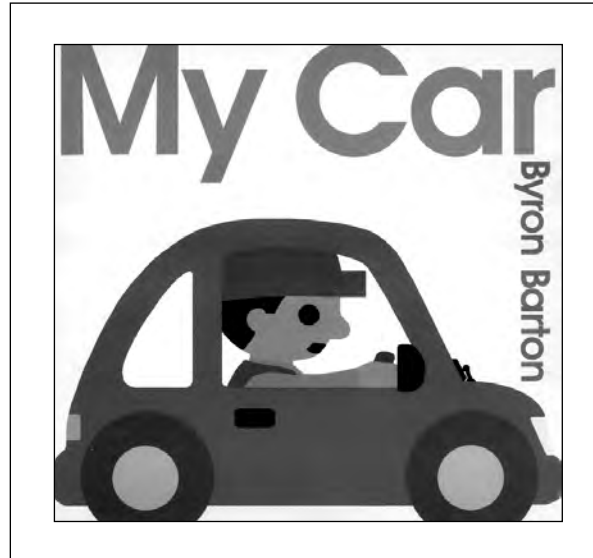
In contrast, Olga Zharkova’s tissue paper art for *We Three Kings* (Scholastic, 1993) evokes feelings through the use of color that is not realistic to focus on the mysterious quality of events being shown. Color can also vary in its intensity. In the art Leo and Diane Dillon created for *Mansa Musa* by Khephra Burns (Harcourt, 2001), darkly handsome, saturated colors draw us into this tale from Mali. Conversely, color can be delicately pale,

creating a surreal, pastel world, as in Elizabeth Harbour’s art for *The Thistle Princess* by Vivian French (Candlewick, 1998).

Artists sometimes create three-dimensional, rounded *shapes* that fool the eye into thinking that those objects have weight and substance, a technique known as *trompe l’oeil*. For example, Marilee Heyer’s art in *We Goddesses* by Doris Orgel (DKInk, 1999) shows the voluptuousness of Athena, Aphrodite, and Hera through the skillful use of shading to create bodies convincingly three-dimensional. Other artists, in contrast, intentionally arrange flat, two-dimensional shapes in ways that emphasize the fact that these are not objects one could walk around and behind. For example, Gerald McDermott’s art for *Jabuti: The Tortoise: A Trickster Tale from the Amazon* (Harcourt, 2001) demonstrates his ongoing interest in arranging flat shapes on the page in interesting juxtapositions, with no effort to create rounded dimensionality for these shapes.

Artists, like Korky Paul, at times exaggerate *proportions*, making noses or cheeks more bulbous and tails unrealistically long, as shown in his art for *Aesop’s Funky Fables* by Vivian French (Viking, 1997). This approach can result in very humorous art. Alternatively, artists sometimes choose to make all of the proportions in their art accurately reflect those in the real world. In *The Hired Hand* by Robert D. San Souci (Dial, 1997), Jerry Pinkney crafts people, animals, buildings, and objects that are in perfect proportion to one another.

Artists also manipulate *space*. Some are not concerned with creating deep space, giving the illusion that one could “walk into the picture.” Rather, they explore arranging people and objects close to the front of the flat picture plane. An example is the art by Michelle Rieko Kumata in *Flowers from Mariko* by Rick



*My Car* by Byron Barton



*Jabuti the Tortoise* by Gerald McDermott



Noguchi and Deneen Jenks (Lee & Low, 2001). Other artists, like Christopher Denise, create the illusion of deep space by placing objects behind each other. When looking at one of his illustrations in *A Redwall Winter's Tale* by Brian Jacques (Philomel, 2001), our eyes first focus on the small animals on the floor nearest the viewer, are drawn next to the animals seated at the closest table, then move to Father Abbot behind that, continue on past a second, more distant table to an arched dividing wall behind that, finally resting on an exterior landscape beyond.

## Designing the Page

In addition to the style in the art itself, artists manipulate elements of page layout. Frames and borders are visual features that set up the viewer's particular relationship with the story. For instance, in Kris Waldherr's *Sacred Animals* (HarperCollins, 2001), the central piece of art on the jacket is elaborately framed, foretelling the elaborate gold-tone foliate borders found inside. This framing on the book cover and small monochrome cartouches, or decorative panels, at the bottom of the frames within, which reiterate the animal being featured in the full-color art above, reinforce that observers are outside of the experience looking in.

In contrast, we cannot avoid being pulled into the exuberant pictures by Joe Cepeda for Pam Muñoz Ryan's *Mice and Beans* (Scholastic, 2001). The immediacy of the art and the close visual distance the artist employs in his double spreads, bled to the page edge, compel us into this energetic look at one aspect of Mexican culture. The art and story simply would not have worked within frames.

## Other Design Decisions

To this point, we have considered the art itself and its placement on the page. But there are other aspects of the book as a physical object. Art directors must make decisions about such elements as paper, binding, type, size, and axis orientation. These decisions may be made on the basis of assumptions about children, as when we think a small book fits comfortably into young hands, or conversely, that preschool children need big books to

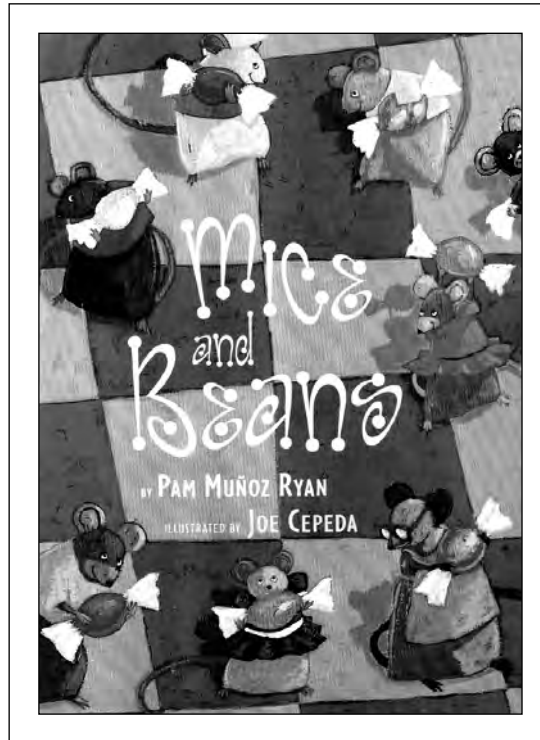
grasp. *The Tortoise and the Hare and Other Favorite Fables* by Graham Percy (Holt, 1993) creates an entirely different effect

with its 3½ x 4¼" size than does Jean de Brunhoff's *The Story of Babar, the Little Elephant* (Random, 1984) with its imposing 10¼ x 14" format. Adult viewers sense something, intuitively, when approaching two such different story "containers," though this is not something children necessarily process consciously.

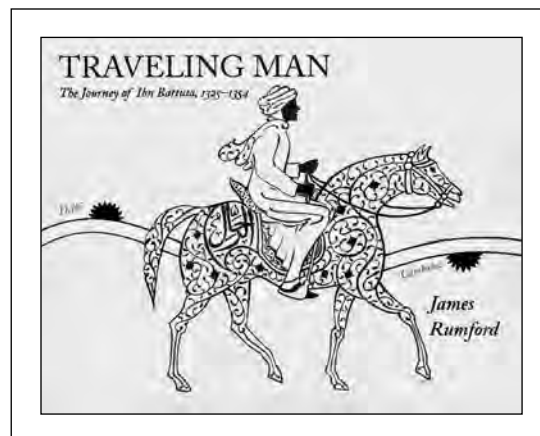
Axis orientation is also a significant design element. A horizontal rectangle, as used by James Rumford in *Traveling Man* (Houghton, 2001), gives the author-artist a full twenty-two inches across which to stretch the ribbon of road he uses to illustrate the wandering journey of Ibn Battuta, born in Tangier, who made a 75,000-mile journey through the Middle East from 1325 to 1354.

In contrast, the 11¼-inch vertical rectangle used by David Shannon for his art in *The Shark God* by Rafe Martin (Scholastic, 2001) is just right for the three-part division of the openings. Here, a full page of art, stretched from top to bottom, faces across the gutter to a bordered vertical column of text beside a thin vertical piece of art.

Sometimes artists force the reader to manipulate the book position to change orientation. Gail Haley, in her masterful *Jack and the Bean Tree* (Crown, 1986), makes use of horizontal spreads across the gutters, until the twentieth opening, when the reader has to switch the book's position to vertical in order to fully respond to the dramatic, wordless spread of the giant pursuing Jack down the bean stalk.



*Mice and Beans* by Pam Muñoz Ryan, illustrated by Joe Cepeda



*Traveling Man* by James Rumford

## Visual Anticipation

Sometimes picture-book artists aim to meet readers' expectations. When we see Tomie dePaola's name on a book spine, we can bring to mind a stored visual image of the kind of art to expect. His art for *Bill and Pete to the Rescue* (Putnam, 1998) comes to us as a familiar visual friend, because the images continue a style with which we are very familiar. In contrast, who—knowing Marcia Brown's *Cinderella, or the Little Glass Slipper* (Scribner, 1954)—could have anticipated the intense, abstract

collages and silhouettes she produced for *Shadow* (Scribner, 1982)? The gauzy watercolor and chalk art in the former book might seem to have been done by a different artist than the one who did the sharply angular art in the latter book.

Artists also can challenge our expectations, not of their personal style, but rather general expectations of genres. Seeing the title, *Animals in Flight* (Houghton, 2001), one might assume that an information book, filled with facts about various creatures that can fly, would be illustrated with full-color photographs. Such is the usual visual expectation we bring to factual books. However, Steve Jenkins and Robin Page upset our expectations, causing us to look with great care at their intricately detailed paper collage art for this book.

## Linking Museum and Book Art

Recently there have been an increasing number of books that include pieces of fine art, allowing children living in even the remotest areas to get a sense of the paintings in museums. *A Child's Book of Play in Art* by Lucy Micklethwait (DK Publishing, 1996) is a particularly effective example. It is oversized (10¼ x 13¾"), allowing the author to present as many as five images on an opening without crowding. Arranged in categories to appeal to children, like "Make the Faces" and "Animal Noises," the paintings range from a Greek amphora (c. 490 BC) to a 1992 American painting by Roy Lichtenstein. Children experiencing books like this get an informal introduction to a wide array of art styles from many different cultures.

Other books use museum art for other purposes. In *I Dreamed I Was a Ballerina* by Anna Pavlova (Metropolitan Museum of Art/Atheneum, 2001), full-page, full-color reproductions of original art by Edgar Degas accompany the brief autobiography of the famed dancer. The biography *Meet Matisse* by Nelly Munthe (Little, 1983) includes reproductions of the French artist's work, as well as full-color examples created by the author, showing the principles embodied in Henri Matisse's work.

## Learning to Look

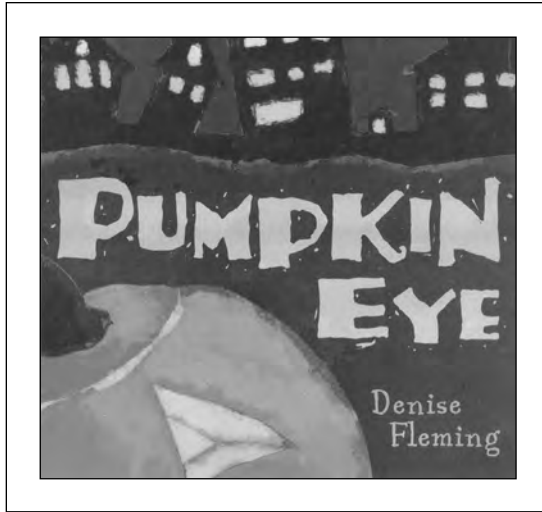
Looking at any book in relation to another related book makes the viewing experience more significant. When comparing Eric

Carle's art for the first edition of *Brown Bear, Brown Bear, What Do You See?* by Bill Martin Jr. (Holt, 1967) to that of the 1992 edition of the same title, differences in shape, color tonalities, and directionality of the animals are readily apparent. The two book covers differ in color, size, and placement of the typefaces. Recently, six-year-olds with whom I worked commented on the different sequence of color stripes on the endpapers, and the presence of the tiny bird there in the first edition, not included in the second one.

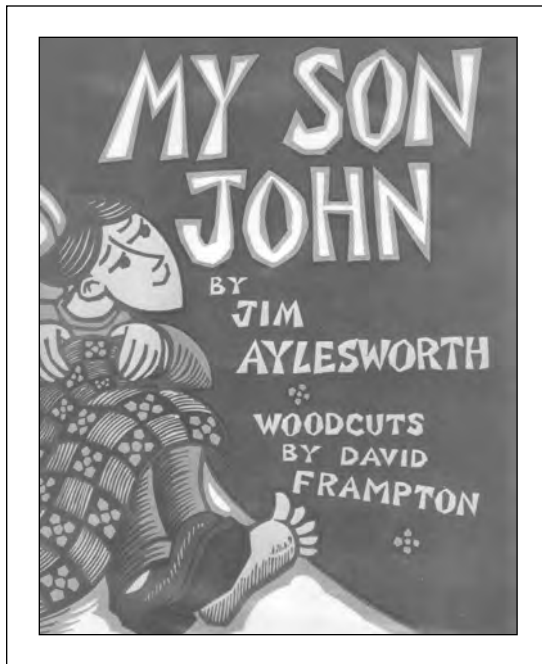
When comparing and contrasting two editions of *The Sleeping Beauty* (Little, 1977 and 2002), differences are seen in the jacket art, including new fonts, and endpapers. Inside, the art is the same, but reproduced in the new edition on a higher gloss paper, with crisper details and significantly richer color. A similar comparison can be made with two editions of Marianna Mayer's *Beauty and the Beast* (Four Winds, 1978; SeaStar, 2000). The art by Mercer Mayer is showcased more effectively on the glazed jacket of the latter edition, and in the interior the colors are enhanced by the higher gloss paper. Different typefaces in the two can also be contrasted.

The ways in which art and words in picture books interact, each enriching the other, are various. Before sharing picture books with young children, adults first need to study these interrelationships themselves, in order to help children become more aware of and responsive to the richness and creativity exemplified in contemporary American picture books. With our help, children can learn that

this format is much more than simply a container for a story. &



*Pumpkin Eye* by Denise Fleming



*My Son John* by Jim Aylesworth, illustrated by David Frampton

John Warren Stewig is Professor of Children's Literature in the Department of Curriculum and Instruction at the University of Wisconsin-Milwaukee, and Director of the Center for Children's Literature.

This article originally appeared in *The Newbery and Caldecott Awards: A Guide to the Medal and Honor Books by ALSC (ALA Editions, 2002)*.



About this picture:  
Maurice Sendak's  
haunting artwork  
for *The Juniper  
Tree and Other  
Tales from Grimm*  
is a sampling of  
the illustrator's  
work on display.  
© 1973 Maurice  
Sendak

# From Page to Plaster

Eric Carle's Museum of Picture Book Art  
Brings the Power of Pictures Up Close and Personal

BY SHARON KORBECK



*"In every childhood there is a moment when a door opens and lets in the future."*—Graham Greene

Graham Greene may not have been referring directly to picture books in that statement, but his words certainly can speak to the power of children's books.

Just last year, thanks to one of the world's most beloved children's authors and illustrators, that power transformed itself into the Eric Carle Museum of Picture Book Art.

According to a museum spokesperson, "the Eric Carle Museum of Picture Book Art aspires to capture that moment and to take the child—as well as parent, teachers, librarians, and students—through that door."

Carle, author of *The Very Hungry Caterpillar* and more than seventy children's books, opened the Amherst, Massachusetts, museum late last year on a 7-1/2-acre apple orchard in a culturally vibrant area of western Massachusetts. "I have long dreamt of a museum for children and families, educators and scholars—for everyone interested in the art of the picture book," Carle said. "Our hope is that this museum will be a celebration of creativity, a place for learning and enjoyment, and a salute to picture-book art from around the world," he added.

When the 40,000-square-foot museum opened in November 2002, it featured, of course, much of Carle's brightly colored and recognizable collage artwork. Carle donated 1,500 original works to the museum. But the museum will also feature the work of other children's illustrators. Late last year, the work of Caldecott Award winner Maurice Sendak graced one exhibit hall; other authors who will share the spotlight throughout the inaugural year include Nancy Ekholm Burkert, Mitsumasa Anno, Leo Lionni, and Australian artist Robert Ingpen.

Previously only exhibited in small collections, children's book art is elevated in status here. The museum's scale is intimate and welcoming, and some of the artwork is hung lower than museum height to hit a child's eye level. But children aren't the only audience the museum hopes to reach.

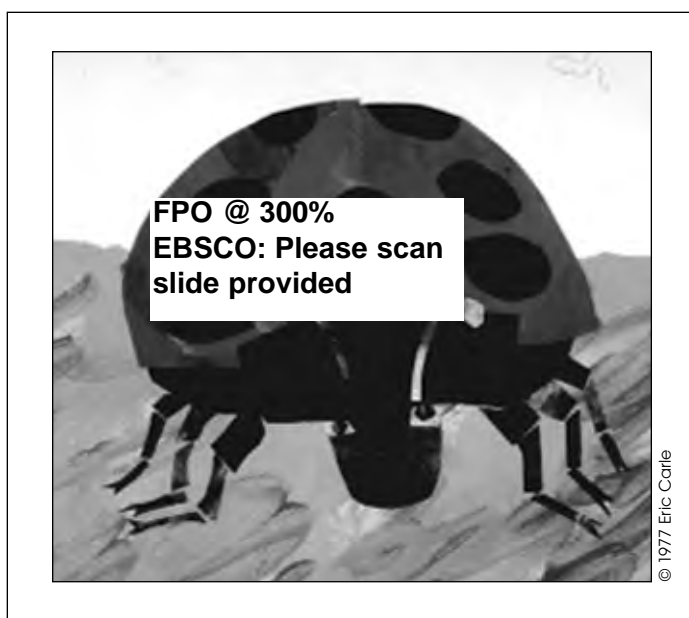
"Our mission is to assure people that they can't flunk museum-going," said H. Nichols B. Clark, founding director of the museum. "We look forward to welcoming young or first-time museum-goers to expand their appreciation of art from other cultures and develop their own process of creative thinking. Every visitor will find something of meaning in the museum and will experience familiar and cherished books in a new way," he said. "Children's literature and art forms are really considered secondary art forms, but at their best, they really are as important as adult literature," Clark commented.

According to Clark, Carle and his wife, Barbara, were driven to "delight, entertain, surprise, and educate." And they've done that to the tune of \$22 million. That's how much it will cost to create and equip the museum and form an endowment. The fund-raising continues to reach that goal; monies will help fund educational programming at the museum.

Nineteenth-century illustrator Howard Pyle said that children's books, rather than adult literature, leave an "indelible impression." It is likely Carle's brainchild will do just that to all who enter and, likewise, all who continue to enjoy children's literature as art.

## Artists on Parade

In addition to Carle, four artists will be spotlighted during the museum's inaugural year. Maurice Sendak's classic artwork opened the museum's inaugural displays. The work of Nancy Ekholm Burkert debuted in the museum in February; a spring display featured the work of Japanese artist Mitsumasa Anno. The late 2003 exhibit will feature the work of Dutch-born Leo Lionni.

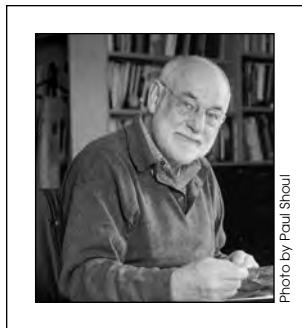


Carle's ever-popular Grouchy Ladybug is just one of his familiar picture book animals.



Another fan of animals in picture books, Leo Lionni has his work displayed at the museum. This picture is from *Alexander and the Wind-Up Mouse*.

## An Interview with Eric Carle



*Children and Libraries* Editor Sharon Korbeck caught up with Eric Carle just before he was named the recipient of the Laura Ingalls Wilder Award at ALA Midwinter Meeting.

**CAL:** *What is your next picture-book project? What animal will you use next?*

**EC:** *Where Are You Going? To See My Friend!* is a collaboration with Kazuo Iwamura, a wonderful Japanese picture-book artist. This book has already come out in Japan and is scheduled to be published in the U.S. in spring 2003. It is a bilingual book which features many barnyard animals. Also, in fall 2003, *Panda Bear, Panda Bear, What Do You See?* will be published. The story is by Bill Martin Jr., and my illustrations include many endangered animals.

**CAL:** *How has your style/work ethic/focus changed since your first book? Do you still approach your subjects in the same way?*

**EC:** I continue to be fascinated by the period in a child's life when he or she, for the first time, leaves home to go to school. I should like my books to bridge that great divide. It occurs to me that I am still trying to make that difficult first step from home to school easier with my pictures and my books.

I also continue to be very interested in creating illustrations with a very clear message. My aim with my pictures is to simplify and refine, be logical and harmonious.

**CAL:** *Your most recent book deals with a sloth. How do you select the animal or insect you will use next? Do the words come first? Pictures?*

**EC:** A child once told me that ideas come from both your outside and your inside. That struck me as a perceptive and accurate response. It seems to me that what is outside and what is inside are the basic elements in constructing a story, creating a painting, or composing a piece of music. Some ideas for my books have been there, inside me, in my unconscious perhaps, for a long time and others just come to me quickly. I'll think about a design concept, and I'll get a spark or the beginning of an idea that way. Usually it's a combination of things: memory, design, dreams, experiences, things I've seen or heard.

**CAL:** *How did you select the artists to feature in the museum? Are there others you plan to add in the future?*

**EC:** The museum hired founding director Nick Clark to make those very important decisions. The only strong feeling that I had was that Maurice Sendak, whom I consider to be the king of the field, be honored first. Nick agreed and did a wonderful job of highlighting Sendak's great talent.

**CAL:** *Is there anything you haven't done in your storied career that you have yet to do, or want to do?*

**EC:** I hope to keep making books. Regardless of how much electronic gadgets fill our lives, I hope that picture books will always be a part of childhood remembered, shared time for children and adults. I also hope that picture-book art will more and more be viewed as an art form and that the presence of the Eric Carle Museum of Picture Book Art will encourage this.

**CAL:** *What's the best/most enlightening/most rewarding feedback you've ever heard from a child?*

**EC:** I am often overwhelmed by children's thoughtful comments and impressed by the beautiful collage artwork they send to me. We made pictures "just like you!" they often write. In fact, some children have said to me, "Oh, I can do that." I consider that the highest compliment. ☺

### Did You Know?

- The Eric Carle Museum of Picture Book Art is located at 125 W. Bay Rd., Amherst, MA 01002. For more information or to contribute to the museum's endowment fund, call (413) 658-1100, e-mail [info@picturebookart.org](mailto:info@picturebookart.org), or visit [www.picturebookart.org](http://www.picturebookart.org).

- Carle is the author or illustrator of more than seventy books printed in more than thirty languages. His most recent title is *"Slowly, Slowly, Slowly," Said the Sloth.*



An integral part of the museum, children assisted at the groundbreaking.

- Carle's illustrations are created using hand-painted tissue paper, which he cuts and layers in collage form.
- The illustrious museum board of trustees includes Maurice Sendak, Jane Goodall, Jerry Pinkney, Jane Dyer, and Barry Moser. The late Fred "Mr." Rogers was also on the board.

All images courtesy of the Eric Carle Museum of Picture Book Art.

# A Snowy Day

## Celebrating Forty Years of Keats's Masterpiece

By Megan Lynn Isaac



A curious Peter in *The Snowy Day*.

All photos used with permission of the Ezra Jack Keats Foundation.

Ezra Jack Keats loved libraries. Born in 1916 to Polish immigrant parents who struggled to make ends meet in Brooklyn, New York, he was a child for whom the riches of a library were an almost unbelievable delight.

As an adult he recorded the stunned disbelief he felt when during junior high school he first stumbled upon a local public library:

I wandered around and discovered that I could get a card, become a member of the library and actually take these books home. I returned regularly and began to read the art books from one end of the shelf to the other; I'd take my place at the tables with stern, silent, studious adults, with my own pile of books. . . . Life welled up inside me.<sup>1</sup>

Yet moving as this incident might be, it is an awfully familiar tale—one that delights and reassures because it fulfills the desire to believe in the purpose of libraries. However, Keats's vision of libraries doesn't end there. Another tale from his years in the U.S. Army during the early 1940s shows a different aspect of his appreciation for all the forms of education that libraries can provide.

Keats was assigned to work as a draftsman drawing up charts and posters for camouflage training. He also created a thirty-page sequence of comic sketches intended to warn naïve GIs against women of easy virtue. In Keats's drawings, the staunch hero resists the temptations of well-endowed and willing seductresses in favor of a prim librarian, whose personal charms are more than disguised behind her round-rimmed glasses. The moral of the tale is not, however, quite what readers might expect. Disaster ensues when the young librarian turns out to be better educated in worldly matters than her demeanor implied.

Keats's two stories about libraries, one rich in wonder and the other rich in humor, capture two of the principal elements that have made his picture

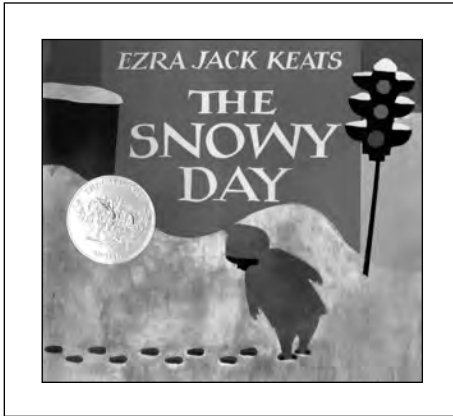
books a favorite among readers for forty years and illustrate one of the many reasons it is so fitting that the Ezra Jack Keats Foundation is honoring the fortieth anniversary of *The Snowy Day* with mini-grants to public libraries and public school libraries (see sidebar for details).

Over the course of his career, Keats illustrated eighty-five books for young readers. Of these books, he also wrote the text for nineteen. His most famous and lasting contributions to children's literature, however, come from the fourteen loosely linked books that he wrote and illustrated about the lives of urban children. The first of these tales is the 1963 Caldecott Award winner *The Snowy Day*, which features a very young Peter exploring the transformation of his neighborhood after a heavy winter storm. Readers cannot help but join Peter in admiring the sharp prints his feet leave in the snow and laughing at his bewildered expression after a tree deposits a generous dollop of snow atop his red-hooded head.

Like many great works of art, *The Snowy Day* seems paradoxically to be both accidental and inevitable. Keats never intended to become a children's illustrator. His artistic leanings were simultaneously discouraged and encouraged by his parents. Keats's father, who worked in a restaurant, tried to dissuade his son from pursuing an unpredictable career by telling him tales of the downtrodden artists he met bartering their paints for meals.

Keats soon realized, though, that the tubes of paint and brushes his father brought him were not coming from unsuccessful artists, but had been purchased by his father. Instead of becoming an artist, Keats's father hoped his son would find success and security as a sign painter or turn his obvious talent to some more reliable commercial application.

Until he was well into his forties, Keats struggled to find his niche, though not as desperately as his father had feared. He found work in the comic book industry, traveled abroad with finan-



cial help from his brother, sold paintings out of Fifth Avenue window displays, taught art part-time, designed dust-jacket art for books, and generally put his skills in the service of almost any job he could find. He also was invited by editorial director Elizabeth Riley to provide the illustrations for a children's book titled *Jubilant For Sure* (Crowell, 1954) about rural Kentucky.

Working with children's books marked the turning point of his career. As Keats later explained, "I didn't ask for it. I didn't even ask to get into children's books."<sup>2</sup>

If his entrance into the field was as much chance as design, Keats's idea for *The Snowy Day* seems to be more the work of destiny. The vision of Peter, the small pro-

*"I wanted The Snowy Day to be a chunk of life, the sensory experience in word and picture of what it feels like to hear your own body making sounds in the snow. Crunch . . . crunch. . . . And the joy of being alive."*

tagonist of the tale, and the experience of a snowy day in the city had been with Keats for years.

One snowy night some friends and I reminisced about the fun we had as kids when snow transformed the city. White, silent manna from heav-

en. We jumped and rolled in it. Ate it. Built and attacked each other's fortresses, pelting each other with snowballs, some feather-light, leaving splashes of gentle snowflakes, others so tightly packed and well aimed they left us stung and reeling. I thought I would do a book about it. "If I do, I'll dedicate it to you guys."

Then began an experience that turned my life around—working on a book with a black kid as hero. None of the manuscripts I'd been illustrating featured any black kids—except for token blacks in the background. My book would have him there simply because he should have been there all along. Years before I had cut from a magazine a strip of photos of a little black boy. I often put them on my studio walls before I'd begun to illustrate children's books. I just loved looking at him. This was the child who would be the hero of my book.

I approached the project with total innocence, unaware that my preconceptions about the rules of illustrating had disappeared. . . . As in a dream, everything fell into place. I carved geometric snowflake patterns from erasers, dipped them into pastel pinks and greens and blues and snowflakes fell. One day, the book was finished. It was totally different from anything I'd ever done.<sup>3</sup>

## What's in a Name?

Ezra Jack Keats made a name for himself in more than just the usual fashion. In addition to becoming world renowned for creating Peter, Archie, Amy, and the dozens of other children who people his picture books, he also renamed himself.

His Polish parents named him Jacob Ezra Katz. Throughout his childhood, he was known simply as Jack. As an adult, however, he looked more seriously at how his name shaped other people's perceptions of him, and on December 12, 1947, he filed a legal petition to change his name to Ezra Jack Keats.

Optimists have suggested the name change was inspired by a love of the poet Keats, but the truth seems to have been more prosaic. During this period, Jewish names still invited anti-Semitic bias, and Katz's older brother William had changed his last name to Keats several years earlier. Ezra Jack was merely emulating the practical position of his older brother. Whether the Jewish name Katz would have served to discourage people from hiring him, as he feared, can't be told, but it is clear that Keats used the fame he won with his new name to encourage a warmer and more inclusive society for future generations of children.

Although Keats may not have been intentionally planning a children's picture book of his own, clearly the materials and ideas for just such a project had been accumulating in his mind.

*“I regularly use Keats in my story-time presentations to toddlers and day-care programs. Even if I don't know the children well enough to know quite what their skills and interests are, I know they will enjoy Keats.”*

Much about *The Snowy Day* that may seem typical now was nearly startling in its newness in 1962 when the story was first published. Color work in picture books was prepared primarily through a terribly difficult and costly process called color separation. Consequently, most children's books used only a few colors or

alternated colored pages with black-and-white illustrations, as may be most famously remembered in Margaret Wise Brown's *Goodnight Moon* (HarperCollins, 1947). Keats himself proposed that alternating pages of color and black-and-white illustrations be used when he first brought *The Snowy Day* to Annis Duff, senior editor at Viking Junior Books. He expected full color would be too expensive, but to his delight, she insisted on full color throughout.

The use of collage, which may not seem unusual now thanks to the work of some of Keats's successors like Eric Carle, was also not a typical artistic format for a children's book in 1962. Discussing his artistic style after *The Snowy Day* won the Caldecott Award, Keats acknowledged the innovation of his work. Collage, he explained, “makes for a more unusual balance between illusion and reality. . . . A decorative paper becomes a room; flat shapes of color and designs become buildings, snow, a pillow,

pajamas on a boy, and so on.”<sup>4</sup> Keats's finely honed artistic skills elevated the craftsmanship of his method, but at the same time his artistic choice honored his readers. For as Keats himself noted, collage has humble beginnings, and many children have made books for themselves by cutting and pasting pictures and patterns from old magazines and other materials available to them.

Most famously, Keats's choice of an African American child to star in his book was a groundbreaking decision. Until the publication of *The Snowy Day*, no full-color picture book had ever featured an African American child. Keats was sensitive to the difficulty of writing and illustrating a book outside his own ethnic background, but he strongly felt that some experiences are common to all people, and that the world of children's literature had failed to represent all the varieties of children in its pages.

He explained, “I wanted *The Snowy Day* to be a chunk of life, the sensory experience in word and picture of what it feels like to hear your own body making sounds in the snow. Crunch . . . crunch. . . . And the joy of being alive.”<sup>5</sup> Keats received handwritten notes of congratulation and commendation both from famous readers, like Langston Hughes, and from ordinary ones, like teachers, of all races, from across the country. Researching Keats's correspondence in the de Grummond Collection at the University of Southern Mississippi, Professor Sylvia Vardell was particularly struck by the letters from teachers and caregivers who noticed “how some children felt free to draw themselves in colors other than pink after reading *The Snowy Day*.”

The rare criticism that Keats did receive for portraying an African American protagonist stung him sharply, but did not convince him to retreat. Peter went on to star in several more books; and as Peter grew up, Keats introduced new young characters of various races, but most often African American.

The continuing popularity of *The Snowy Day* proves Keats's genius more completely, however, than any critical analysis of its various features. Eve Engle

### Keats Mini-Grants Available

In celebration of the fortieth anniversary of the publication of *The Snowy Day*, \$40,000 will be awarded in the Fifteenth Annual Mini-Grant program in December 2003 to public libraries and public school libraries for innovative and imaginative programs designed to combat illiteracy.

Mini-grants of \$350 are available for such programs. **The deadline for submissions is September 15, 2003.**

Mini-grant applicants must be from the United States, and proposed projects must be exclusively sponsored by the Ezra Jack Keats Foundation. Programs that will be considered include storytelling, innovative or noteworthy workshops, and festivals. Workshops targeted at parents and librarians are also considered worthy. Programs featuring the works of Ezra Jack Keats will be given special attention.

According to Deborah Pope, executive director of the Ezra Jack Keats Foundation, “The librarians who initiate these outstanding programs make a significant contribution in advancing the fight against illiteracy. We are proud to have provided the grants making their work possible.”

Applications for proposals can be downloaded from the Keats Web site at <http://ezra-jack-keats.org>. For more information, contact Dee Jones at (601) 266-4349 or e-mail [dee.jones@usm.edu](mailto:dee.jones@usm.edu).



Kneeland, director of youth services at the Auburn (Alabama) public library, describes Keats's work as timeless. Kneeland said, "Not all picture books age well; even if the story retains its appeal, the illustrations can quickly become dated." She explained that the color and collage, which are the hallmark of Keats's early work, seem as fresh today as they did decades ago when she first read the books herself as a child.

"I regularly use Keats in my story-time presentations to toddlers and day-care programs. Even if I don't know the children well enough to know quite what their skills and interests are, I know they will enjoy Keats," Kneeland said.

Another librarian, Cathy Norman of Fair Harbor, Ohio, recalled that her fondness for the book began long before her professional use of it.

Before I was a children's librarian, we lived far out in the country and had but one car. Weekly trips to the library were out of the question. Living in such an isolated way, I wanted my child to know that there were all sorts of children in this wonderful world of ours, and I knew that books were a way to give her that. *The Snowy Day* became a staple in our house. We walked in the snow like Peter, making the marks he did, making angels, and drinking hot chocolate. My daughter would remind me, 'Don't forget to put my snow in the freezer, mommy!' She was delighted to discover the next morning that, unlike Peter's, *our* snow didn't melt away. For years, I thought these were only my memories. Then my first grandchild was born and her mother came dashing over one day when her child was just beginning to walk. "Mom!" she said, "I need the Peter book. It's snowing."

As Peter discovers when his pocketed snowball melts, some joys are transitory. Books, however, do not generally disappear quite as rapidly as snow, and some seem to take on a life of their own. Ezra Jack Keats died in 1983, but in 2003, forty years after its publication, *The Snowy Day* is still a favorite with many readers young and old who love to make tracks in

the snow or paste a colorful collage together. ☺

*Megan Isaac lives in Auburn, Alabama, and writes about both children's literature and Shakespeare. Her book Heirs to Shakespeare explores how modern young adult novels adapt Shakespeare's plays in their plots and characters. Formerly a college professor she now spends most of her time chasing her toddler.*

## References and Notes

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4. Ezra Jack Keats, "The Artist at Work: Collage," *The Horn Book Magazine* 40, no. 3 (June 1990): 271.
5. "Ezra Jack Keats," in *Children's Literature Review* vol. 35, Gerard J. Senick and Alan Hedblad (New York: Gale Research, 1995): 84.

## Call for Referees

To make *Children and Libraries* a truly interactive publication, we're looking for ALSC members to serve as volunteer referees for journal articles. Unsolicited articles and those of a scholarly nature must be submitted to at least two referees to judge the submissions on accuracy, style, impact, importance, and interest. Specialists in particular genres (such as technology, literature, intellectual freedom, programming, etc.) are especially needed.

Referees make recommendations to the editor on whether or not manuscripts should be accepted for publication. Interested librarians should contact *Children and Libraries* Editor Sharon Korbeck at [toylady@athenet.net](mailto:toylady@athenet.net) or (715) 258-0369 for more information on the referee process.

## Urban vs. Rural

### How do you fit in?

The historic, bustling city of Philadelphia, Pennsylvania, has 1.5 million residents.

The pastoral, off-the-beaten-path village of Iola, Wisconsin, has 1,100.

Should library service to children in these diverse areas be the same?

At the heart of the issue, of course, are the children. But just as children are different, so are the ways librarians serve them.

*Children and Libraries* would like to feature librarians in urban and rural

areas, and share their practices, tips, and views for creating a comfortable, useful haven for children.

Does your city or urban library offer special programs for latchkey kids? Does your country or rural library enhance its services with delivery or bookmobile programs? Can some city-specific programs and offerings be altered to work in the country, or vice versa? What gives your urban or rural library its personality?

If you'd like to share your library's uniquely urban or rural processes, procedures, or personality in this regular column, contact editor Sharon Korbeck at [toylady@athenet.net](mailto:toylady@athenet.net) or E1569 Murray Lane, Waupaca, WI 54981.

# Joyful Noise

## A Study of Children's Music at the Baldwin Library for Historical Children's Literature

By Jane Marino



*Jane Marino was a recent recipient of the Louise Seaman Bechtel Fellowship. The opportunity to explore the history of children's music and how it appeared in children's books, as well as its use within the culture of children, was her impetus to apply for the Bechtel Fellowship from ALSC. The following article is based on her studies at the Baldwin Library at the University of Florida.*

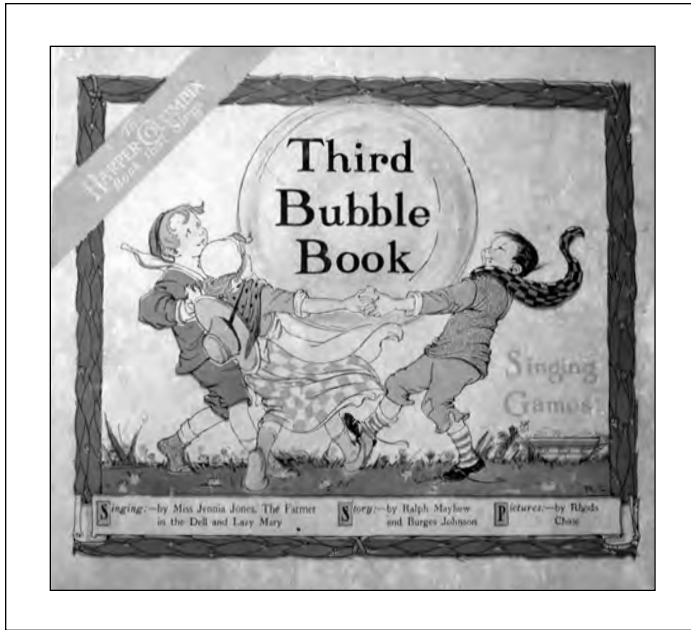
**R**ich in a long and varied history, the language, ritual, and melodies of children's music have been the exclusive realm and the secret delight of the babies, toddlers, school children, and teens who share it. The experience of tracing that music can be as wonderful and mysterious as the music itself, uncovering treasures one would never expect and digging through layers of meaning and nonsense that are at times so deep the bottom is impossible to see.

One route to that treasure, the Baldwin Library for Historical Children's Literature at the University of Florida, is an amazing trip through time. The collection enables a researcher to hold and examine hand-colored collections of songs published in the nineteenth century: tiny chapbooks with their thin delicate pages, so small one can fit in the palm of your hand; or books illustrated by Walter Crane or Randolph Caldecott. It brings into clear and sharp focus the world in which those books existed. It forges a connection between our world and theirs much stronger than the faded, jeweled leather covers of the books or the worn linen sheets or fragile paper on which they are printed. It forges a connection that leads to understanding: the new

understanding one has of a particular song when it's viewed on the landscape of its own history.

The life span of many children's songs is surprisingly long. In their catalog *Three Centuries of Nursery Rhymes and Poetry for Children*, Iona and Peter Opie have traced the history of some of the earliest printed collections of rhymes and songs for children. One of the categories of which they take particular note is Classic Collections, which they define as the ones "which will always be valued for their antiquity . . . the collections containing rhymes not hitherto printed" (3). They cite *Tommy Thumb's Songbook*, published in Worcester, Massachusetts, in 1794, as "an edition of the first nursery rhyme book, published in 1744," printed by Isaiah Thomas, written, according to the title page, by a "Nurse Lovechild," with a subtitle that declares it to be "for all little Masters and Misses. To be Sung to them by their Nurses, until they can sing themselves" (3). It is filled with many familiar rhymes as well as several pages that contain pictures of animals and their sounds written underneath, intended for the instruction of babies in the sound the animals make.

Another collection from that time, *Mother Goose's Melody, or Sonnets for the Cradle*, is a tiny, ninety-four-page book, measuring 3¾ x 2½". This "second Worcester edition" was printed in 1794, also by Isaiah Thomas. It was later printed as a facsimile with introductory notes in 1889, the cover of which cites the original issue by "John Newbery of London, about A.D. 1760." It contains some old and familiar friends like "See Saw Margery



*Third Bubble Book*, 1918

Daw” and “Ride a Cock Horse.” Many of them had a maxim following them, to be sure that the child listening to them came away with a nugget of wisdom or virtue. After “This Pig Went to Market,” for example, was the maxim “If we do not govern our passions, our passions will govern us” (54). The collection *Songs for the Nursery*, published fifty years later in London, decries that tendency, however, stating that the rhymes themselves have such a “wholesome freshness, an unfettered buoyancy of feeling” (iv) that they need no further instruction or comment.

*It forges a connection between our world and theirs much stronger than the faded jeweled leather covers of the books or the worn linen sheets or fragile paper on which they are printed.*

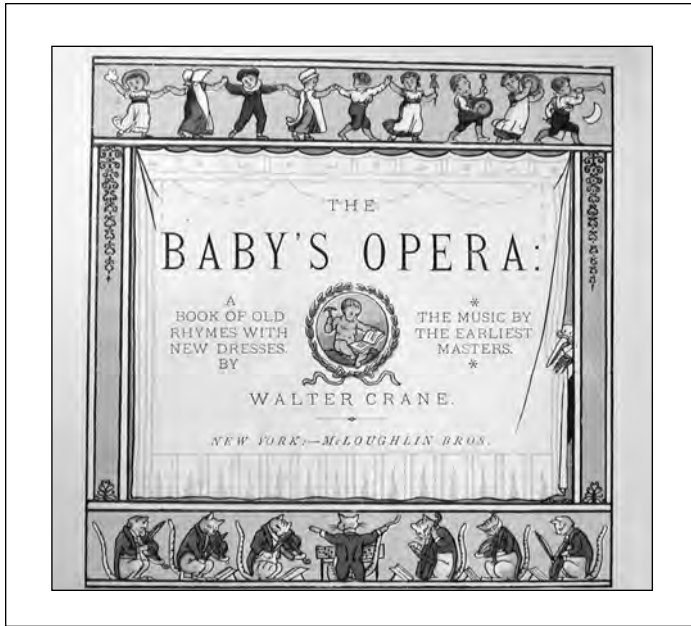
Several collections of the time, however, continue the philosophy of instruction as part and parcel to the sharing of rhymes and songs. *A Book for Boys and Girls, or Country Rhimes for Children*, originally published in London in 1686 and reprinted in many different editions over the next 200 years, is filled with morals and lessons of every kind, including prayers, the sacraments, and meditations on nature, animals, and plants. Two other collections, published 150 years later, continue the moral lessons. *The Boys and Girls Book of Songs and Ballads*, published in New York in 1860, contains six poems that are not really songs in the modern sense, despite the title. In four of them, a child dies, usually through his own sloth, sometimes because of his bravery, or through some unforeseen misfortune, like a storm. *The Illustrated Book of Songs for Children*, published around the same time, is actually a songbook with three sections of songs included. The first section has “Songs from the Nursery,” such as



*The Baby's Bouquet*, 1879

“Four and Twenty Blackbirds” and “Frog He Would A-Wooing Go” (vii). The next two sections contain songs that the editor determined that “intelligent children of 10 or 12 might enjoy,” including “The Days of the Month” and some not-so-subtle songs entitled “The Obstinate Chicken” and “The Broom and the Rod Come from the Same Tree” (viii).

Fortunately this tendency to moralize seems to have been limited to “older” children, with the nursery set left alone—with nurse, of course—to enjoy their songs. Walter Crane published two books of nursery songs during this time. *The Baby's Opera*, originally published by F. Warne & Co. in 1877, is described on the title page as “A Book of Old Rhymes with New Dresses” and includes such favorites as “Lavender’s Blue,” “Ye Frog’s a Wooing,” “Jack and Jill,” and “Dickory Dock.” Its sequel, *The Baby's Bouquet*, was published in 1879. It is described on the title page as “A Fresh Bunch of Old Rhymes & Tunes,” and includes “Hot Cross Buns,” “London Bridge,” “Aiken Drum,” and “Margery Daw.” The lyrics of many of these songs differ vastly from what our twentieth-century ears are accustomed to hearing. The refrain for “London Bridge” is not “My fair lady,” but “Dance over my Ladye Lea” (42). The song “See Saw Margery Daw,” which is remembered fondly by many of us as a gentle nursery rhyme, has a bit of a harsher edge here, with the words, “See Saw Margery Daw / Sold her bed to lie upon straw; / Wasn’t she a nasty slut / To sell her bed and lie upon dirt” (55)? These words, however, are true to the rhyme’s origins, according to William S. Baring Gould, who states that the name Margery was used almost exclusively by poor country people and that “Daw” can mean a “lazy person” or an “untidy woman, slut, slattern” (247). The Opies agree and also point out that the more familiar (to recent ears) version of the rhyme, “See-saw, Margery Daw, / Jacky shall have a new master / Jacky must have but a penny a day, / Because he can’t work any faster,” was originally sung by sawyers to help keep the rhythm of the saw (297). It’s interesting



*The Baby's Opera*, 1877

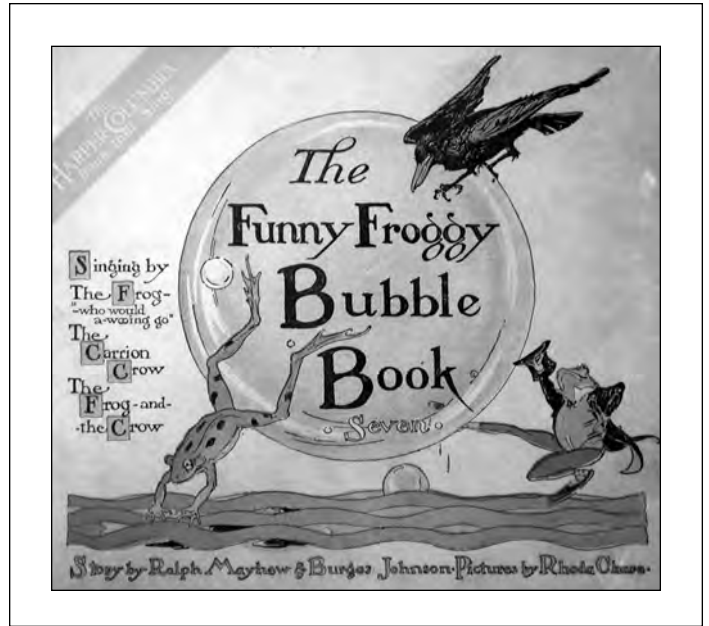
that such a rhyme would be considered appropriate in a book for babies at all, with either set of lyrics.

The remarkable thing about nursery rhymes and songs is their ability not only to thrive through the centuries but to remain alive and adapt to varying circumstances and locations. Jack and Jill went up and then tumbled down the hill in 1794 and continue to do so today. And although the origins of “Ring-a-ring-a-roses” or “Ring around the Rosie” may have been debated by such experts as Peter and Iona Opie and Baring Gould, and by others today, there is no doubt that children everywhere, from the time they can walk, love to ring around and all fall down.

The testimony that nursery rhymes and songs have been affected by and then adapted to the circumstances that surround them is strongest in the book *Step it Down: Games, Plays, Songs & Stories from the Afro-American Heritage* by Bessie Jones and Bess Lomax Hawes. In that book, which is a collection of children’s nursery songs and circle games from Sea Island, Georgia, the heritage of slavery is evident in many of the songs they sing. The lullaby that was sung “throughout the South by white and black mothers alike” uses lyrics like “Go to sleepy, little baby / Before the booger man catch you” and “Mama went away and she told me to stay,” which carry the “poignant subcurrent of the great tragedy of slavery—the separation of mother and child” (7). In her book *On the Trail of Negro Folksongs*, Scarborough refers to that lullaby as well, quoting lines like, “Mammy and daddy have both gone away / And left nobody for to mind you,” or “Daddy run away, / An’le’f’nobody with the baby!”

The rhyme “This Little Piggy,” also recorded in *Step it Down*, has a version that Jones called “the slavery-time way of doing it”:

This little piggy wants some corn.  
 This little piggy says, “Where are you going to get it from?”  
 This little piggy says, “Out of Massa’s barn.”  
 This little piggy says, “Run go tell!”



*The Funny Froggy Bubble Book*, 1919.

This little pig says, “Twee, twee, twee, I’ll  
 Tell old Massa, tell old Massa!” (9)

Although the rhyme “Patty Cake” has “been giving babies and their parents ‘consolation’ for more than two centuries at least,” the Sea Islands version might be a bit different than the one originated in the eighteenth century:

Patty cake, patty cake, baker’s man  
 Put it in the oven and spike it with tea,  
 Save it for supper for baby and me.  
 Roll ’em . . . roll ’em . . . roll ’em . . . roll ’em . . .  
 Da-a-a-sh ’em in the oven! (13)

Just as they have changed with location, many of the sharp edges in many songs that existed two hundred or three hundred years ago have softened over time. No longer is Margery Daw a “nasty slut.” Gone from the lyrics of “Charley Over the Water” are any references to Charley’s love of “good ale and wine” (Crane 43). So firmly integrated into the oral tradition are these rhymes, they become attuned to the times in which they live in order to survive. So, despite their British origins, they have become and are now a part of our American folklore.

When examining the folklore that has become part of all childhood, John and Alan Lomax state in their work *Folk Songs, U.S.A.*:

The life of a folk song depends not upon print but upon its appeal to children. The songs especially created with children in mind, therefore, possess incomparable vitality and, critical and candid of audiences, they have unmatched charm, subtlety, strength, and, above all, fancy. In their long march across this great continent, the people have tossed off thousands of such rhymes for their children . . . that includes riddles, knee-bouncers, finger plays, rocking songs and every other sort of fancy for the imagination of kids to feed upon. These are the

songs from which you learned to understand and enjoy rhyme and rhythm and melody. (8)

The folklore of children's music and songs takes many forms, the most prevalent of which are circle games. Despite the changes in meaning of the ritual or play-acting that accompany many of these songs, one of the factors that remains constant to many of them is the circle itself. It is with good reason that an illustration of children holding hands to create a circle is on the cover of Ruth Seeger's collection, *American Folk Songs for Children*. It symbolizes the action of so many of the songs within the book. Bess Lomax Hawes, in her book *Step it Down*, says, "The notion of a ring has always had a quality of magic; during play it is, literally, a 'charmed circle.' The ring is without gap or weakness—perhaps strength is its underlying symbolic quality. When you are part of a ring you are just that—part of a ring" (87). It's as if the strength of the whole supersedes any weakness, or inadequacy, or awkwardness one individual may feel. And as the game or the song goes on, the individual, feeling more and more a part of the whole, will derive more strength from it.

A classic example of a circle song is the song that we know as "Here we Go Round the Mulberry Bush." It has had words that vary from "Here we go round the bramble bush" (Baring Gould 253), to "The Mulberry Tree" or "The Gooseberry Bush" (Newell 57), to even "The Old Soap Gourd" (Ritchie 46). The origins and story of this song are just as varied. *The Play Party in Indiana* calls this a "play-party game," which has at its core an "imitation of work" (Wolford 127), while the version cited by Dorothy Scarborough is called a "kissing game" in which a girl pretends to be asleep while children circle around her singing, "Here we go round the strawberry bush, / This cold and frosty morning." As the game progresses, a "young gentleman" is called into the ring to wake her up, apparently with a kiss. The girl wakes up and then someone else plays the sleeper. "The Old Soap Gourd" song, which is cited in *The Swapping Song Book*, seems to be a courting song as well, as the boy (the Old Soap Gourd) or the girl (the lily bush) in the song is said to like sugar in their tea and "sometimes takes a little brandy," and "Ev'ry time he (she) turns around, / Chooses the girl (boy) comes handy" (Ritchie 47). In *Games and Songs of American Children*, William Wells Newell categorizes this as a work song, but describes it as more of an "action game" as children join hands and circle round, singing the refrain, and then, stopping, imitate various activities, like "wash our hands," "lace our stays," or "walk to school" (57–58).

Many circle games and songs of the nineteenth century had a great deal of ritual attendant to them, sometimes even the ritual of death. With childhood death being a much more common occurrence than it is in the twentieth or twenty-first century, children acted it out and, seemingly, tried to make sense of it through their play. One of the most prevalent games has several different names. Called "Miss Jennia Jones" by Newell, he states that this game "has been familiar in the Middle States since the memory of the oldest inhabitant" (63). The story, originally a love tale, according to Newell, had the girl Jennia, her parents, and a young suitor as the principal players, although "in America, [the suitor] is represented by feminine friends" (64).

## Bechtel Might Be for You!

*Kathy East, Wood County District Public Library, Bowling Green, Ohio, 1997 Bechtel Fellowship winner*

Interested in the Bechtel Fellowship but all you can think is, "What could I possibly do or study for a month?" Having spent some time among the books, an extensive and special collection of books published mostly before 1950, in the Baldwin Collection at the Smathers Libraries at the University of Florida at Gainesville, I can offer some suggestions:

- Consider looking at the physical structure of these early books: size; kinds of paper; quality of print and illustrations; and the various methods of bookbinding.
- What early books were published in paperback? What do they look like? Curious about size, quality, length, price, or the intended audience?
- If you are a wordsmith, you may be intrigued with a study of the vocabulary—what topics were used to teach English? Was there early slang? And what about terms or words that have taken on a new or different meaning with the passage of time?
- Consider studying a body of work on a non-fiction topic. Read books about explorers, health, birds, famous people. Notice what information is presented and consider how it compares to today's books for children.
- What's funny? Look at humor for children and how it is presented in words and pictures.
- Curious about what the writers say about themselves? Would you find interesting a study of how people of color or any ethnic groups may have been depicted? That would probably lead to a study of the question: "how 'politically correct' by today's standards were many of these stories?" What would be your interpretation of how that impacts the value of the story or book?
- Your personal sensitivity to the arts might draw you to research the varied collection of songs and music, or poetry, or art and drawing books. You might like finding which works or pieces by Shakespeare were incorporated into early children's books.
- What about children with disabilities? What role did they have in early books? Were stereotypes established? Were these children included to show them as survivors or does the reader feel sorry for these characters?

- Consider a study of the roles of father, mother, grandparent, and siblings in books published at least one hundred years ago. And what about the descriptions of those roles when various classes of people are the main characters?
- Look at the portrayal of entertainment. What did people do or have for leisure activities? Are today's activities the same? Why have there been changes? Has the idea of "play" taken on a new definition recently?
- If you find folk literature appealing, read the folktales of Europe. Study the fascination with the number three in literature. What point of view is presented when Native Americans are part of the literature? This could be extended to today's efforts to provide a more holistic approach to the study of Native Americans and many other minority populations.
- I always read a book's dedication. Could there be anything in looking at the dedications of various historic books? Would that be entertaining? Revealing? Might the dedication be so obscure, we would not know the meaning?
- Many recitation pieces were included in early readers. I was surprised by the age of the learners! What was the purpose of these assignments? Have they disappeared or been adjusted in today's textbooks?
- And there is always the works of early authors and illustrators. What does a study of their work and style say about the time(s) and what influence might they have had on children's literature?
- When perusing the titles within the Baldwin collection, I saw numerous religious works including children's Bibles and early catechisms, hymnals, hymns, and prayer books for children.

A large part of the lure of the Bechtel Fellowship is the chance to touch and handle, and think about all that went into the crafting of each of the books in this unique collection. Because of individual experiences, knowledge, and sensitivities, the reaction to each book is a personal one. That is what the fellowship is all about—little discoveries of your very own. There is no wrong or right. You need only pursue and enjoy while you are interacting with the Baldwin Collection.

Allow this list of possible topics and questions to spark your curiosity. I encourage you to develop a creative proposal to submit to the Louise Bechtel Fellowship selection committee. Any ALSC member who has had the pleasure of receiving this fellowship is willing to offer advice and encouragement! Happy planning.

They call on Miss Jennia Jones to come out and play, and are told in various verses that she is washing or ironing or baking. Finally they are told she is dead, and they go through several verses trying to decide what color to bury her in, rejecting various colors until they come to white, which is deemed suitable since it is "for dead people" (65). In some versions she is carried out by the friends, as if to be buried. In others, she rises up as a ghost and chases the girls in the ring, and the one who is caught plays Jennia next.

Essentially the same version is cited by Robert Ford in his book *Children's Rhymes, Games, Songs and Stories*, although with the young suitor being the principal participant rather than the girls and without the verses about colors (91). The version described by Newell survived until 1917 when it appears in the third of Harper Brothers "Bubble Books," which were coproduced by Harper Brothers and Columbia Graphophone and were touted on the cover as "The Harper Columbia Book that Sings." Within *The Third Bubble Book* by Ralph Mayhew were three songs, complete with 78 rpm, one-sided records and a small story that connected the songs. One of a set of eleven books, these bubble books were early music book kits. The song appears again in the children's songbook *This Way and That: A Book of Singing Games* by Edna Potter, published in 1931, in essentially the same form.

The song "Jennie Jenkins" appears in two of the collections by John and Alan Lomax, *Our Singing Country* (1941) and *Folk Song U.S.A.* (1947). By the time of these appearances, it has become a courting song, in which the young girl rejects color after color, none of them suiting her for one reason or another, so maybe she'll have to go bare. There are no allusions to death or dying. In 1950, in Beatrice Landeck's *Songs to Grow On*, "Jennie Jenkins" makes its appearance as a children's song. Called a "nonsense song," here again, the color she would wear is the only concern, just out of her own vanity (22). In John and Nancy Langstaff's collection, *Jim Along Josie*, the song is entitled "Will you Wear Red?" and the protagonist is called "Jilly Jenkin," but she is still the same vain girl for whom appearance is everything (62). The version that appears again in *Go In and Out the Window* is once again called "Jenny Jenkins" and also only concentrates on what color Jenny will wear and why. These more recent versions can also be called courting songs, with the phrase "oh my dear" or "oh my love" being used to address the girl. The remarkable transformation that this song undergoes is only one example, although a dramatic one, of the changes a song can experience as it reflects the changes in culture and outlook of the children who sing it.

The song "Old Roger" also ritualizes death and is listed in many collections as a children's circle game. In the game, children circle around three players. One is Old Roger (who is lying down, dead), the second is the apple tree that grows over his grave, and the third is the old woman who comes to collect the apples that fall from the tree. When the old woman comes along to try to collect the apples, Old Roger's ghost rises up to "thump" the old woman, who runs away. In Scarborough's book, the song is called "Old Ponto," but the plot is essentially the same. Unlike Jennia Jones's transformation to "Jenny Jenkins," "Old Roger" seems to remain essentially the same in the various collections

in which it appears, although the song's appearance seems to drop off or stop altogether after the 1970s. Its origins or meaning are unclear, but it seems to have sustained itself through several generations.

A song that was so particular to the culture in which it began was "The Blue Tail Fly," found in several collections, *Singing Holidays* among them, as a "plantation song." In it, the singer's "master" is chased and whose horse is finally bitten by a blue tail fly which causes the horse to jump and pitch the master into a ditch where he dies. This is a cause of great delight to the singer, who sings the refrain, "Jimmy crack corn, but I don't care, My master's gone away" (10–11). A century later, this funny little plantation song was collected by Ruth Crawford Seeger and became an animal song for children. In her version, the first three verses use

*The remarkable thing about nursery rhymes and songs continues to be their ability not only to thrive through the centuries but to remain alive and adapt to varying circumstances and locations. Jack and Jill went up and then tumbled down the hill in 1794 and continue to do so today.*

animals and only the last verse has the same lyrics as the original minstrel song, "When I was a boy I used to wait / On Master's table and pass the plate" (125). The addition of that verse in Seeger's version, as a last verse rather than the first, lessens its impact. The whole story is not told as it was in earlier versions, and as a last verse, it is probably not even sung a lot of the time.

In his book *Brown Girl in the Ring*, Alan Lomax spotlights many of the songs and games that have come down through our British heritage and examines how they evolved as they traveled to the islands of Trinidad and Tobago, Dominica, St. Lucia, Anguilla, and Nevis. Here again, the circle is paramount. Lomax states that the "song game epitomizes the classic and central form of Caribbean ring play, in which a single dancer occupies the center of the circle, 'shows her [or his] motion,' and then selects a partner who shares the dance briefly and ultimately takes over the central role" (8).

"Blue Bird" has a long history and began, according to both William Wells Newell and Robert Ford, as a circle game in which one girl, selected according to the color of her dress, enters the ring. In the "Blue Bird" version that Lomax cites, the song, from San Juan, Trinidad, is played very much the same way, with the child who is wearing the appropriate color going in and out of the ring and then tapping the next child to take her place (28). "Some Like it Hot, Some Like it Cold," on the other hand, is a

variation of "Pease Porridge Hot," which is very different from the clapping song most American children know. In this version, gathered from Trinidad and Nevis, children stand in a circle, "hands free for clapping" while the center player holds her right hand high with one finger pointing up to represent "One finger, one finger, keep moving" in the song. As the appropriate numbers progress to two fingers, then three, and so on, the number of dancers, each holding one finger up, move to the center. Lomax further states: "Adult Trinidadians seem to know nothing of the song's European origin and simply claim that it came down to them from the 'older heads,' their ancestors, as indeed it probably did" (38–39).

There are just as many variations on the circle game that have acquired other names. Sometimes they are dances; other times they are play-party songs. "The Noble Duke of York," for example, is used in many collections as a lap song for babies. But it was once, according to Richard Chase in his book *Hullabaloo and other Singing Folk Games*, an elaborately patterned dance in which five to nine couples would participate, and each couple would move up and down the line of the other couples in a series of turns and steps (10–11). Beatrice Landeck, in her second book of folk songs for children, *More Songs to Grow On*, also cites this as a couples dance with essentially the same directions (107). In Potter's book, the song "The King of France" seems closely related, although not a couples dance here. This song is the first of what can be many examples of "play-party" songs that became the exclusive property of children.

Lomax defines play-party songs as a device invented by the young people of the frontier who were faced with "violent religious prejudices" against dancing and fiddle playing by their elders. The "dancers sang and clapped their own music. [It] soon acquired a life and vitality of its own [and] was an ideal amusement for the teenage group and the younger married people" (Lomax 1947, 3). Leah Wolford, in her book *The Play Party in Indiana*, is careful to define the play-party song as belonging, not to children, but to the young courting couples who used these dances as social instruments at the parties they attended, although she admitted that many play-party songs were also now considered children's songs as well. The most classic and universal of the play-party songs is "Skip to My Lou," in which so many of the lyrics suggest it as a courting game and choosing game. Others include "Old Dan Tucker" and "Old Joe Clarke."

There are numerous examples of songs whose own story changed as the culture surrounding it changed. Two classic examples are "London Bridge," which because of its name is so strongly linked with its British origins, and "Frog Went A-Courtin'," which John and Alan Lomax say has "established a more enduring place in the Anglo-American repertoire than, perhaps, any other song (Lomax 1947, 3).

"London Bridge" has a long history and a long list of variations and meanings. Opie tells us that there are references to a dance

called "London Bridge" which date back to 1719, but by 1725 the verses were thought of as belonging to children (272). It appears in *Tommy Thumb's Pretty Song Book*, 1744, and in Crane's *Baby's Bouquet*, 1879.

Throughout its history, the basic idea of two children forming an arch under which the line of children playing the game passes remains the same. The most variations occur when a child is captured by the two children who are playing the bridge. Newell says that the child is asked if he would prefer a diamond necklace or a gold pin.

Depending on his answer, he is placed behind one side or the other. Each player on the line is captured and questioned in turn, so that at the end two lines have formed and a tug-of-war ensues (204). There are many verses attributed to this song, depending on the source that is cited, all of which are concerned with how to build the bridge back up. The version that Edna Potter includes in her book has no reference to choosing materials to build the bridge back up, however. In this version, "London Bridge is falling down" and then when the player is captured, it's "off to prison you must go" (4). In *Step it Down*, Hawes states, "This traditional European game is a reflection of the ancient custom of offering a living sacrifice to the angry spirit of the river when a bridge is to be built." In the version recorded here, the children sing, "London Bridge is all broke down"; and as the children continue under the bridge, they sing, "Catch the one that come by last." And when the child is caught, they sing, "Give him a kick and send him home, Pity poor me." But Jones assures the reader, "We don't hurt him, just bump him" (279). Peter Spier's picture book of this song, published in 1967, takes a very literal interpretation of this song, depicting the various attempts to rebuild the bridge with the different materials mentioned in the song's verses, from clay to gold. Newell also assigns the traditional meaning that Hawes refers to, identifying the evil spirit as the devil who has a hatred of bridges since he values his solitude,

and the child who is arrested was originally seen as the price paid for the bridge being built. He states that from his research and citations, the song represents "the antagonism of celestial and infernal powers, and the final decision by which each soul is assigned a place on one side or the other" (210). This is obviously a well-researched and interesting theory. But the most important element of this song, which has helped it become so universal and survive for three hundred years, at least for children, is the story of the bridge. Both the idea of its falling down and that they can participate in building it back up again and,

of course, the suspense of being captured in the game are all the keys to its long life and universality.

The oldest song that children still sing today seems to be "Frog Went A-Courtin'." Robert Ford reports, "In 1580, the Stationers Company licensed 'a ballad of a most strange wedding of the froggie and the mouse' and that same ballad Dr. Robert Chambers printed from a small quarto manuscript of poems formerly in the possession of Sir Walter Scott, dated 1630." That very old version bears very little resemblance to the modern one.

Itt was ye frog in ye wall  
Humble doune, humble  
doune;  
And ye mirie mouse in  
ye mill,  
Tweidle, tweidle; twino.  
(125)

In his book *The Burl Ives Song Book*, Burl Ives gives it an even earlier beginning, stating, "It first occurs in a Scottish broadside, 1549, 'The Frog came to Myl Dur (mill door)" (22).

The version of the song that Ford cites, one that appears in a few other sources, tells the story of the Frog who sets off in his coat and hat to Miss Mousie's hall for an evening of drinking, singing, dancing, and merry-making. Sadly, the cat comes tumbling in to break up the festivities. In some of the nineteenth-century versions, the cat and her kittens eat up Miss Mouse and Mr. Rat, while Mr. Frog, never the gentleman, makes his escape. In others, Mr. Frog tries to escape but is punished for his lack of gallantry by being eaten by the duck at the river.

## Interested in the Bechtel Fellowship?

The Louise Seaman Bechtel Fellowship allows qualified children's librarians to spend a month or more reading and studying at the Baldwin Library of the George A. Smathers Libraries, University of Florida, Gainesville. The Baldwin Library contains 85,000 volumes of children's literature, most published before 1950.

The fellowship, endowed in memory of Bechtel and Ruth M. Baldwin, provides a stipend of \$4,000. Candidates must be personal ALSC members and must be currently working in direct service to children, with at least twelve years professional experience in direct service to children. The candidate must also have a graduate degree from an ALA-accredited program. For more information on the fellowship, visit the ALSC Web site.



Past Bechtel Fellowship winners with the curator of the Baldwin Collection. Front row (left to right): Leslie Barban, Mary Ann Paulin, Jane Marino, Rita Smith (curator), Kathy Simonetta. Back row (left to right): Sue McCleaf Nespeca, Kathy Toon, Kathy East, Floyd Dickman.



The version that appears in Crane's *Baby's Opera* is closer to the more recent versions. In "Ye Frog's Wooing," the frog does propose marriage to Miss Mouse and the celebration ensues. The story does end tragically, however, as the cat comes in and catches the mouse while the drake catches the frog. Only the rat escapes, climbing up the wall. The illustrations quite clearly depict it all, with the cat pouncing on the mouse and the frog's legs dangling from the drake's mouth (25). Even though *The Funny Froggy Book*, the seventh bubble book in the Harper Brothers & Columbia series, uses the earlier version in which Frog's wooing means drinking and making merry (6–7), many of the later collections in the twentieth century tell the story of Frog who goes to ask Miss Mousie's hand in marriage, seeks per-

*“Many circle games and songs of the nineteenth century had a great deal of ritual attendant to them, sometimes even the ritual of death. With childhood death being a much more common occurrence than it is in the twentieth or twenty-first century, children acted it out and, seemingly, tried to make sense of it through their play.”*

mission from Uncle Rat, participates in the discussion of what will be at the wedding feast, and lives happily ever after. The unfortunate demise of the mouse, rat, and frog so common in earlier versions has disappeared. But this song, which was, as Iona Opie states, “Old when the first Queen Elizabeth was a child” (Opie 1973, 5) continues to endure. It has been made into several picture-book versions, the most famous of which is the 1956 Caldecott winner by John Langstaff and Feodor Rojankovsky.

It is a classic example of folklore, whether spoken or sung: it's a tale that is changed with each new teller, molded by the circumstances and times that surround it but always continuing to reinvent itself in order to remain fresh and new. Two of the most recent picture-book versions illustrate that trend quite clearly. In Dominic Catalano's version, published in 1998, “Frog went a Courtin’” is a play put on by the Highland Minstrels. In Marjorie Priceman's picture book, published in 2000, the characters find themselves in New York City. It will doubtless continue to be sung and retold in many different variations, as the saga of the frog and the mouse continues to intrigue and entertain us.

Throughout the history of children's music, a few names appear again and again. They are the collectors, the anthropologists, the preservers of children's music as it wends its way through time. Walter Crane and Randolph Caldecott were two of the best-

known British illustrators and artists of the nineteenth century. Their understanding of picture-book illustration helped to give a new voice to many of the rhymes that had previously gone no further than the nursery door. Crane (1845–1915) had much to say about book illustration and seemed to understand the importance of integrating picture with text, an understanding that is demonstrated quite remarkably in the two collections of babies' songs mentioned in this essay. Caldecott, who lived for only forty years (1846–1886), nevertheless produced several picture-book versions of Mother Goose Rhymes, using his droll pen-and-ink illustrations to extend the story beyond the words in the rhymes. Despite an ill-fated trip to Florida during which he took sick and died, Caldecott's name will be forever linked with the popularization of many rhymes and songs well beyond the nursery as well as with excellence in children's book illustration.

As more and more people populated the United States, the songs so entrenched in the British and European traditions went with them. Isaiah Thomas (1749–1831) was one of the leading publishers of his time and one of the country's leading citizens. His four hundred titles were printed in thousands of copies. Among them were *Tommy Thumb's Songbook* and *Mother Goose's Melody*, cited by the Opies in their catalogue as two of the classic early collections of nursery rhymes and songs (3–4). John Lomax and later his son Alan were the two most influential collectors and cataloguers of American folk music, including music for children. They produced ten books, five of them together. Their books were immense and extensive collections of traditional American music, transcribed from recordings they made as they traveled throughout the country. Later, those recordings went to the Folklore Center at the Library of Congress.

Due to his efforts, John Lomax was named Honorary Consultant and Curator of the Archive of American Folk Song at the Library of Congress. His son Alan, who went on the road with his father when he was just seventeen, has spent the rest of his professional life working with folk music. He was one of the Almanac Singers, a folk group that had in its ranks Woody Guthrie, Bess Lomax Hawes, and Peter Seeger. Receiving his degree, as did his father, from Harvard University, he worked as an anthropologist of the performing arts for Columbia University and Hunter College. Recording songs with his father, singing them, and later collecting them on his own led to his being called “The Father of the American Folksong Revival.”

John Langstaff, who has produced twenty-five books, including several picture-book versions of traditional American songs like “Frog Went A-Courtin’” and “Over in the Meadow” and two collections of African American spirituals, is well known for his work in music, especially educating children about music. He founded the Revels in 1971, a group whose purpose is to promote the understanding and appreciation of traditional folk music, dance, and rituals from around the world. He is now Director Emeritus of Revels.

Ruth Crawford Seeger, (1901–1953), who collaborated with the Lomaxes on their collections as the musical arranger, is considered by many to be the most significant American female composer in this century. Besides her work with the Lomaxes, she composed many works of music and produced two volumes of American folk music for children. During her life, she campaigned vigorously for the use of American folk songs in children's music education.

As she stated in her introduction to *American Folk Songs for Children*, "This music has been a natural part of work, play, sleep, fun, ridicule, love, death. It has grown out of and passed through many ways of living and doing. It knows and tells what people have thought about the ways of living and the things that happened" (21). Music is so much a reflection of our culture, the culture of childhood, and the way we perceive that culture that, to study its history, we also learn about the present. The knowledge we acquire, both from past and present, will help us to appreciate and understand the songs we sing and the children who sing them as well. ☺

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## The Story

His first children's book, also created with illustrator McKean, was *The Day I Swapped My Dad for 2 Goldfish* (White Wolf, 1997). Produced by a company that did not specialize in children's books, it wasn't the key to Gaiman's becoming a HarperCollins children's book author. Howard spoke of the process: "Neil's adult fiction was published by Avon, so he sent a manuscript that was a fraction of what *Coraline* would become to his editor, Jennifer Hershey, at Avon. I was at Avon before HarperCollins purchased it. It was only a medium-sized publisher, and I worked collegially with the other publishers there, including Jennifer. She'd show me his work, and I'd agree it was great.

"When HarperCollins acquired Avon in 1999, it was a much larger company, which meant a more specific division of editorial groups. At that point, I became part of the children's division, and Jennifer became part of the general book group. Although it wasn't unknown for divisions to publish each other's books, Neil was eager to see this book published specifically as a children's book."

Howard, who took over the project, termed the response to *Coraline* "spectacular," and readers have embraced it as a children's book, rather than as some sort of specialty project by an award-winning author of adult fiction. Howard said, "There were tens of thousands of people who had to buy it. We wanted to see it read by children and their gatekeepers, and that clearly has happened."

## Being Creeped Out

Some have suggested that the novel might be just too frightening for young readers. "It depends on the child," Howard responded to that comment. "The cover is frank: It gives a strong sense of the atmosphere of the novel." And so it does, with a glossy black on a flat black indication of strange things in the shadows of a Gothic-atmosphere illustration, complete with

**C**oraline, a fantasy novel written by Neil Gaiman with illustrations by Dave McKean, has received ongoing acclaim. It was named a *Child Magazine* Best Book of the Year. The New York Public Library included it on its 2002 list of "100 Titles for Reading and Sharing." It was an Amazon.com editor's choice book. It was a BookSense Book of the Year Award finalist and a *Publishers Weekly* Best Book selection. It was named a Blue Ribbon book by the *Bulletin of the Center for Children's Books*. And Gaiman had worked on it for more than a decade. The book was released in July 2002, and by 2003 HarperCollins was going back to press for the book's 11th printing; that printing was in excess of 15,000 copies. "It's still going very strong," HarperCollins Vice President and Executive Publishing Director Elise Howard said in an interview in December. There were 125,000 copies in print by January 2003, and the publisher plans to release a paperback edition of *Coraline* in the fall of 2003.

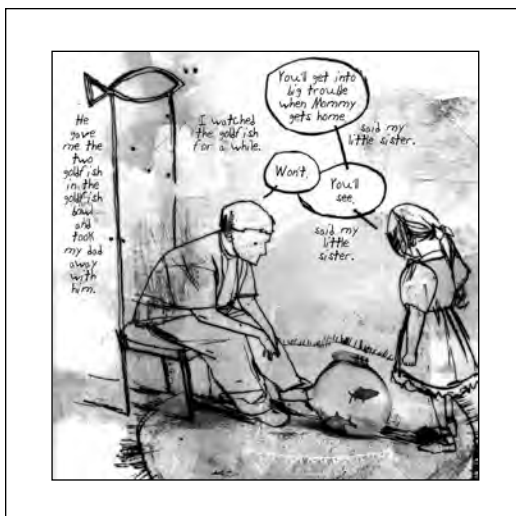
Best known as a writer of adult fantasy fiction, Gaiman has won so many awards for entertainment, it's difficult to keep track of them all. They include the World Fantasy Award (Best Short Story won with Charles Vess for an installment of the *Sandman* comic book) and, most recently, the Bram Stoker Award (from the Horror Writers Association) and the Hugo and Nebula Awards (for science-fiction writing) for *American Gods*.

In an autobiographical description in 1998, he described himself in the third person: "Born in [1960 in] England, he now makes his home in America, in a big dark house of uncertain location where he grows exotic pumpkins and accumulates computers and cats." Not as often mentioned as his environs are his wife, Mary, his son, and his daughters. But his *Coraline* was initiated for one daughter and completed for another. He also sometimes gets even further away from the rest of the world in a cabin located seven miles from the nearest store in order to work in seclusion—but even so he manages to use such modern conveniences as cell phones for the purpose of a quick interview.

# Raising the Bar

## *Coraline* Soars, and Neil Gaiman Couldn't Be More Pleased

By Maggie Thompson



Gaiman and McKean used some comics storytelling devices in *The Day I Swapped My Dad for 2 Goldfish*.

week and she said, 'They loved it. I'm sending it on to Harper.' That really was the way it happened."

## Awards

As noted, Gaiman is no stranger to prizes, and he is quietly appreciative of them, at the same time not surrounding himself with what he's won. Trophies are not on display in his home, although he has plenty of wall space and a terrific mantel. What do such awards mean to him?

"It's nice to be on lists at the end of the year," he said. "That's always sort of nice, because normally you publish a book to deafening silence. Don Marquis many years ago said, 'Writing a book of poetry is like dropping a rose petal down the Grand Canyon and waiting for the echo.' The prizes and the end-of-year lists and things aren't quite an echo, but they're a faint noise that comes up from the rose petals. And that's always nice. . . ."

He paused.

"They're something to dust. They're normally very ugly. I give my awards to the Dreamhaven Books bookstore to keep there, because actually people get more of a kick out of them than I will, and they can dust them."

"It'll be very nice and very interesting to see if it'll get—I keep getting e-mailed mock Newberys. Schools and libraries and such put together Mock Newberys. And it's getting listed on Mock Newberys, which is very nice. It's a good thing. It makes me feel happy."

Does it inspire him to do more?

"Yes, but I was going to do more, anyway. The *next* book I want to do—*The Graveyard Book*—I think it's now the oldest unused plot that I have." He began the project in the mid-1980s. "We were living next door to a beautiful old English graveyard. I used to walk in it and came up with this idea for a story, and I knew I wasn't good enough to write it. Every three or four years, I'd think about the story and say, 'No, I'm not good enough.' And last year, after *Coraline*, I thought, 'You know, I may not be good enough, but I'm never



*The Day I Swapped My Dad for 2 Goldfish* by Neil Gaiman, illustrated by Dave McKean

Coraline holding a candle against the dark.

Gaiman said, "*Coraline* is getting read by a lot of teachers to classes as young as third grade. Third graders seem to really enjoy having it read to them. The weird thing about *Coraline* is that adults tend to view *Coraline* as horror. They tend to be disturbed by it, they tend to be creeped out by it. Children tend to view it as an adventure and they tend *not* to be creeped out by it.

"There's nothing in it *nearly* as scary as the child catcher in *Chitty Chitty Bang Bang*. When I wrote it, I started it for Holly, who at the time was about five or six, and she used to come home and dictate stories to me about little girls fleeing from witches who would normally try to imprison them in cellars and pretend to be their parents: *nightmarish* stories. In fact, I remember Michael Zulli illustrated one for *Taboo* because he thought it was so disturbing." *Taboo* was a comics magazine featuring material designed to be

outside the bounds of good taste.

"This is the kind of stuff they come up with—so, when I sat down to write a story for Holly," he said, laughing, "it was full of the kind of stuff I knew she liked in stories.

"When I came to finish the story, I finished it for Maddy, and it was nine years later, and she was six when I read it to her to find out if it worked — and it *did*."

He paused. "Frankly, if I'd read it to Maddy and she'd started having nightmares, I probably would have never done anything more with the book. The odds are very good that it would have been dropped."

But he continued, "I then sent it to my agent, who read it and said, 'Look, it's very good, but it's much too disturbing for children.' And I said, 'How old are your girls?' and she said, 'They are six and eight.' And I said, 'Good. Read it to them. Come back to me in a week and let me know what happens.' She came back in a

going to get any *better*,' so that's the point at which I said I could do *The Graveyard Book* now."

*The Graveyard Book*, aimed at middle-grade readers, will also be released by HarperCollins. "It's going to be as wonderful as *Coraline*," Elise Howard said. Gaiman and McKean are also in the midst of creating a graphic novella for young readers scheduled for release in July 2003: *The Wolves in the Walls*. It will be a 10 x 10", 56-page hardcover, featuring the same intertwining of text and illustrations as the duo's *The Day I Swapped My Dad for 2 Goldfish* picture book.

Gaiman's children's books past, present, and future—at least for now—are not connected to each other; each is a separate work with separate characters.

## The Role of Fantasy in Children's Fiction

A librarian recently commented about her children's book collection, "Our children's librarian passed up *Coraline*. She doesn't believe in fantasy for kids. We just about needed to knock her over the head to get the first Harry Potter book. Now she buys him without argument but little else."

What would Gaiman say to a children's librarian like that?

"Resign," he said quickly, bluntly—fiercely. "There are probably other jobs she'd be much, much better suited for. I think she should just go now." He would not attempt to convince her to change her mind. "You cannot argue with somebody like that, somebody who's decided that fantasy is bad. The whole *point* of *Coraline* is summed up in the little quote from G. K. Chesterton I put at the beginning of the book."

*Coraline's* epigraph by Chesterton reads, "Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten."

Gaiman continued, "The message that dragons can be beaten is an important one.

"If she feels it is necessary to deny kids that—because stories are lies, because

## An excerpt from *Coraline* by Neil Gaiman

"We went down this hill, to the bottom of a gully where a stream was, when my dad suddenly said to me, 'Coraline—run away. Up the hill. Now!' He said it in a tight sort of way, urgently, so I did. I ran away up the hill. Something hurt me on the back of my arm as I ran, but I kept running.

"As I got to the top of the hill I heard somebody thundering up the hill behind me. It was my dad, charging like a rhino. When he reached me he picked me up in his arms and swept me over the edge of the hill.

"And then we stopped and we puffed and we panted, and we looked back down the gully.

"The air was alive with yellow wasps. We must have stepped on a wasp's nest in a rotten branch as we walked. And while I was running up the hill, my dad stayed and got stung, to give me time to run away. His glasses had fallen off when he ran.

"I only had the one sting on the back of my arm. He had thirty-nine stings, all over him. We counted later, in the bath. . . ."

"So," said Coraline, "Later that afternoon my dad went back again to the wasteland, to get his glasses back. He said if he left it another day he wouldn't be able to remember where they'd fallen.

"And soon he got home, wearing his glasses. He said that he wasn't scared when he was standing there and the wasps were stinging him and hurting him and he was watching me run away. Because he knew he had to give me enough time to run, or the wasps would have come after both of us. . . ."

"And he said that wasn't brave of him, doing that, just standing there and being stung . . . It wasn't brave because he wasn't scared: it was the only thing he could do. But going back again to get his glasses, when he knew the wasps were there, when he was really scared. That was brave. . . ."

"Because," she said, "when you're scared but you still do it anyway, that's brave."

*Gaiman inserted reality and a thoughtful message in this passage from Coraline. In real life, it was Gaiman and his daughter who were attacked by wasps and Gaiman who returned for his glasses. In the novel, however, Coraline tells the story to a talking cat.*



from Neil Gaiman, *Coraline* (New York: HarperCollins, 2002). © 2002 Neil Gaiman. Reprinted with permission.



Photo by Maggie Thompson © 2003 Krause Publications

Neil Gaiman

they are fantasies—she really has no business being in any way involved in the profession of choosing what children should be reading.

“I’m perfectly serious. If you *genuinely* do not understand what the nature of fiction is—all fiction being fantasy—and what children will take from books, and you feel that they are *only* to be given works which are sad little works of mimetic fiction, in many of which you discover that the school bully has deep personal problems and often that heroin is a bad thing for nine-year olds, and if you believe this is what fiction is and what it’s for, then you shouldn’t be in the librarian business.

“You should be something else. Be a math teacher—I recommend teaching mathematics, the one-to-one correlation. Or social studies; social studies is good. You’ll never quite understand that all history is fiction, but that’s another argument.”

## “Drawn Books” on the Shelves

Gaiman addressed the question of library acceptance of what some creators are beginning to term “drawn books” and what mainstream audiences have for

years termed “funny-books” or “comics,” often in negative terms. Bookstores, increasingly, have set aside shelves for “graphic novels,” but children’s librarians should already be at home with the concept that pictures and words can interact for entertainment and instruction. Such creators as Maurice Sendak have provided award-winning books that make the advantages of word-and-picture coordination apparent.

There was a day when the suggestion that such “comic books” could form part of a library collection would have been met with scorn. Picture-book writer-artist Munro Leaf even produced a book that was part of many children’s collections in 1948: His *Sam and the Superdroop* featured a ten-year-old fifth grader looking for good things to read. His attraction to comic books was mocked, and he eventually abandoned them for the “better” world of “real” books.

“Things are very much changing,” Gaiman said. “One of the most thrilling things of last year for me was going in the spring to Atlanta to an ALA conference where there was a preconference conference on graphic novels—and it was the most over-subscribed preconference. I got there expecting that all of the people would be the three hundred comics fans that belonged to the organization. It wasn’t; there were maybe a dozen comics fans at best. Most were people who realized there is a huge demand for graphic novels and they wanted to know what was good and what was bad. They wanted to know what people should read. They wanted to know what to stock. They know they’re getting read.

“I really felt as if it was at a Malcolm Gladwell ‘tipping point’: I really felt we’ve hit that point at which critical mass is

achieved. I know just from the *enormous* quantities of copies of *Sandman* graphic novels in libraries. They really do understand now that, if you’re a library and you’re serious at all about having teen and early-twenties readers, you’re going to have graphic novels. That’s a great thing to understand.” He cited as among basic books for such an audience *Watchmen* by writer Alan Moore and artist Dave Gibbons; *Batman: The Dark Knight* by writer-artist Frank Miller; and his own series of *Sandman* novels written for a number of different artists.

He does differentiate between picture books and graphic novels. “*Goldfish* I tend to think of as a picture book. *Wolves* is longer, and I tend to think of it as a graphic novel for kids. The differences may, I admit, be slightly pedantic, but, whereas *Goldfish* is one panel to a page, *Wolves* has lots of four-panel pages which then open up into double-page spreads: It really is a graphic novel. One way you can tell it’s a graphic novel is that Dave McKean is reinventing himself again: He’s come up with a completely new strange and original style for it in which we discover that people are painted, physical objects are photographs manipulated by computer, and all of the wolves are drawn by scratching ink lines.”

## Writing Children’s Books with—and without—Children in the House

At the moment, he has a convenient focus for children’s literature, thanks to the presence of his daughters at home. “Some of the stuff that I’ve got coming out is directly related to Maddy,” he said. “*The Wolves in the Walls*—the next picture book—started when she was two or three years old. She had a bad dream—that she insisted *wasn’t* a dream—that there were wolves living in the walls of the house and they came out. And I just thought it was such a cool idea that it sort of shaped itself into a book. It took me *years* to write, not because I put it off, but because the trouble I find with picture books is they’re short enough that they’re not really *fixable*. I can’t write them and then fix them.

“So I’d write the book and go, ‘Ah, that’s not it,’ and, a year later, I’d write the book again, and go, ‘Um, that’s not quite it.’ A

year on, I wrote it one more time and went, 'Oh, that's it! Yes!' The story hadn't changed. It was just getting the *tone* right: what it was about.

"And then it took years for Dave McKean to draw it. It's sixty-two pages long, our first original graphic novel since *Mr. Punch*. It very much is a strange little graphic novel. Waiting for Dave to do that took a while."

It's coming out from HarperCollins this summer. "It keeps bouncing back and forth between a title for adults and children. I think it's now back in children, but it's bounced a few times."

*When the kids grow up, will I still be able to write children's books?*

*I'm probably not going to be able to steal from them any more. I don't know. It's quite possible I'll find myself going through one of those weird fallow periods as a children's writer.*

He returned to the topic of whether having children in the house made writing children's books easier. "When the kids grow up, will I still be able to write children's books?"

"I'm probably not going to be able to *steal* from them any more. I don't know. It's quite possible I'll find myself going through one of those weird fallow periods as a children's writer. You know, *Peanuts* cartoonist Charles Schulz started to get back on his game when he had grandchildren, which I always thought was interesting. It's certainly possible that in twenty years' time or whatever I could get back into it.

"Eras return that you had forgotten about, and you can twinkle at the child—now parent—and say, 'Yes, and *you* were like this!'"

Gaiman concluded, however, "For me, I've got to say at the end of the day, the stuff that you're *really* going in and stealing from is what it was like to be under twelve. It's a very specific sort of world out there, and I addressed it thematically. I don't honestly see a huge difference between the adult works *Violent Cases* and *Mr. Punch* and the children's books *Coraline* and *The Day I Swapped My Dad for 2 Goldfish*. There's a huge difference in the *readership*, but at the end of the day, they're

all written from that peculiarly unblinking point of view of being a kid: You don't have much power and you're existing in a world populated by giants who do not stop to explain the rules to you.

"Those books are set in that world, from that point of view, as is the story about the school in the middle of the *Sandman* story arc *Season of Mists*. They're obviously

adult fiction, so the fact that they have four-year-old, eight-year-old, twelve-year-old protagonists tends not to be seen as particularly significant. But that's still the place you're writing from. That's the place I'll be writing *The Graveyard Book* from.

"That has so much less to do with having kids around and so much to do with having *been* one. And the lovely thing is that's something *no* one can take away from me. *I was* there. *I know* what it's like. And I have a *horribly* good memory. I have a *terrible* memory for the normal things in life, but I can tell you my doctor's name at the age of two and things like that."

## Bypassing Preconceptions to Find Value

Publishing Director Howard said, "I think everybody at HarperCollins who touched *Coraline* knew what a marvelous book it was."

But Gaiman's first major children's book project did not get outstanding attention when it was released.

Gaiman said, "The problem that *Goldfish* has is that its publisher, White Wolf, was a real book publisher when they did the book and is mainly a game publisher these days. We were told at the time that *Goldfish* was the first of a whole *line* of children's books they were doing. What it actually was was sort of the last book that came out before the giant White Wolf change. It's still in print. It's sold, I believe, more than 20,000 copies in the one hardback printing. When that was exhausted, they went to paperback, which has done probably in the 20s or 30s. It's also been a Scholastic edition for Reading Is Fundamental. You can order it through lists, and lots of kids get it that way."

And he has a story coming up in the next volume of Art Spiegelman's *Little Lit* fairytale hardcover series. Gaiman said, "Gahan Wilson will draw the little four-page story—actually, *also* set in a graveyard. All of the stories in *Little Lit 3* have the title 'It Was a Dark and Silly Night.' I could take advantage of Gahan's natural proclivities."

It seems that Gaiman is well on his way to becoming as well-known for his imaginative fiction for children as he already is as a writer for adults. Howard concluded, "Our only fear was that people would prejudice Neil as the author of a book for adults treading on the sacred ground of children's fiction. But everyone else has embraced the book as we did, and we can't wait for the next one. We have a lot going on with Neil and we hope that's always the case." ☺

*Maggie Thompson is Editor of Comics Buyer's Guide, a weekly publication for comics enthusiasts.*

# Weaving the Golden String

## Recalling a Joyful Ninety Years at the Toronto Public Library

By Margaret Crawford Maloney



*The following article is based on a lecture given at the Annual General Meeting of the Friends of the Osborne and Lillian H. Smith Collections, April 2002, to celebrate the nintieth anniversary of Children's Services at the Toronto Public Library.*

A copy of Lillian H. Smith's classic book *The Unreluctant Years*, presented on publication to her friend Helen E. Stubbs, bears the author's inscription in quotes: "I give you the end of a golden string. . ."

The line from William Blake's poem "Jerusalem" seems an apt quote from the newly retired Smith to her younger colleague who, for almost another two decades, would continue to work in children's services of the Toronto Public Library.

"A golden string" serves as a lovely analogy for the heritage of books and stories, linked together and passed on by the children's librarians of the last ninety years to one another in a successive trust and shared with the generations of children under their guidance. Smith's choice of title—from the poet Shelley's "Ode to Liberty"—and of inscription from Blake—highlight her approach to children's literature: a view solidly within the mainstream of adult literature, *not* an inferior or remote genre.

At the invitation of Chief Librarian George Locke, Smith returned to Canada to establish children's services at the Toronto Public Library. What visionary decisions they each made—he to ask and she to accept. Smith had graduated from

the University of Toronto's Victoria College and then went to the Carnegie Library School in Pittsburgh. She joined the staff of the New York Public Library under Anne Carroll Moore and almost immediately was placed in charge of the children's room, Washington Heights.

Upon her arrival in Toronto, Smith's first task was to coordinate and expand existing branches. The children's collection in the central library was small, random, and undistinguished, housed in an alcove of the adult department. Smith embarked with the full support of Locke, the Toronto Public Library Board, and, most importantly, the enthusiastic response of the children.

From the beginning, Smith insisted on the best books, critically reviewed by knowledgeable staff. A weekly story hour was introduced as well as reading and stamp clubs, while debating and drama groups followed for older children. Exhibitions were mounted, suggesting books suitable as gifts (an annual Christmas event, popular for decades). Specialized lists were distributed through the schools. Guests from other countries gave lecture series. In 1915, noted storyteller Marie Shedlock visited from London, England.

"National" story hours, inspired by the rich collection of Canadian prints given to the central library by John Ross Robertson, continued over several years. They inspired pride and interest in Canada among the recent influx of young, mainly British, immigrants.



Smith imbued her staff with the philosophy of “the right book for the right child at the right time.” She involved adults and community agencies as well.

In 1913, she lectured in children’s work and storytelling for the Ontario Department of Education. Three years later, when the Provincial Library Training School was established, the library provided lecture and practicum space. With better training, staff reference work expanded. By 1916, Carnegie grants financed three new branches with service to children (Beaches, High Park, and Wychwood). The response was immediate; one branch recorded eight hundred children at the opening day story hour. Such rapid growth required funding, and the city council responded to the library board’s request—halcyon days! Earlscourt opened in 1920 and Eastern in 1921.

Services were requested for the more disadvantaged children in poorer districts and provided for Central Neighbourhood House, 1918; St. Christopher’s, 1921; and University Settlement, 1921. Whenever possible, rooms were tastefully decorated with a fireplace and inviting reading area.

By 1921, the overcrowding at College Street was insupportable and children had to be turned away. Fortunately, popular support surged for public library growth. The beautiful Victorian Merritt house at 40 St. George Street was purchased with a \$25,000 grant. Renovated and furnished, the Boys and Girls House opened in September 1922 as the first separate children’s library in the British Commonwealth. It immediately attracted capacity crowds of children, as well as adults (from across Canada and the United States and from overseas) interested in its innovative programs. By 1925, the glassed-in side veranda provided a south entrance to alleviate traffic jams. By 1930, five more new branches were established, all with children’s rooms, staffed by trained librarians, for a total of fifteen.

In addition to the branch workload, service was extended to both the YMCA and YWCA, the CGIT (Canadian Girls in Training) movement, home and school groups, teachers, and Sunday Schools. By 1926 public schools (more than a mile from a branch library) could request and receive service, marking the beginning of a long cooperation between school and library boards, although for years classes had been visiting branches.

While the work was long and hard, enthusiasm and recognition from both the library and the public were high. Multiple copies of popular books facilitated book talks and projects. Such book

selection tools as *The Times Literary Supplement*, *Library Journal*, and *Publishers Weekly* were consulted. Juvenile periodicals were ordered. Story cycles, based on myths and legends or on exploration and discovery, were presented for older children.

The dramatization of books created the need for a theater to adequately present plays. So, in 1928, the shed at the back of Boys and Girls House was transformed—with a stage and the ubiquitous fireplace. In 1934, Jean Thomson and Frances Trotter both received Carnegie Fellowships to study children’s theater for a year at the University of London.

The first edition of *Books for Boys and Girls* was published in 1927; Toronto Public Library children’s specialists critically annotated some 2,000 titles of “enduring quality” presenting a

record of distilled experience. It became a major reference for librarians here and abroad, particularly for those working in remote, isolated places. A second printing was followed in 1932 by a supplement. A model library had also been installed at 40 St. George. A new classification system based on young reader interest was introduced in 1930 and used by Toronto Public Library for half a century.



The Boys and Girls House

With the stock market crash of 1929 and the onset of the Depression, followed by World War II, money lessened and expansion slowed. However, readership steadily increased, as it usually does in hard times. Somehow, Lillian Smith found time for her own professional development. With the founding of the University of Toronto Library School in 1928, she taught storytelling and children’s literature. She chaired the American Library Association’s Division of Libraries for Children and Young People (1922–23 and 1942–43), and served as a member of the Executive Board from 1932 to 1936.

The Ontario Library Association’s Children’s Section met regularly, and in 1939 Smith helped form the Canadian Association of Children’s Librarians which predated the Canadian Library Association.

In 1937, the Toronto Board of Education introduced a new curriculum, allowing children to read independently for projects using the public library resources. Class visits multiplied. Eventually, the board agreed to fund the provision of books for libraries in schools. However, lacking money and staff during the war years, the division could not expand its school library program until 1947. Books were in such demand that often there was no time to reshelve them before they were taken out again.

## Learning from the Best

### Personal Memories of Toronto's Formative Years in Children's Services

By Margaret Crawford Maloney

My personal reminiscences go back an alarming percentage of those ninety years—more than fifty years to be exact. I spent my first decade of life virtually in the shadow of Boys and Girls House on Washington Avenue (between Huron and Spadina, just south of Bloor). I was a very shy and solitary child of much older parents, overprotected from my mother's perceived dangers of the world. However, I was eventually allowed to venture—when safely escorted—the few blocks to 40 St. George Street, still the old house of which Jean Thomson was head. I have shadowy early memories of Helen Armstrong, Frances Trotter, perhaps Marian Cooke, Doris Scott, and Marguerite Bagshaw; I would get to know them all much better twenty years later.

Fast forwarding to my own library career. Following graduation from the University of Toronto, I spent a summer working in the Boys and Girls Division. Newman Mallon, then deputy chief librarian and secretary-treasurer of the board (and a family neighbor), sent me off to see Thomson, then head of Boys and Girls Services. She sent me to Alice Kane at Manning to replace Rita Cox who was going home for a visit to Trinidad. (She waved and called "good luck!" as she went out the door, all of my questions unanswered.)

Those who have known Kane hardly need to be reminded how amazing she was. Manning was a small brick building in the middle of a cement school yard, a temporary address following the fire at Queen and Lisgar branch which was replaced by Parkdale in 1964. As the summer heated up, so did the poorly ventilated library.

We were inundated with children waiting for the door to open and reluctant to leave at end of day. Few parents ever appeared. Kane put on as many as *three* puppet shows a day. We served in many roles—most would never appear in job descriptions—but it was always clear that the children loved the library, its stories, and entertainments. We closed from noon until 2 P.M., and whenever Kane went, I was expected to follow. It was a fascinating summer in the "sink or swim" context. I

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The year 1940 saw the publication of the second edition of *Books for Boys and Girls*, newly classified and including American as well as British titles. Orders came from as far as Brazil, South Africa, and Hong Kong. Story hours continued to dominate; in 1943, some 55,000 children came to listen.

After twenty-eight years of great achievement, Locke had died in 1937, to be succeeded by Charles Sanderson. During the war, with family life disrupted, children were left more on their own. The library provided a safe haven, offering books to help understand the issues of war and to offset the strain and confusion.

The Boys and Girls Division began storytelling over CBC radio (Canadian Broadcasting Corporation) as part of the school broadcasts, plus a Sunday series. Bookmarks tied the stories to further reading and disappeared from branches in a few days. The demand for new lists seemed insatiable. "Fifty Books No Child Should Miss" and "Pictures and Stories to Tell, Read and Show Little Children" appeared in 1946 and remained relevant into the '60s. All work was performed by the Boys and Girls Division staff.

Such new Toronto venues as the Royal Ontario Museum, the Art Gallery of Ontario, and the Institute of Child Study requested services in addition to the mail inquiries from across the continent and abroad. In 1947, Smith organized an appeal which collected more than 1,500 books for Bethnal Green in London. These replaced stock lost during the bombing. New book production in Britain was curtailed by shortage of paper and labor. The gift was sorted, packed, and sent, gratefully recognized both in London and Toronto.

The postwar years brought technological change, more leisure, and more money. Television and comics competed with radio and cinema. Smith steadfastly maintained her belief that children would continue to value books and reading, and stressed the maintenance of quality standards in selection.

In 1934, Edgar Osborne, county librarian of Derbyshire, England, visited Toronto to study Smith's pioneering work. He was so impressed that, by 1949, he donated his large private collection of historical English children's books in memory of his late wife and in honor of Smith who (Sanderson wrote) "would regard it as an outstanding recognition of what she had all her life been striving for." The Toronto Public Library agreed to house, staff, and augment this gift to ensure access and to publish a printed catalog. Sheila Egoff served as the first curator of the Osborne Collection from 1949 to 1952.

In 1951, service was initiated to the Hospital for Sick Children. The Public Library staff served young patients on the wards twice weekly—a challenging, but rewarding, venture now in its second half century.

In May that same year, a new children's room, with a larger theater, opened behind the original old house. With each new expansion the crowds of children swelled to fill—if not overflow—available space, always with a capacity audience for stories and puppet shows.

In 1952, Smith retired after a distinguished career of forty years, ably succeeded by Jean Thomson as division head. Simultaneously, Judith St. John assumed direction of the Osborne Collection. She compiled and edited *The Osborne Collection of Early Children's Books, a Catalogue*; volume 1 (1958) was reprinted in 1966 and again in 1975 to coincide with the publication of volume II. Her fine work made the collection known and accessible around the world.

During the 1950s, internships and fellowships drew librarians from England, Japan, India, and Malaysia to study at Boys and Girls House.

In 1953, the ALA commissioned and published *The Unreluctant Years* for which Smith would receive (in 1962) the prestigious Clarence Day Award—the first Canadian and first children's librarian to do so. It was translated into Japanese (1964) and Italian (1971).

In 1951, Thomson edited the third edition of *Books for Boys and Girls*. (A supplement followed in 1960 and the fourth, and final, edition appeared in 1966, edited by Marguerite Bagshaw.)

With Sanderson's death in 1956, Harry Campbell was appointed chief librarian. He supported and oversaw the publication of the Osborne catalogs. An ardent internationalist, Campbell came upon the *Historia di Lionbruno* (Venice, 1476), which was purchased for the collection and remains its earliest printed work.

In 1961 the first, week-long John Masefield Storytelling Festival was held in Boys and Girls House. Masefield (then Britain's poet laureate) provided funds, and Eileen Colwell of London came as guest storyteller. That same year, thirteen children's programs were prepared by staff for CFTO television.

When 400 pounds of plaster ceiling fell on St. John's desk—she has always maintained that her guardian angel ensured that it happened on her day off—the old house was declared unsafe in 1962, and a modern building was designed.

To mark the fiftieth anniversary of children's services, the Lillian H. Smith Collection was designated, comprised of notable books in English since 1910 (the cut-off date for Osborne material). In May 1964, the new Boys and Girls House opened, including both the Osborne and the Lillian H. Smith collections.

This chronology now approaches what one could call “living memory”—the events, people, and accomplishments upon which time has not yet passed judgement—and yet we can see that the “golden string” goes on. Good books still prevail and the children of today—in our fast, stressful, and insecure society—perhaps even more than ever need to fortify themselves with stories of gods and heroes, poetry, and fairy tales.

Smith provided vision and initiative, backed by strong, committed chief librarians and library boards. The communities in and for which she worked were responsive and supportive; the climate for public library development was favorable. She possessed a combination of literary discernment and organizational

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learned a great deal in a quite unconventional professional development.

Bagshaw taught storytelling, and Thomson taught children's services. Fortunately in those days, jobs were more plentiful than trained specialists, so with my new BLS I joined the Boys and Girls staff. I recall the requisite interview in Campbell's rather imposing office as a pleasant conversation.

The orientation began at 40 St. George in the Children's Room. Just down the hall, St. John ran the Osborne Collection. From there I was sent to Earls court (later Dufferin) under Ruth Stedman, who was very kind and helpful to me. I also worked briefly at Parliament Street with Helen Stubbs. The previous year I had attended a crowded event at the Parliament Children's Room and had contracted measles, an unseemly childish illness at age twenty. I remember being more embarrassed than sick. Stubbs, on hearing that I would soon marry, had wrung her hands and lamented that I would be “lost to the profession.” Not so easily, it seems.

What I remember most was the amazing cohort of dedicated, knowledgeable women who formed the staff. On Mondays, there was usually a staff meeting of children's librarians. While these involved the usual items of business, plus critical reviews by subject specialists, the most memorable were talks about or with well-known authors or illustrators. One such morning involved a riveting account by Ronwen Stock and Mary Walker of their visit with Lucy Boston at the Norman/Tudor House of Green Knowe, near Cambridge, England. It made the books and their setting come alive. I vividly recalled their talk when, some thirty years later, Philippa Pearce kindly took me to Green Knowe and we spent the morning with Boston's daughter-in-law, Diana.

Another occasion involved an older English woman who was visiting Toronto relatives. Short, slight, and still with a head of fair curls, she was introduced as the daughter of the vicar, “the real little Lucie of Newlands” to whom Beatrix Potter had dedicated *The Tale of Mrs. Tiggly-Winkle*—my childhood favorite. Our guest still looked like the heroine in the book but alas, when asked about her famous association, replied that she could

not remember any details. These meetings were wonderfully enriching.

After a rather short career launch, I stayed home for several years with my young children. However, I returned to the University of Toronto to complete my MLS. With great good fortune, my first two courses were taught by Helen Armstrong, the Toronto Public Library's medieval specialist from my childhood. That "golden string" remained firmly entwined in my life. She lectured on the Norse and Icelandic legends, *Beowulf*, the Niebelungelied, and the Arthurian cycle, wisely insisting that we read the stories themselves rather than secondary criticism. Her classes were a real pleasure. The next course was the only occasion that Sheila Egoff taught in Toronto, and again I found it greatly enjoyable.

I took a rare book course from Marion Brown, then head of the Thomas Fisher Rare Book Library at the University of Toronto. A fellow classmate, Eleanor Donnelly, the distinguished founder of children's services at the London, Ontario, Public Library, was an old family friend. She was very surprised when I missed the last class before Christmas because my youngest son was born suddenly at home. My paper, which Brown accepted a little late, was on the Osborne Collection.

The last of my MLS courses was the History of Publishing for Children given (by decree of Harry Campbell) by St. John in the Osborne Room. Stressed by the extra burden of teaching, staff shortage, and family tragedy, St. John wondered aloud how she would manage. Long fascinated by the rare books and momentarily forgetting my four babies, I replied that I would gladly volunteer, which, of course, was not permitted. However, at the next class, before I had even delivered my paper, she asked if I really could work; it would be part-time and short-lived. So in 1972, I was hired for thirteen weeks, with the tuition money that came to Toronto Public Library from the course. When the money ran out, somehow the job continued. Gradually the hours increased, and a post was created. By 1979, I had succeeded St. John as curator. The rest, as they say, is history.

I feel privileged that my formative years and my professional life have been so intertwined with these remarkable librarians. They each caught the end of the "golden string" of children's literature and made it shine for so many others, winding it faithfully into a larger and stronger ball and, most importantly, passing it on to their young audiences, their colleagues, and successors.



Lillian H. Smith

and administrative skills. Like many dynamic leaders, she brought out the best in her colleagues whom she personally selected, trained, and supervised. Many of them worked side-by-side for as long as forty years.

In his 1950 annual report, Sanderson, in praising the staff, applauded "their belief in the importance of their job and the enthusiasm with which they carry that belief into practice." That kind of expertise, commitment, and continuity ensured the promise inherent in the pledge: "I give you the end of a golden string." A cohesive unit is always much stronger than the individual parts. Small wonder that so much was accomplished by so few in a relatively short time. They saw a common goal and worked together toward it.

By the 1970s, the library world was changing rapidly and radically: computer and electronic technology surged; the publishing industry revolutionized, especially in Canada; and shifts occurred in educational policies and within the library structure itself.

As the millennium neared, it seemed that librarians felt they must constantly "do more with less," recalling the apt idiom of the Red Queen in *Alice's Adventures in Wonderland*: "Run twice as fast to stay in the same place." 🐰

*Margaret Crawford Maloney was Curator of the Osborne Collection of Early Children's Books and the Lillian H. Smith and Canadiana Collections of the Toronto Public Library from 1979 until 1995. Educated at the University of Toronto and a native of the city, she lectures, writes, appraises, and consults in the field of historical children's literature. In addition to her professional writing, she has written the text for two picture books: a retelling of Hans Christian Andersen's The Little Mermaid (1983) and The Goodman of Ballengeich (1987).*

# That Big Old Gold Sticker

## Children Talk about the Newbery Award

By Kathleen T. Horning



Librarian Kathleen Horning listens as students tell her how they think the Newbery Medal is awarded.

All photos by Ginny Moore Kruse

Generations of American children have been encouraged to read the Newbery Medal books, both at home and at school. While many adults fondly remember a favorite Newbery book from childhood, others shudder at the mere thought of the gold medal on a book jacket.

What do children today think about the Newbery Medal? I sat down recently with third, fourth, and fifth graders at Abraham Lincoln Elementary School in Madison, Wisconsin, to find out what the Newbery Medal means to young readers. The children had had no special preparation or coaching for this session, other than the opportunity to look at a display of Newbery Medal and Honor books from the school's collection. But from our conversation, it was clear they had outstanding teachers and a terrific school librarian who had fostered a love for books and reading. The children were enthusiastic about books and eager to share their thoughts and opinions.

All the children I spoke to had heard of the Newbery Medal, and most had read at least a few Newbery or Newbery Honor books. Not surprisingly, *Bud, Not Buddy* was the hands-down favorite with this age group, but their reading also revealed a wide range of abilities and interests. Although all of the children were highly conscious of the Newbery Award itself, their answers to my questions revealed some interesting misconceptions about how the medal is awarded and what it means. I interviewed the children in two separate groups, one group of ten fifth graders from the same class and one mixed-age group of third, fourth, and fifth graders from different classes. I have combined their responses here.

To begin with, I asked some general questions to get a sense of how much the children knew about the Newbery Medal. Then I moved on to specific books they had read and asked them how they thought the Newbery Medal was selected. I assured them that I wasn't looking for particular right answers to the questions I asked them,

that I just wanted to know what they already had in their heads about the Newbery Medal. Once the 2003 Newbery award was announced, I planned to return to the school to revisit the topic.

**KTH:** *What is the Newbery Medal?*

**Toua:** The Newbery Medal is an award on a book; it's a gold award on the book; it means first place or first prize. If it's second prize, the color is silver.

**Ernest:** And third place is gray.

**Toua:** (pointing to a medal) That's silver!

**Nick:** The gold is actually first place, and the honor is silver.

**Darius:** The Newbery is the gold one.

**Ernest:** (reading from the stickers on some of the books on display) The gold one is John Newbery Medal, the silver one is Newbery Honor. Is this medal really made of gold?

**KTH:** *No, the medal that's on the book is just a sticker. It's not real gold.*

**Linzee:** If it was real, then people would want to take the books!

**India:** Is the Newbery Medal the biggest award you can get for writing a book?

**Danielle:** There's a Newbery Honor and a Newbery Medal, and I think the Newbery Honor is a little better than the Newbery Medal.

**KTH:** *Danielle has mentioned the Newbery Honor and the Newbery Medal. Is there a difference between them?*

**Samantha:** The Newbery Medal is given for the best writing, and the Newbery Honor is for the best pictures.

**Danielle:** No, the Caldecott is given for the best pictures.

**KTH:** *When you see a book that has the*

*gold medal on it, what does it make you think of?*

**Marcus:** It's more important than other books that were published.

**Samantha:** It was a book that was chosen out of tons of books to get the honor, and to me when I see that it means that this book is better than some other book, or this must be a really good book. Or maybe this is a good book because it's an autobiography.

**Heather:** It must be a pretty good book.

**Nayeli:** It has very good writing and more information.

**Sarah:** That it has a Newbery Medal, but it doesn't tell me anything about the book, just that the person who gave the Newbery Medal liked it.

**Rapheal:** The person who wrote it really got into it, and it will be a good book.

**Franklin:** The librarians really liked it, but it's not always better than other books, but it might be.

**India:** When I see the Newbery Medal on a book, it makes me think that the book's a lot more serious than others.

**Annie:** I think that it probably won't take long to get into it. Some of the books I read, it takes me a month to read them because I'm really bored with them. Some books I can finish in two days because I like them so much. Probably the Newbery ones you can get into them faster than other ones.

**Danielle:** It makes me think it's going to be a more interesting book than some of the other picture books or other chapter books. When I see it I just think that I would sit down with it and read a chapter or two, and if I don't think it's very interesting, I'd take it back to the library. But if I thought it was interesting, I'd keep reading it.

**Nkauj Zoo:** That it's a very special book, but that third graders and fourth graders and fifth graders could read it.

**Linzee:** That you have one of the best books out of them all.

**Toua:** It's good to read. Exciting.

**Eitan:** Best written.

**Ernest:** And people all around the world will read it.

**Darius:** It's a good book that everybody likes, and everybody will read it, and all

**All:** No!

**Nick:** Possibly. I think that there are some books that win the Newbery that are for grown-ups, but some kids might like them.

**Toua:** I think some kids don't even read the gold medal books because when they just look at it, they think it's going to be a long book. They didn't give it a chance because they think it's too long and stuff, so they don't get a chance to see how exciting the books are . . . like chapter books.

**Nick:** Are Newbery books kids' books always or can they be adult books?

**KTH:** *That's a good question, Nick. What do you all think? Are Newbery Medal books always kids' books?*

**All:** No.

**Victor:** Some may be adult books. I think the Newbery Medal books are made for adults. I don't think all the kids would like them because maybe they won't understand what some words mean. But I think some will.



Fifth-grade students gather around the latest Newbery Medal book.

the kids will like it.

**KTH:** *Do you think that's true? Do you think all kids like all Newbery Medal books?*

**All:** No!

**Nick:** Some people might have different picks than the people that judge whether they got the Newbery or a Newbery Honor.

**Jasmine:** Some kids might like it.

**Linzee:** One kid might not like a book because it's just not exciting or something, but another kid might like books that aren't really exciting, that just talk about stuff, like a biography.

**KTH:** *Do you think there would ever be a Newbery Medal book that no kids liked?*

**KTH:** *That's an interesting point, Victor. What are some of the Newbery Medal books you have read and enjoyed?*

**Victor:** *Wringer.*

**India:** I don't remember the name, but it had a big old gold sticker on it.

**Marcus:** *Bud, Not Buddy and The Watsons Go to Birmingham.*

**Jasmine:** *Dear Mr. Henshaw and Bud, Not Buddy.*

**Darius:** *The Wish Giver and Because of Winn-Dixie.*

**Eitan:** *The Thief.*

**Toua:** *Because of Winn-Dixie.*

**Nick:** *Bud, Not Buddy*; *Holes*; *Because of Winn-Dixie*; and *Ramona Quimby Age Eight*.

**Peter:** *The Wish Giver*.

**Linzee:** I just read books. I don't pay any attention to what has a medal.

**Annie:** *Holes* and *Bud, Not Buddy*.

**Franklin:** *Bud, Not Buddy*.

**Rapheal:** *Bud, Not Buddy* and *A Single Shard*.

**Heather:** *Holes*.

**Samantha:** *Holes*; *A Ring of Endless Light*; and *Ramona Quimby Age Eight*.

**Karen:** *Holes*.

**Danielle:** *A Single Shard* and *Holes*.

**KTH:** *How did you happen to choose to read A Single Shard? Did you choose it because of the gold medal on the cover?*

**Danielle:** I checked it out of the library. It seemed like it would be a good book from the picture on the cover. I didn't pay any attention to the medal.

**Rapheal:** I read *A Single Shard*, and I thought it was good, but I didn't like it when someone died.

**Peter:** I like *Bud, Not Buddy*. It's good.

**Jasmine:** *Bud, Not Buddy* is a good book, but some of it is sad. Me and Peter read it in fourth grade last year.

**Victor:** I think it's good and sad. And I think it's exciting because he starts moving from place to place.

**KTH:** *Since your school is named after Abraham Lincoln, I'm wondering if anyone here has read the Newbery Award win-*

*ner Lincoln: A Photobiography?*

**All:** No.

**Darius:** My mom has. It's a long book.

**KTH:** *You've all come up with a pretty long list of Newbery books that you've enjoyed reading. What are some of the qualities those books have in common? What do you think the people who award the Newbery Medal are looking for when they read?*

**Nick:** Excitement.

**Jasmine:** A librarian.

**Nick:** Book critics.

**Karen:** I think the publishers give the award.

**Victor:** I think all the writers go to this one place, and they start to judge which is the best book and second best and third best.

**Darius:** I think professional writers decide.

**Linzee:** I think people who are willing to be judges get hired for the job, and then when it's time for the Newbery to come out, they get together and decide who's the best.

**Ernest:** I think they give it to a judge who looks it over and the judge decides who gets first place, second place, and stuff.

**KTH:** *And who do you think that judge is?*

**Darius:** The people that publish the book, who read the book over. After the writer gets done, they give it to a person that looks it over and sees what's

wrong with the book. And if they like the book after they read it over, they give it a medal.

**Toua:** I don't think it's the editor because the editor only checks the work. He usually reads it but I don't think he gives the award.

**Ernest:** It could be the people who publish the book, not the editor, but the people who publish the book. They see the professional writers who've won it three or four times, then they think it over and decide who should get it.

**Danielle:** They might read the book, and then they might read a whole series of books and choose which one has the best writing.



Enthusiastic students share their responses.

**Jasmine:** Exciting words and good to read.

**Toua:** Some books should have education in them, like you would learn from them. Fascinating things.

**Eitan:** A book that keeps you reading.

**De Andre:** Books that keep your attention and make you not want to put them down. They have so much interesting stuff in there that you say, "Oh wow, I didn't know that," after you read the sentences. In good books you can make a picture in your mind.

**KTH:** *Who do you think decides what book should win the Newbery Medal?*

**KTH:** *When you say they, who do you mean?*

**Danielle:** A person from the publishing company.

**Annie:** I think you have a special group of readers. And when they pick them, they read all the books that have been published that year; and the ones that are the best, they give them awards.

**Franklin:** The librarians.

**Rapheal:** They read the book, and if they like it, they send a postcard to the writer saying they want to publish it.

**Samantha:** I think when a book goes through the whole process of getting published, they get all the books that are either written that year or a bunch of books that they think look interesting, and they read them and decide who gets the award. It's someone who works at the publishing company.



The students at Lincoln Elementary discuss the Newbery Medal.

**KTH:** *A lot of you think that the award is given by a publisher. I'm curious as to why you think that. Is there anything specific that makes you think the award is given by the publisher?*

**Danielle:** Because when they publish the book they can stick the sticker on.

**Annie:** Because they're more familiar with the book, and they know kind of what it's about.

**Sarah:** Because the publishers have the most experience with books and know what certain kinds of books should be like.

**Samantha:** I think the editors or the publishers would have experience with how good of a book it is. Since the Newbery Award is given for the best writing, you can only get a book published if it's good, whoever decides that. If it's really good and you get it published, they decide, oh, you have the best writing out of all these other books so you get this award we're

going to give out.

**KTH:** *I'm going to tell you who decides, and it may surprise you. Actually Franklin and Jasmine were both on the right track when they guessed it was librarians who decided. There's a committee made up of fifteen people who are mostly children's librarians that decides each year, people like your school librarian, Ms. Schultz. But all of the people you mentioned have a role in it, and they're all really interested in what wins the Newbery Medal. So how do you think these librarians decide?*

**Ernest:** Librarians probably bring in some

kids and tell them to read and see how they like it, to find out which one they liked the best. They give them the books like two at a time, and get them to read to see how it sounds.

**Darius:** Maybe they bring in a whole bunch of kids, all kinds of kids, and they read one book, then go find another book, and then one of the kids will tell them that they like it and another one will tell them that they don't like it. Then they'll decide.

**Linzee:** Maybe they have pieces of paper, and they vote.

**KTH:** *When you were thinking about who might choose the Newbery Medal book, you came up with the possibility of an editor, a professional writer, a committee of writers, book critics, a librarian, judge, or publisher. But of all the different possibilities you've come up with, nobody thought it might be kids who decided which book should win.*

**Darius:** I was just about to say that.

**KTH:** *If kids were the ones who chose the Newbery winner, do you think they'd come up with the same books as the adults do?*

**Nick:** Yes, sometimes.

**Toua:** Some of them.

**Ernest:** I would do it, like, if you like one book and another person didn't like it, you'd just flip a coin to decide. And the person who would lose, just tell them that next time they could choose.

**Toua:** You can't just put a medal on it that way! If you just flip a coin, how do you know it will be exciting? What if people read it and say this didn't earn a medal, because they'll think it's boring or something?

**KTH:** *What kinds of things do you think kids would look for in the best books of the year?*

**Toua:** Cartoon books, legends, fantasy, history.

**Linzee:** Adventure.

**De Andre:** Great illustrations.

**Mai Yer:** I've only read two chapter books I liked, and I liked them because they start as if nothing happens and then get to be a mystery.

**KTH:** *What kinds of books do you think the Newbery Committee especially looks for when they're looking for good writing?*

**Nkauj Zoo:** Chapter books.

**Sarah:** They have a lot of adventure in them.

**Heather:** Stuff that happened in the past.

**Karen:** History.

**KTH:** *Do you know of any Newbery Medal books set in the past?*



**Samantha:** *My Brother Sam Is Dead.*

**Rapheal:** *Bud, Not Buddy.*

**KTH:** *What does the person who wins the Newbery Medal get?*

**De Andre:** A medal!

**Nayeli:** Money.

**Sarah:** A trophy.

**Marcus:** Appreciated.

**Annie:** A medal and then the book, a really nice copy of the book with the medal on it.

**Jasmine:** A reward, like a medal.

**Linzee:** A medal and money, and their book gets put all around the U.S. with the medal on it.

**Darius:** I think they get money and a little reward.

**Ernest:** I think they get money and a thing to go around their neck, and they get a copy of their book that goes all around the world.

**Eitan:** I think they get prize money and a ribbon.

**Victor:** I think they get a little bit of cash and a medal, and their book goes all around the U.S. and to other places.

**Toua:** I think they get a tag award, like an award that goes on your shirt. I don't think they'd get much, but they'd get a little bit of money.

**Nick:** I agree with Victor.

**Peter:** I think they get a medal and a little bit of cash.

**KTH:** *How do you think the award got its name?*

**Danielle:** The name of the city or town or area where the first award was given.

**Samantha:** The last name of the person who made up the medal and the honor. They could have said, "Oh, since I made this up, I'm going to call it the Newbery."

**KTH:** *How do you think this whole idea of giving out a Newbery Medal got started?*

**Linzee:** Maybe a librarian started it.

**Jasmine:** Maybe someone who wrote a lot of books.

**Darius:** Maybe a kid started it.

**Ernest:** I think it was the Congress of the United States or the president.

**Eitan:** I think it was started by people who wanted to read good books but didn't want to have to read a lot of them.

**Nick:** I think John Newbery started it.

**KTH:** *Who do you think this John Newbery was?*

**Franklin:** The person who first gave the award.

**Rapheal:** The librarian who thought of the award.

**Annie:** The person who first thought up the idea.

**KTH:** *How long has the Newbery Medal been around?*

**Marcus:** Maybe it started in the 1800s.

**Danielle:** 1850.

**India:** 1849.

**Samantha:** The late 1700s.

**Annie:** The early 1900s.

**KTH:** *I brought with me today some of the first books that won the Newbery Medal back in the 1920s. I want you to take a look at them and tell me what you think.*

**Nick:** (incredulously) *The Story of Mankind?* It sounds like the Bible or something! Can we touch them? Or will they crumble?

**Linzee:** (looking at *The Shen of the Sea*) I think they've made books harder over the years because look how big this print is! I think the print has gotten smaller over the years. Can you find this book in stores anymore?

**Toua:** (looking at *The Story of Mankind*) Hey, there are cartoons in this book! This is awesome!

**Marcus:** When we're done with this, can we check out the books that have the medals? ☺

*Kathleen T. Horning is Acting Director of the Cooperative Children's Book Center, a library of the School of Education at the University of Wisconsin-Madison. She served as chair of the 1995 Newbery Committee and is currently serving on the ALSC Board of Directors. She is the author of From Cover to Cover: Evaluating and Reviewing Children's Books (HarperCollins, 1997).*

*This article originally appeared in The Newbery and Caldecott Awards: A Guide to the Medal and Honor Books by ALSC (Chicago: ALA Editions, 2003).*

Thanks to all of the Lincoln Elementary students who participated in our discussions:

Fifth graders: Darius, Ernest, Peter, Victor, Nick, Linzee, Jasmine, Eitan, and Toua.

Fourth graders: Annie, India, Heather, Marcus, Samantha, Rapheal, Sarah, Nayeli, Mai Yer, Karen, and De Andre.

Third graders: Danielle, Franklin, and Nkaj Zoo.

Thanks, also, to the teachers who allowed their students to take some time from their regular class schedule to participate in the discussion: Marc Kornblatt (fifth grade), Dave Jenks (fourth grade), Suzanne Welles (fourth grade), Kari Petre (fourth grade), and Cyndie Pelto (third grade).

Special thanks to librarian Patricia L. Schultz and educational assistant Kathy Sainsbury of the Lincoln Elementary School LMC for making all arrangements with the students and for assembling a display of Newbery and Newbery Honor books.

# The Critic's Craft

## In Memory of Zena Sutherland

By Sharon Korbeck

I never met Zena Sutherland, but I feel as if I had.

At the ALA Midwinter Meeting, a group of emphatically devoted librarians and children's literature professionals introduced me to Sutherland, posthumously, through an hour-long, moving memorial to the children's literature icon. The tributes were heartfelt. Sutherland's influential spirit was present, as was a bowl of candied ginger, one of the critic's favorite treats.

And now, only one year after Sutherland's death, the memories linger. Sutherland died June 12, 2002, at age eighty-six. She was the nation's preeminent reviewer of children's books for nearly three decades and the author of five editions of *Children and Books*. As the editor of *The Bulletin of the Center for Children's Books* (BCCB), her views had insight, her reviews had impact. No one could deny that. And the speakers at her memorial all attested to her strengths as a critic, her influence as a teacher, and her zest as a human being.

ALSC President Barbara Genco read an excerpt from ALA President-Elect Carla Hayden recalling that if librarians saw a "flash of red running down the hall" of an ALA conference, "It was Zena."

Protégé Roger Sutton, editor in chief of *The Horn Book*, read a tribute by Maurice Sendak calling Sutherland a "blond bombshell out of Chicago" and a "feisty and fabulous babe." Sendak concluded, "With Zena gone, I'm an orphan." Sutherland's review of

Sendak's 1964 groundbreaking *Where the Wild Things Are* is noted as influencing not only the author, but the world of children's book publishing as well.

Professor Ann Carlson of Dominican University recognized Sutherland's criticism expertise. "She raised the bar for the reviewing of children's books."

"She motivated, challenged, and bolstered the rest of us," Carlson added.

Author and illustrator David Macaulay joked that perhaps nothing else could get him to travel to Philadelphia for a four-minute speech, but it was obvious his respect for Sutherland was great. He called her a "great listener," with a "warmth in her voice that made the distance irrelevant."

Among the others to honor Sutherland at the memorial were Elizabeth Hall, whose husband, Scott O'Dell, was the inspiration for the Scott O'Dell Award

for Historical Fiction; Lauren L. Wohl of Roaring Brook Press and Cavendish Children's Books; Susan Roman of the ALA Development Office; Amy Kellman of the Carnegie Library of Pittsburgh; and Richard Jackson of Atheneum Books for Young Readers.

Respected fellow editor Hazel Rochman of *Booklist* summed up the group's undying gratitude and affinity for Sutherland. "She is always with us . . . especially her brilliant writing, [and] her deep respect for children." ☺

Sharon Korbeck had the honor of having a brief excerpt of one of her feature stories about children's poetry included in the ninth edition of Sutherland's *Children and Books*.



Zena Sutherland



David Macaulay

# Book Reviews

Cai, Mingshui. *Multicultural Literature for Children and Young Adults: Reflections on Critical Issues*.  
Stan, Susan, ed. *The World Through Children's Books*.  
Weber, Chris. *Publishing with Students: A Comprehensive Guide*.  
Webster, Joan Parker. *Teaching through Culture: Strategies for Reading and Responding to Young Adult Literature*.

## A Look at the Newest Multicultural Offerings in Professional Literature

by Junko Yokota

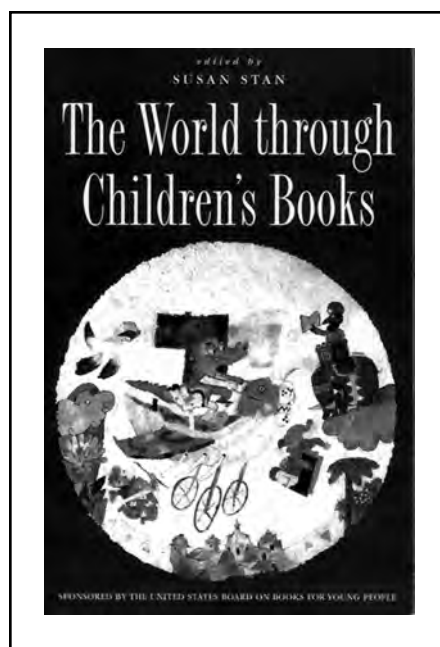
In my role as editor of the professional book column for the inaugural issue of *Children and Libraries*, I considered how to offer a voice that would be interesting and informative for our readers. How could the limited space of this column be most effectively used? Our readers are likely to already subscribe to a multitude of review journals and, as professionals in the field, are likely to be quite familiar with standard reference and professional books.

I have been a school librarian and library consultant, and I am a public library trustee. How will I prepare a column that speaks to a wide range of readers' experiences and backgrounds and positions? I have chosen to focus on books that extend the knowledge base of our readers as well as offer practical information; books that provide both usable reference material as well as content that offers fodder for thought. These books stretch our intellectual understanding and yet are eminently readable. Please join me in being thoroughly engaged readers of some wonderful professional books that belong in all of our collections.

**Cai, Mingshui.** *Multicultural Literature for Children and Young Adults: Reflections on Critical Issues*. Westport, Conn.: Greenwood, 2002. 264p. \$64.95 (ISBN 0-313-31244-3).

Mingshui Cai is a recognized scholar in the field of multicultural literature, and this book carefully examines the subject

through deep explorations of a variety of issues. Part I focuses on "Issues Related to the Concept of Multicultural Literature" and considers the debates about defining and classifying multicultural literature. Part II examines "Issues Related to the Creation and Critique of Multicultural Literature," delving into what is meant by 'cultural authenticity' and also considering the author's role in Reader Response Theory. Other topics discussed in this section are how the politics of representa-



tion determine the creation of stereotyping in multicultural literature and the role of "culturally correct, politically correct, and emotionally correct" factors in evaluating multicultural literature.

Part III focuses on "Issues Related to the Use of Multicultural Literature in Education." It explores the idea of cross-

ing cultural borders and moving from informing to empowering children through multicultural literature. Perspectives from investigations in reader response to multicultural literature are explored in this section of the book. Appendixes include Web sites related to multicultural literature and a selected bibliography. Some of the chapters are adaptations of earlier journal articles from Cai; others are entirely new for this book. Altogether, these chapters offer a comprehensive look at various significant issues related to multicultural literature. Although there is plenty of content for a serious, in-depth study of the topics, the tone is eminently readable for all library patrons. This book should be in every academic library, in public and school libraries with the professional reference section of the children's and young adult collections, and on the personal bookshelves of anyone who has serious intent to be thoughtful and reflective about the issues that surround multicultural literature.

**Stan, Susan, ed.** *The World Through Children's Books*. Lanham, Md.: Scarecrow, 2002. 324p. \$27.95 (ISBN 0-8108-4198-3).

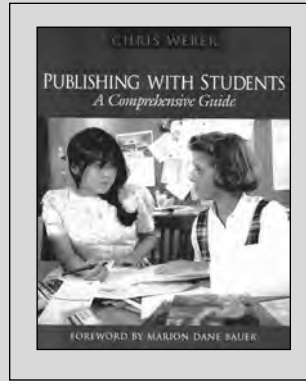
Susan Stan is known for her dedication to international literature, and this edited book is a testimony of her commitment and leadership in the field. As a project of the United States Board on Books for Young People (USBYP), the U.S. national section of the International Board on Books for Young People (IBBY), a steering committee set the parameters of this book and a host of members annotated nearly 700 international books, representing about seventy countries.

## Getting Inspired: Helping Youth Publish Their Writing

Weber, Chris. *Publishing with Students: A Comprehensive Guide*. Portsmouth, N.H.: Heinemann, 2002. 240p. \$23.50 (ISBN 0-325-00283-5).

Teaching students to publish their writing has been Chris Weber's goal for more than twenty years. An ESL teacher and founder of the Oregon Students Writing & Art Foundation, Weber has now published some tips for librarians, educators, and others working with students. Since student publications let students' voices be heard, Weber is a proponent of getting students' writing onto the page and into a published product to be seen by many. The publication process, he feels, validates the students' writing. This book focuses on publishing student magazines and newspapers as well as book-making. Weber addresses how to set up programs in schools, complete with sample production schedules and appendixes which include Web sites, publishing outlets, and related organizations.

Weber is a solid expository writer, almost to a fault. Tighter editing would have made this a less-rambling,



easier-to-follow guide. For example, Weber includes much commentary from other teachers, newspaper designers, and others involved in publishing. Unfortunately, poor organization makes these points of view jumbled in between Weber's comments and excerpts from students' work. It's often hard to determine who is commenting, Weber or another contributor. Better page design, including sidebars or screened sections, would make it easier to navigate.

The bottom line is that Weber does offer some solid advice for those wishing to establish writing and publishing workshops. The information is there, and interesting excerpts from students' writing provide the true insight into why this topic is important—getting the words of children to a larger audience.

*Sharon Korbeck is editor of Children and Libraries.*

Part 1 begins with a scholarly overview of the field of international books and was written by Carl Tomlinson, editor of the earlier book, *Children's Books from Other Countries*. This chapter offers a definition of international books, includes insights into the development of the field, and gives statistics of comparisons across countries. Stan's chapter on "Books as Bridges" offers useful tips on incorporating international books as reading material for young people as well as strategies for teaching the books. The book annotations comprise the main section of the book and are divided into chapters by regions of the world. One particularly rich resource found in *The World Through Children's Books* is that each country's section is followed by a listing of awards, Web sites, and online bookstores particular to that country.

Part 3 of the book includes Children's Book Awards, Organizations, Publishers, and Sources for Foreign Language and Bilingual Materials. *The World Through Children's Books* is not an update of *Children's Books from Other Countries*,

which reviews books published in 1995 and earlier. Rather, it is a companion book that should be considered as volume 2, as it reviews books published between 1996 and 2000. This resource belongs in every public and school library and in the hands of those who are committed to the cause of helping children reach out to the world beyond the United States through books.

**Webster, Joan Parker. *Teaching through Culture: Strategies for Reading and Responding to Young Adult Literature*. Houston: Arté Publico Pr., 2002. 178p. \$16.95 (ISBN 1-55885-376-6).**

Joan Parker Webster's book is a thorough orientation to the teaching of young adult literature that is grounded in culture. Although the author specifically focuses on Hispanic literature, the ideas, theory, and strategies she presents can be applied across cultural groups. She begins with a discussion of a constructivist comprehension that views meaning as being created between text and reader, based on the reader's background and

perspectives. That background and perspective is based on experiences, and culturally diverse readers need opportunities to read literature that reflects their own background and perspectives. But equally or more important, Webster argues for the need for culturally diverse literature to be read, studied, and discussed by all people in order to promote a world that believes in social justice. The book begins with a chapter on "Becoming a culturally responsive teacher." The next six chapters each take one piece of Latino literature and build a set of lessons around it. The ideas are intended to help adults provide experiences that extend adolescents' understanding of the literature and its related ideas. In these days when librarians provide outreach experiences to schools and host literature discussion groups in libraries, a book such as this one offers both the "why" and the "how" of incorporating culturally based literature that can promote social justice. &

*Junko Yokota is a professor of Reading, Language, and Children's Literature at National-Louis University in Evanston, Illinois.*

# PHOTO GALLERY

## 2003 ALA Midwinter Meeting, Philadelphia



The *Children and Libraries* Advisory Committee includes, left to right, Susan Link (Colony Bend Elementary School, Sugar Land, Texas), Editor Sharon Korbeck (Waupaca, Wisconsin), Jeri Kladder (Center for Discovery Main Library, Columbus, Ohio), and Ann Kalkhoff (Brooklyn Public Library, Brooklyn, New York). Junko Yokota of Evanston, Illinois, also serves on the committee.



Elvis is in the building! A costumed singer enlivened the exhibit floor at the ALA Midwinter Meeting.



This NASA display drew a lot of attention at the Midwinter Meeting. The display is an example of a traveling exhibit sponsored by NASA, ALA, and ALSC. This free exhibit will tour libraries across the country within a two-year period beginning in July 2003. For more information, visit [www.ala.org/alsc](http://www.ala.org/alsc) or call Linda Mays at ALSC at 1-800-545-2433, ext. 1398.



Junko Yokota of the National-Louis University Reading Center in Evanston, Illinois, will serve as book review editor for *Children and Libraries*.

# The ALSC News



## Avi, Rohmann Snare Newbery, Caldecott Awards

Avi, author of *Crispin: The Cross of Lead*, and Eric Rohmann, illustrator and author of *My Friend Rabbit*, are the 2003 winners of the John Newbery and Randolph Caldecott medals, the most prestigious awards in children's literature.

Avi and Rohmann were among the award winners announced January 27 by ALSC, a division of the American Library Association (ALA), during the ALA Midwinter Meeting in Philadelphia. The 2003 Newbery and Caldecott medals honor outstanding writing and illustration of works published in the United States during the previous year.

*Crispin: The Cross of Lead*, published by Hyperion Books for Children, is an action-filled page-turner set in fourteenth-century England. "Asta's son" is the only name the thirteen-year-old title character has ever known when he is suddenly orphaned and stripped of home and possessions. Accused of murder and wanted dead or alive, Crispin flees his village and falls in with a juggler, Bear, who becomes his protector and teacher. Relentlessly pursued by Crispin's enemies, the pair flees to solve the mystery of his identity and fight the injustices of feudalism.

"Avi masterfully creates a plot that sustains tension and suspense from beginning to end, while seamlessly weaving in details of daily medieval life," said Starr LaTronica, chair of the 2003 Newbery Award Committee. "Readers experience Crispin's surroundings through Avi's sen-

sory descriptions; they see, hear, smell, taste, and feel his world. In the hands of a superb craftsman, *Crispin* is a fascinating coming-of-age novel that brings to readers a riveting adventure and invites them to consider how life hundreds of years ago echoes our contemporary search for freedom."

Avi is the author of more than fifty books for children and young adults, including *The True Confessions of Charlotte Doyle* and *Nothing But the Truth*, Newbery Honor award winners. His work has earned numerous other prestigious awards, including the Boston Globe-Horn Book Award for fiction, and is revered by children of all ages. Avi currently resides in Denver.

Rohmann's *My Friend Rabbit* was published by Roaring Brook Press, a division of the Millbrook Press. In the book, Mouse shares his brand-new toy airplane with his friend Rabbit, and no one can predict the disastrous but hilarious results. When the airplane lands in a tree, the chaos only builds as Rabbit drags, pushes, and carries the whole neighborhood, including Elephant, Hippo and Crocodile, to the rescue. It's a lighthearted celebration of a friendship that will last even if, whatever Rabbit does and wherever he goes, trouble follows.

"Eric Rohmann's hand-colored relief prints express a vibrant energy through solid black outlines, lightly textured backgrounds, and a robust use of color," said Pat Scales, chair of the 2003 Caldecott Award Committee. "The black frame cannot contain Rabbit's enthusiasm in this dramatic visual romp, as the characters tumble and spill from the page and back

on again. The artist shows his respect for his audience and keen understanding of picture-book design. Whatever they do and wherever they go, children will claim Rabbit as their friend."

Rohmann is the author and illustrator of two previous children's books, *The Cinder-Eyed Cats* and *Time Flies*, which was a 1995 Caldecott Honor book. He also has illustrated *The Prairie Train* by Antoine Ó Flatharta. A painter, printmaker, and fine bookmaker, Rohmann holds fine arts degrees from Arizona State University and Illinois State University. He lives in the Chicago area.

Five Newbery Honor books were named: *The House of the Scorpion* by Nancy Farmer, A Richard Jackson Book/Atheneum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division; *Pictures of Hollis Woods* by Patricia Reilly Giff, published by Wendy Lamb Books, an imprint of Random House Children's Books, a division of Random House; *Hoot* by Carl Hiaasen, published by Alfred A. Knopf, an imprint of Random House Children's Books, a division of Random House; *A Corner of the Universe* by Ann M. Martin, published by Scholastic Press, a division of Scholastic; and *Surviving the Applewhites* by Stephanie S. Tolan, published by HarperCollins Children's Books, a division of HarperCollins.

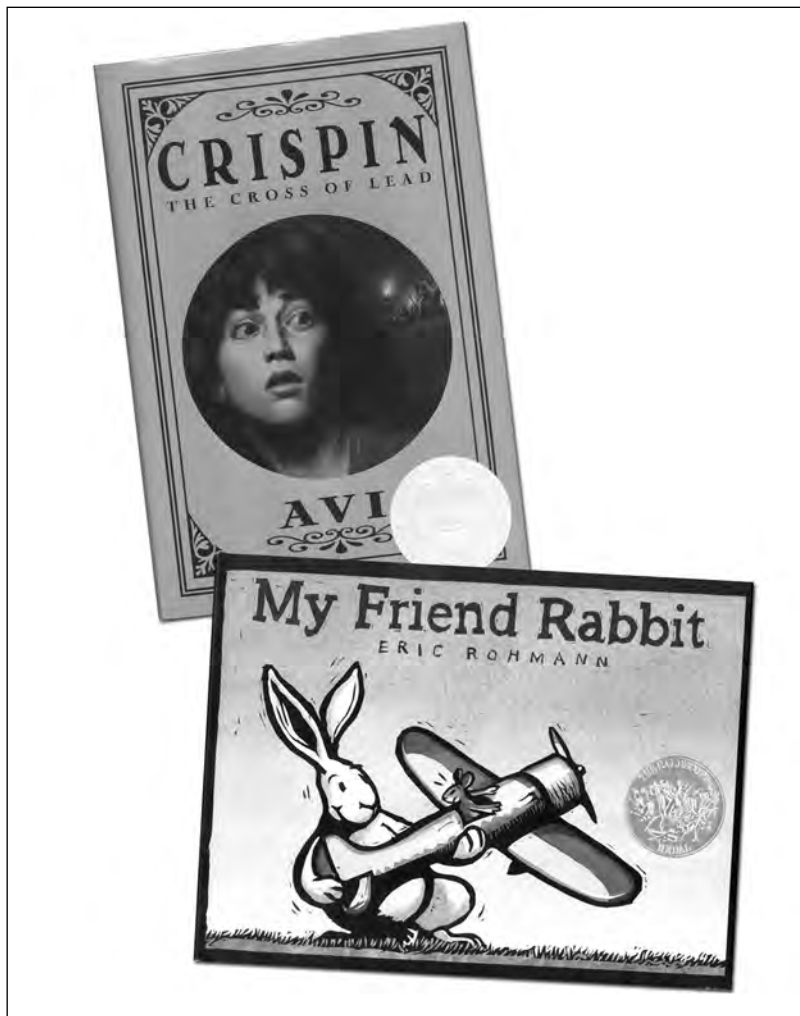
Three Caldecott Honor books were named: *The Spider and the Fly* illustrated by Tony DiTerlizzi, written by Mary Howitt, and published by Simon and Schuster Books for Young Readers; *Hondo & Fabian*, illustrated and written by Peter McCarty, and published by Henry Holt;

and *Noah's Ark*, illustrated and written by Jerry Pinkney, and published by SeaStar Books, a division of North-South Books.

Members of the 2003 Newbery Award Committee are Starr LaTronica, chair, Four County Library System, Vestal, N.Y.; Rita Auerbach, Manorhaven School, Port Washington, N.Y.; Susan Erickson, San Bernardino County (Calif.) Library; Mary Kay Feltes, Owatonna (Minn.) Public Library; Lee Galda, University of Minnesota (Minneapolis); Nancy J. Johnson, Western Washington University (Bellingham); Roger Kelly, Pasadena (Calif.) Public Library; Marijo Kist, Phoenix (Ariz.) Public Library; Leslie M. Molnar, Cuyahoga County (Ohio) Public Library; Cecily Pilzer, Georgetown Day School, Washington, D.C.; Amy Sears, Teaneck (N.J.) Public Library; Kathy Toon, State Library of Florida (Tallahassee); Lisa Von Drasek, Bank Street College of Education, New York City; Jan Watkins, Skokie (Ill.) Public Library; and Gail Zachariah, Keene (N.H.) Public Library.

Members of the 2003 Caldecott Award Committee are Pat R. Scales, chair, South Carolina's Governor's School of the Arts & Humanities; Diana M. Berry, DeKalb County (Ga.) School System; Barbara L. Brand, Johnson County (Kan.) Library-Blue Valley; Sandra Kennedy Bright, New York City Board of Education (Brooklyn); Candace E. Deisley, College of St. Rose-Neil Hellman Library, Albany, N.Y.; Caitlin E. Dixon, Pierce County (Wash.) Library; Celia Holm, New York Public Library-Mid-Manhattan; Erlene Bishop Killeen, Stoughton Area Schools (Wis.); Phyllis Mattill, Hennepin County (Minn.) Library; Walter Minkel, *School Library*

*Journal*, New York; Torrey Postal, Tucson-Pima (Ariz.) County Library; Linda Staskus, Cuyahoga County (Ohio) Public Library; Catherine Threadgill, Charleston County (S.C.) Library; Bina Williams, Bridgeport (Conn.) Public Library; and Wendy Woodfill, Hennepin County (Minn.) Library.



*Crispin: The Cross of Lead* and *My Friend Rabbit*

## Hitler Biography Wins Nonfiction Award

James Cross Giblin, author of *The Life and Death of Adolf Hitler*, was named the winner of the 2003 Robert F. Sibert Informational Book Award for most distinguished informational book for children published in 2002.

In the book, published by Clarion Books, a Houghton Mifflin Co. imprint, Giblin poses and answers three questions in this compelling, accessible account of the German dictator's world and his legacy.

"What sort of man could plan and carry out such horrendous schemes, how did he win support for his deadly ventures, and why did no one stop him until it was almost too late?" the author posits.

The award is sponsored by Bound to Stay Bound Books of Jacksonville, Illinois, in honor of its longtime president. Sibert is known for his early work establishing standards for book binding.

"A true master of storytelling, Giblin demonstrates that Hitler was a more complex person than most textbooks portray," states Chair Sue McCleaf Nespeca. "An engrossing and absorbing text, this work sets the standard for biographies for older children."

A major figure in both the publishing and writing world, Giblin is well known for his outstanding informational books for young people. Born in Cleveland, Giblin currently resides in New York City.

Four Sibert Honor books were also named: *Six Days in October: The Stock Market Crash of 1929* by Karen Blumenthal, published by Atheneum Books for Young Readers, an imprint of Simon and Schuster Children's

Publishing Division; *Hole in My Life* by Jack Gantos, published by Farrar, Straus and Giroux; *Action Jackson* by Jan Greenberg and Sandra Jordan, illustrated by Robert Andrew Parker, published by A Neal Porter Book/Roaring Brook Press, a division of the Millbrook Press; and *When Marian Sang* by Pam Muñoz Ryan, illustrated by Brian Selznick, and published by Scholastic Press, a division of Scholastic.

Members of the 2003 Sibert Informational Book Award Committee are Sue McCleaf Nespeca, chair, Kid Lit Plus Consulting; Jane Dyer Cook, Stockton-

San Joaquin County (Calif.) Public Library; Sharon Deeds, DeKalb County (Ga.) Public Library; Victoria R. Hill, Brooklyn Public Library; Margie Johnson, Seminole County (Fla.) Public Library System; Kate Houston Mitchoff, Multnomah County (Ore.) Library; and Ann Pentecost, Stockton-San Joaquin County (Calif.) Public Library.

## Batchelder Award Goes to German Import

The Chicken House, an imprint of Scholastic, is winner of the 2003 Mildred L. Batchelder Award for the most outstanding children's book originally published in a foreign language and subsequently translated into English for publication in the United States for *The Thief Lord*. Originally published in Germany in 2000, the book was written by Cornelia Funke and translated by Oliver Latsch.

Two orphaned brothers, Prosper, twelve, and Bo, five, come to Venice on the run from relatives who intend to separate them. A band of street kids, a mysterious Thief Lord, a nosy detective, and a magical carousel are all part of an enchanting story that combines mystery, adventure, and fantasy.

"Cornelia Funke, one of Germany's most popular writers, brings the magic of Venice to life while defining what it means to be a family," said Chair Junko Yokota.

The Batchelder Committee selected one honor book, *Henrietta and the Golden Eggs* by Hanna Johansen, illustrated by Käthi Bhend, and translated by John Barrett. The book was originally published in German under the title *Vom Hühnchen das goldene Eier legen wollte*. An innovative book design captures the heart of this allegorical tale of a persistent and clever hen that pursues dreams leading to better conditions for the 3,333 chickens on a poultry farm.

"These two books are fine examples of international books that are accessible to all children," Yokota added.

Committee members include Junko Yokota, chair, National-Louis University,

## From Beethoven to Gorillas: Notable Children's Recordings 2003

ALSC's 2003 list of Notable Children's Recordings for youth age fourteen and younger includes:

*26 Fairmount Avenue: Books 1-4*. Listening Library  
*Beethoven's Wig*. Rounder Records  
*Boy*. Harper Children's Audio  
*Clic, Clac, Muu—Vacas Escritoras*. Weston Woods  
*Coraline*. Harper Children's Audio  
*Everything on a Waffle*. Listening Library  
*Feather Boy*. Listening Library  
*Francie*. Recorded Books  
*The Frogs Wore Red Suspenders*. Harper Children's Audio  
*Good Night, Gorilla*. Weston Woods  
*The Grave*. Recorded Books  
*How Do Dinosaurs Say Good Night?* Weston Woods  
*The Journey*. Live Oak Media  
*Latin Playground*. Putumayo World Music  
*Love, Ruby Lavender*. Listening Library  
*Maniac Magee*. Listening Library  
*Martin's Big Words*. Weston Woods  
*More Tales of Uncle Remus*. Recorded Books  
*Pictures of Hollis Woods*. Listening Library  
*Ruby Holler*. Harper Children's Audio  
*Saffy's Angel*. Listening Library  
*A Single Shard*. Listening Library  
*So You Want to Be President?* Weston Woods  
*The Thief Lord*. Listening Library  
*The Twits*. Harper Children's Audio  
*Why Don't You Get a Horse, Sam Adams?* Weston Woods

For the annotated list, see [www.ala.org/alsc](http://www.ala.org/alsc), "Awards and Scholarships."

Members of the 2003 Notable Children's Recordings Committee are Bruce Farrar, chair, Nashville (Tenn.) Public Library; Thomas J. Barthelmess, Spokane County (Wash.) Library District; Virginia M. Gustin, Sonoma County Library, Santa Rosa, Calif.; Annisha Jeffries, Cleveland Public Library; Kathleen Apuzzo Krasniewicz, Perrot Library, Old Greenwich, Conn.; Amy Lilien-Harper, Ferguson Library, Harry Bennett Branch, Stamford, Conn.; Alice R. Neve, St. Paul (Minn.) Public Library; Diane G. Person, Brooklyn, N.Y.; and Glenna M. Sloan, Queens College School of Education, Flushing, N.Y.

Evanston, Ill.; Carolyn R. Angus, George Stone Center for Children's Books, Claremont (Calif.) Graduate University; Doris J. Gebel, Northport-East Northport (N.Y.) Public Library; Sandra J. Imdieke, Northern Michigan University, Marquette; Monique LeConge, Benicia (Calif.) Public Library; and Susan M. Stan, Central Michigan University, Mount Pleasant.

## Presidential Video Wins Carnegie Medal

Paul R. Gagne and Melissa Reilly of Weston Woods Studios, producers of *So You Want to Be President?* based on the Caldecott Medal-winning book by Judith St. George and illustrated by David Small, are the 2003 recipients of the Andrew Carnegie Medal for Excellence in



# Notable Children's Books Announced

ALSC has selected its 2003 list of Notable Children's Books including fiction and nonfiction, poetry, and picture books of special interest, quality, creativity, and value to children from birth through age fourteen.

## Younger Readers

- Carle, Eric.** *"Slowly, Slowly, Slowly," Said the Sloth.* Illus. Putnam/Philomel
- Dillon, Leo, and Diane Dillon.** *Rap a Tap Tap: Here's Bojangles—Think of That!* Illus. Scholastic/Blue Sky
- Dunrea, Olivier.** *Gossie & Gertie.* Illus. Houghton
- Fleming, Candace.** *Muncha! Muncha! Muncha!* Illus. by G. Brian Karas. Simon & Schuster/Atheneum
- Fleming, Denise.** *Alphabet Under Construction.* Illus. Henry Holt & Co.
- Gerstein, Mordicai.** *What Charlie Heard.* Illus. Farrar/Frances Foster
- Johansen, Hanna.** *Henrietta and the Golden Eggs.* Illus. by Käthi Bhend. Trans. by John Barrett. Godine
- Lowry, Lois.** *Gooney Bird Greene.* Illus. by Middy Thomas. Houghton/Walter Lorraine
- McCarty, Peter.** *Hondo & Fabian.* Illus. Henry Holt
- McMullan, Kate.** *I Stink!* Illus. by Jim McMullan, HarperCollins/J Joanna Cotler
- Mills, Claudia.** *7 X 9 = Trouble!* Illus. by G. Brian Karas. Farrar
- Paye, Won-Ldy, and Margaret H. Lippert.** *Head, Body, Legs: A Story from Liberia.* Illus. by Julie Paschkis. Henry Holt & Co.
- Rohmann, Eric.** *My Friend Rabbit.* Illus. Millbrook Press/Roaring Brook Press
- Shannon, David.** *Duck on a Bike.* Illus. Scholastic/Blue Sky
- Sis, Peter.** *Madlenka's Dog.* Illus. Farrar/Frances Foster
- Thomas, Shelley Moore.** *Get Well, Good Knight.* Illus. by Jennifer Plecas. Penguin Putnam/Dutton
- Wilson, Karma.** *Bear Snores On.* Illus. by Jane Chapman. Simon & Schuster/Margaret K. McElderry
- Winter, Jonah.** *Frida.* Illus. by Ana Juan. Scholastic/Arthur A. Levine

## Middle Readers

- Andrews-Goebel, Nancy.** *The Pot that Juan Built.* Illus. by David Diaz. Lee & Low
- Bauer, Joan.** *Stand Tall.* Putnam
- Blake, Robert J.** *Togo.* Illus. Putnam/Philomel
- Creech, Sharon.** *Ruby Holler.* HarperCollins/J Joanna Cotler
- Delano, Marfe Ferguson.** *Inventing the Future: A Photobiography of Thomas Alva Edison.* Illus. National Geographic
- Denslow, Sharon Phillips.** *Georgie Lee.* Illus. by Lynne Rae Perkins. Greenwillow
- Ferris, Jean.** *Once Upon a Marigold.* Harcourt
- Fine, Anne.** *Up on Cloud Nine.* Random/Delacorte

- Fradin, Dennis Brindell.** *The Signers: The 56 Stories Behind the Declaration of Independence.* Illus. by Michael McCurdy. Walker
- Freedman, Russell.** *Confucius: The Golden Rule.* Illus. by Frederic Clement. Scholastic/Arthur A. Levine
- Funke, Cornelia.** *The Thief Lord.* Translated by Oliver Latsch. The Chicken House/Scholastic
- Gaiman, Neil.** *Coraline.* Illus. by Dave McKean. HarperCollins
- Giff, Patricia Reilly.** *Pictures of Hollis Woods.* Random/Wendy Lamb
- Grimes, Nikki.** *Talkin' about Bessie: The Story of Aviator Elizabeth Coleman.* Illus. by E. B. Lewis. Scholastic/Orchard
- Ibbotson, Eva.** *Journey to the River Sea.* Illus. by Kevin Hawkes. Penguin Putnam/Dutton
- Mak, Kam.** *My Chinatown: One Year in Poems.* Illus. HarperCollins
- Martin, Ann.** *A Corner of the Universe.* Scholastic
- McKay, Hilary.** *Saffy's Angel.* Simon & Schuster/Margaret K. McElderry
- Old, Wendie.** *To Fly: The Story of the Wright Brothers.* Illus. by Robert Andrew Parker. Clarion
- Pinkney, Andrea Davis.** *Ella Fitzgerald: The Tale of a Vocal Virtuosa.* Illus. by Brian Pinkney. Hyperion/Jump at the Sun
- Rubin, Susan Goldman.** *Degas and the Dance: The Painter and the Petits Rats, Perfecting Their Art.* Illus. Harry N. Abrams.
- Ryan, Pam Muñoz.** *When Marian Sang: The True Recital of Marian Anderson, The Voice of a Century.* Illus. by Brian Selznick. Scholastic
- Stanley, Diane.** *Saladin: Noble Prince of Islam.* Illus. HarperCollins
- Testa, Maria.** *Becoming Joe DiMaggio.* Illus. by Scott Hunt. Candlewick
- Tolan, Stephanie S.** *Surviving the Applewhites.* HarperCollins
- Walker, Sally M.** *Fossil Fish Found Alive: Discovering the Coelacanth.* Carolrhoda

## Older Readers

- Alvarez, Julia.** *Before We Were Free.* Knopf
- Avi.** *Crispin: The Cross of Lead.* Hyperion
- Blumenthal, Karen.** *Six Days in October: The Stock Market Crash of 1929.* Illus. Simon & Schuster/Atheneum
- Colman, Penny.** *Where the Action Was: Women War Correspondents in World War II.* Illus. Crown
- Cooney, Caroline.** *Goddess of Yesterday.* Delacorte
- Farmer, Nancy.** *The House of the Scorpion.* Simon & Schuster/Atheneum/Richard Jackson

- Fleischman, John.** *Phineas Gage: A Gruesome but True Story about Brain Science.* Houghton
- Gantos, Jack.** *Hole in My Life.* Farrar
- Giblin, James Cross.** *The Life and Death of Adolf Hitler.* Clarion
- Hiaasen, Carl.** *Hoot.* Knopf
- McCaughrean, Geraldine.** *The Kite Rider.* HarperCollins
- Nye, Naomi Shihab.** *Nineteen Varieties of Gazelle: Poems of the Middle East.* Illus. Greenwillow
- Park, Linda Sue.** *When My Name Was Keoko: A Novel of Korea in World War II.* Clarion
- Partridge, Elizabeth.** *This Land Was Made for You and Me: The Life and Songs of Woody Guthrie.* Illus. Viking

## All Ages

- Fink, Sam.** *The Declaration of Independence.* Illus. Scholastic
- Greenberg, Jan, and Sandra Jordan.** *Action Jackson.* Illus. by Robert Andrew Parker. Millbrook Pr./Roaring Brook Pr.
- Howitt, Mary.** *The Spider and the Fly.* Illus. by Tony DiTerlizzi. Simon & Schuster
- Kalman, Maira.** *Fireboat: The Heroic Adventures of the John J. Harvey.* Illus. Putnam
- Karas, G. Brian.** *Atlantic.* Illus. Putnam
- Martin, Bill Jr., and Michael Sampson.** *I Pledge Allegiance: The Pledge of Allegiance with Commentary.* Illus. by Chris Raschka. Candlewick
- Pinkney, Jerry.** *Noah's Ark.* Illus. North-South/SeaStar
- Zelinsky, Paul O.** *Knick-Knack Paddywhack!* Illus. Penguin Putnam/Dutton

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For the annotated 2003 list and past Notable Children's Book lists, visit [www.ala.org/alsc](http://www.ala.org/alsc) and click on "Awards and Scholarships."

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Members of the 2003 Notable Children's Books Committee are Toni A. Bernardi, chair, San Francisco Public Library; Revital Balas, Ethical Culture Fieldston School, N.Y.; Mary Fellows, Upper Hudson Library System, Albany, N.Y.; Robin L. Gibson, Perry County District Library, New Lexington, Ohio; Elizabeth Guldseth, Montgomery County Dept. of Public Libraries, Rockville, Md.; Elizabeth Long, New York Public Library; Eva Mitnick, Los Angeles Public Library, Venice Branch; Micki Nevett, Westmere School, Albany, N.Y.; Marion Rutsch, Our Lady of Lourdes School Library, Bethesda, Md.; Maria Salvadore, Washington, D.C.; and Maureen White, University of Houston at Clear Lake School Library.

Children's Video. The video is narrated by Stockard Channing with music by Scotty Huff and Robert Reynolds.

The Carnegie Medal, established with the support of the Carnegie Corporation of New York, honors an outstanding American video production for children released during the previous year. It is administered by ALSC.

Playful renditions of "Hail to the Chief" provide a musical backdrop for St. George's portrayal of the diverse and often eccentric men who have held our nation's highest office.

"Visually, no comic device is spared as Small's brilliantly expressive and flawlessly animated caricatures come to life to bare all—from the most admirable to the most dishonorable qualities of these men," said Chair Silvia Kraft-Walker. "The presentation is rich and layered, with Channing's appropriately droll narration, the humorous use of sound effects and music, as well as many clever and sometimes subtle enhancements. The creators took every opportunity to embellish, extending the original work."

Small created additional illustrations that appear throughout the film. An epilogue, written by St. George especially for this adaptation, describes the controversial and highly charged election of 2000.

Members of the 2003 Carnegie Award Committee include Silvia Kraft-Walker, chair, Glenview (Ill.) Public Library; Pamela Petrick Barron, University of North Carolina-Greensboro; Debra S. Gold, Cuyahoga County (Ohio) Public Library; Michele Gorman, Austin (Texas) Public Library; April L. Judge, West Caldwell (N.J.) Public Library; Hilda Weeks Kuter, Sandburg Elementary School, Madison (Wis.); Elizabeth Miller, University of South Carolina-Columbia; Marilyn Payne Phillips, University City (Mo.) Public Library; and Cheryl L. Smith, East Chicago (Ind.) Public Library.

## Innovative Carle Wins Wilder Award

Eric Carle, best known for his picture books for young children, is the 2003 Laura Ingalls Wilder Award winner.

"Eric Carle's visual observations of the natural world encourage the imagination and often mirror the larger changes in a young child's development and experience," said Chair Ginny Moore Kruse, former director of the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison. "His keen knowledge and genuine appreciation of nature undergird his vivid, often humorous artwork, providing a deeply satisfying complexity."

The Wilder Award honors an author or illustrator, published in the United States, whose books have made a substantial and lasting contribution to literature for children. The award is named for its first recipient in 1954.

Born in Syracuse, New York, in 1929, Carle moved with his parents to Germany in 1935. He came back to the United States in 1952, first working as a graphic designer for *The New York Times*. Later, his work was noticed by Bill Martin Jr., who invited Carle to illustrate his text for the still-popular picture book, *Brown Bear, Brown Bear, What Do You See?* (Holt, 1967).

While Ann Beneduce edited the first books Carle wrote and illustrated for very young children, Philomel editor Patricia Lee Gauch has published most of Carle's later books. Carle's noteworthy works include *The Very Hungry Caterpillar* (World, 1969), a classic translated into more than two dozen languages; *Do You Want to Be My Friend?* (Crowell, 1971); *Why Noah Chose the Dove*, written by Isaac Bashevis Singer (Farrar, Straus and Giroux, 1974); *From Head to Toe* (HarperCollins, 1997); and *"Slowly, Slowly, Slowly," Said the Sloth* (Philomel, 2002). Carle's own *The Art of Eric Carle* (Philomel, 1996) summarizes a substantial portion of his distinguished career.

"Taking the medium of collage to a new level, Carle creates books using luminous colors and playful designs, often incorporating an interactive dimension, tactile or auditory discoveries, die-cut pages, fold-outs, and other innovative uses of page space," Kruse said. "Carle's picture books are a national treasure greatly loved by preschoolers the world around and vividly remembered years later when, as

adults, they share his books with new generations of young children."

Members of the Wilder Committee are Ginny Moore Kruse, chair, Madison, Wis.; Joan Atkinson, School of Library and Information Studies, University of Alabama, Tuscaloosa; Margaret Bush, Graduate School of Library and Information Science, Simmons College, Boston; Barbara Elleman, book critic, Northbrook, Ill.; and Susan Patron, Los Angeles Public Library.

More information about the Wilder Award can be found at [www.ala.org/alsc](http://www.ala.org/alsc) under "Awards and Scholarships."

## Cummins Receives Distinguished Service Award

Julie Cummins, a consultant, writer, and reviewer whose career spans forty years of service to children's libraries, is the recipient of the 2003 ALSC Distinguished Service Award. The award honors an individual ALSC member who has made significant contributions to library service to children and ALSC.

Cummins will receive \$1,000 and will be honored at the ALSC membership meeting during the ALA Annual Conference in Toronto in June 2003.

"Julie Cummins is a tireless advocate for children's services whose influence has been far-reaching through leadership, consulting, mentoring, speaking, teaching, and writing," said Connie Rockman, chair of the award committee.

Julie Cummins's years of leadership in children's services include service as head of the Central Children's Room at Rochester (N.Y.) Public Library, Children's Services Consultant of the Monroe County (N.Y.) Library System, Coordinator of Children's Services at New York Public Library, and Editor-in-Chief of *School Library Journal*. She has served on numerous committees for ALSC including the Laura Ingalls Wilder Committee, Research and Development Committee, and the National Advisory Board for the Born to Read Project. A strong advocate of excellence in children's literature, Cummins has served as

## Martin, Max, and Miss Twiggley: Have You Seen the 2003 Notable Children's Videos?

The 2003 Notable Children's Videos list includes videos for children fourteen years of age and younger of especially commendable quality that demonstrate respect for a child's intelligence and imagination and that reflect and encourage the interests of children in exemplary ways.

*Company's Coming.* Spoken Arts  
*How Do Dinosaurs Say Good Night?* Weston Woods  
*The Hungry Squid.* National Film Board of Canada  
*I Love You Like Crazy Cakes.* Weston Woods  
*Martin's Big Words.* Weston Woods  
*Max (Reading Rainbow).* GPN  
*Merry Christmas, Space Case.* Weston Woods  
*Miss Twiggley's Tree.* Bix Pix Entertainment  
*Operation Cuckoo.* National Film Board of Canada  
*Our Big Home: An Earth Poem (Reading Rainbow).* GPN  
*So You Want to Be President?* Weston Woods  
*There Was an Old Lady Who Swallowed a Fly.* Weston Woods  
*Waiting for Wings.* Weston Woods

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For the annotated list, including recommended ages, see [www.ala.org/alsc](http://www.ala.org/alsc), "Awards and Scholarships."

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Members of the 2003 Notable Children's Videos Committee are Paula Brehm-Heeger, chair, Public Library of Cincinnati and Hamilton County (Ohio); Martha Edmundson, Denton (Texas) Public Library; Crystal Faris, Nassau Library System, Uniondale, N.Y.; Elizabeth B. Miller, College of Library and Information Science, University of South Carolina, Columbia; Margaret Tice, New York Public Library; Kathryn Lee Whitacre, Free Library of Philadelphia; Lucinda Whitehurst, St. Christopher's School, Richmond, Va.; Kim M. Woo, Los Angeles Public Library; and Stephen A. Zampino, Ferguson Library, Stamford, Conn.

Members of the 2003 ALSC Distinguished Service Award Committee are Connie Rockman, chair, Children's Literature Consultant; Kay Bishop, University of Buffalo, N.Y.; Margaret Kirkpatrick, retired school librarian, Wichita, Kan.; William Morris, HarperCollins Publishers; and Patsy Weeks, Heart of Texas Literature Center, Brownwood, Texas.

## Florida Reading Program Wins \$1,000 Award

Jana Fine of the Clearwater Main Library in Florida is the recipient of the 2003 ALSC/Econo-Clad Literature Program Award for her R.E.A.D. (Reading for Elementary Achievement and Development) program.

The ALSC/Econo-Clad Award honors an ALSC member who has developed and implemented a unique and outstanding reading or literature program for children. Administered by ALSC and sponsored by Econo-Clad, a division of Sagebrush Corp., the award will provide a grant of \$1,000 to support Fine's attendance at the ALA Annual Conference in Toronto.

The R.E.A.D. program is a collaborative effort between the public library, the Clearwater High School drop-out prevention program (GOALS), and several day-care and Title 1 elementary schools. High school teens are trained to prepare and present preschool story times to lower-income or disadvantaged children in several school and day-care settings. The teens provide literacy experiences and serve as positive role models for the young children while increasing their own self-esteem and self-worth through this experience. The young children are introduced to books, poems, and activities that reinforce the importance of reading and literacy in this win-win situation. Teens look forward to seeing their "kids," and the young children look forward to seeing their friends "from the big school" and being read to. The program has helped the teens' motivation to remain in school and increased their literacy, and the younger kids have gained valuable exposure to books and reading.

"The committee was particularly impressed with the collaborative nature of

member and/or chair of the Newbery, Caldecott, and Notable Children's Books committees as well as chairing a Joint Youth Task Force on Continuity and Change.

On the state level, Cummins has served as president of the New York Library Association (NYLA) as well as president of the Youth Services Division. As a member of ALA Council and the ALA Executive Board, she has consistently been an advocate for youth services within the profession on a national level. As an author and critic, she has written about excellence in children's books through reviews for professional journals, reference books, and her own two volumes of *Children's Book Illustration and Design* (PCB International: Vol. 1, 1992; Vol. 2, 1996). As an author of books for young people, she has

written *The Inside-Outside Book of Libraries* (Dutton, 1996), *Tomboy of the Air: Daredevil Pilot Blanche Stuart Scott* (HarperCollins, 2001), and *Country Kid, City Kid* (Holt, 2002).

As an adjunct faculty member at Pratt School of Information and Library Science, she has influenced many fledgling librarians with her wide range of knowledge and boundless enthusiasm for the field of children's literature and the library profession.

Throughout her career, locally, statewide, and nationally, Julie Cummins has been a shining example of excellence in services to children and service to the library profession as a whole and has inspired countless colleagues with her exemplary work in all facets of her career.



Jana Fine

R.E.A.D. and the enthusiasm of both the children and the teens for the project," said Chair Marge Loch-Wouters. "The focus on promoting literature and books with young children was an outstanding component of the project. We were happy to see the public library taking the lead in planning and developing a project that is tied so fundamentally to reading and books and extending literacy into the community."

Econo-Clad Committee members are Marge Loch-Wouters, chair, Menasha Public Library (Wis.); Jane Gardner Connor, South Carolina State Library; Patricia Dollisch, DeKalb Co. (Ga.) Public Library; Anna Healy, Skokie (Ill.) Public Library; Jacquelyn Viol, Kent District Library System (Mich.); and Chair Marge Loch-Wouters, Menasha Public Library (Wis.).

## Humphrey to Study Heroism Tales in Florida

Mary Humphrey, library media specialist at West Genesee Camillus School District in Camillus, New York, is the 2003 recipient of the Louise Seaman Bechtel Fellowship.

Humphrey plans to study heroic quest tales in fairy tale and folk literature at the Baldwin Library, part of the George A. Smathers Libraries at the University of Florida in Gainesville. She considers the hero/heroine archetypes presented in fairy tales and folklore literature as engaging and powerful role models for children. She will search for folklore that embodies specific characteristics showing successful quests in diverse cultural settings.

The Bechtel Fellowship allows qualified children's librarians to spend a month or more reading and studying at the Baldwin Library, which contains 85,000 volumes of children's literature published mostly before 1950. The fellowship is endowed in memory of Louise Seaman Bechtel and Ruth M. Baldwin, and provides a stipend of \$4,000, which must be used between January and September 2003.

Members of the 2003 Bechtel Fellowship Selection Committee include Karen Nelson Hoyle, chair, Children's Literature Research Collections, University of Minnesota Libraries, Minneapolis; Adele R. Bennett, Brentwood (N.Y.) Public Library; Margery S. Cuyler, Editor, Princeton, N.J.; Sana P. Daliva, Kahului (Hawaii) Public Library; and Kathy East, Wood County District Library, Bowling Green, Ohio.

## Rhode Island Summer Camp Program Wins \$3,000 Grant

Providence (R.I.) Public Library is the winner of the 2003 ALSC/Book Wholesalers (BWI) Summer Reading Grant. ALSC member Cheryl Space submitted the winning grant application for Creating Readers Summer Camp program. Part of the summer reading program, this program for K through fifth graders will be presented in four sessions in July. Sessions will offer participants drama, puppetry, movement, and music activities that bring books and words to life. The library receives \$3,000, donated by Book Wholesalers, toward the program through the grant.

A staff of teens, along with the project coordinator, will facilitate poetry readings, read alouds, word games, and journaling, while modeling pro-literacy attitudes. In addition, trained facilitators will present workshops related to literacy and language, such as improvisation, storytelling, and poetry. Many hands-on experiences will be provided to enrich the participation of each child.

According to ALSC/BWI Grant Committee Chair Meaghan Battle of Farmington (Mich.) Community Library, "This innovative program offered by the Providence Public Library is a special enhancement to its summer reading program that incor-

porates community involvement, bilingual publicity outreach, role-models, and school-library cooperation. The Creating Readers Summer Camp will provide a concentrated experience in a public library through exciting literacy activities, taking the public library into an entirely different dimension for all those involved.

Members of the 2003 ALSC/Book Wholesalers Summer Reading Program Grant selection committee are: Meaghan Battle, Chair, Farmington (Mich.) Community Library; Shonda Layne Brisco, Oklahoma State University, Stillwater; Kate Carter, Multnomah County Library, Portland, Ore.; Cindy Lombardo, Orrville (Ohio) Public Library; Rosalyn Pierini, San Luis Obispo (Calif.) Public Library; Bettye Smith, District of Columbia Public Library; Lynn Vanca, Akron-Summit County (Ohio) Library; Jill Walker, Monmouth (N.J.) Public Library; Caroline Ward, Ferguson Library, Stamford, Conn.

## Batter Up!

The American Library Association and Major League Baseball officially launched the second year of Join the Major Leagues @ your library™ at the Enoch Pratt Free Library and at Camden Yards in Baltimore, Md., on Thursday, April 24.

Join the Major Leagues @ your library is designed to heighten awareness of 21st century literacy skills: the use of computers and other media to obtain information and improve communication. The program helps people of all ages build their information literacy skills, while celebrating and promoting two of America's oldest institutions in ballparks and libraries.

"Join the Major Leagues is a great opportunity for people to explore the tremendous resources available at their local library while learning about one of America's favorite pastimes," says ALA President-Elect Carla Hayden, executive director of the Enoch Pratt Free Library. "Most importantly, they can learn from skilled library professionals how to navigate overwhelming amounts of information at their fingertips."

In 2003, the Join the Major Leagues @ your library program will reach out to the

## Tune in to Notable Computer Software for Children

The 2003 Notable Computer Software for Children list recognizes high-quality computer programs for children fourteen years of age and younger.

*Disney Learning Adventure: Search for the Secret Keys.* Disney  
*Encarta Reference Library 2003.* Microsoft  
*Inspiration (Version 7).* Inspiration Software  
*Math Arena Advanced.* Sunburst Technology  
*Moop and Dreadly in the Treasure on Bing Bong Island.* Plaid Banana Entertainment  
*Nancy Drew: Ghost Dogs of Moon Lake.* Her Interactive  
*The Powerpuff Girls: Mojo Jojo's Clone Zone.* Learning Co./Riverdeep  
*PrintMaster Platinum 12.* Broderbund  
*Sesame Street Toddler.* Encore Software  
*Ultimate Ride Coaster Deluxe.* Disney Interactive  
*Zoombinis Island Odyssey.* Learning Co./Riverdeep

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For the annotated list, including age recommendations, see [www.ala.org/alsc](http://www.ala.org/alsc), "Awards and Scholarships."

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Members of the 2003 Notable Software for Children Committee are Barbara Scotto, chair, Michael Driscoll School, Brookline, Mass.; Julie Cohen, Berkshire Country Day School, Lenox, Mass.; Carin Steger Kaag, Lawnton Elementary School, Harrisburg, Pa.; Yapha Mason, Brentwood School, Los Angeles; and Jamie Lynn Watson, Enoch Pratt Free Library, Baltimore, Md.

Hispanic community with a new, Spanish-language Web site which includes a new bibliography of Spanish-language baseball books and films. Local events promoting the program also will be held throughout the spring in the following cities: Kansas City, Cincinnati, San Diego, Anaheim and Miami. A pre-game ceremony with the Toronto Blue Jays will be held during the ALA Annual Conference in June and the program will have a presence at the Major League Baseball All-Star Game in Chicago as well.

"We're thrilled with the response to the pilot year of Join the Major Leagues @ your library and with the extension of its reach to the Hispanic Community in year two," said Sharon Robinson, Vice President of Educational Programming for Major League Baseball. "It's a natural given the fact that a significant percentage of the Major League Baseball community is composed of people of Hispanic heritage."

The centerpiece of the program, which runs until September 12, 2003, is an

online baseball trivia contest that tests players' information literacy skills and encourages them to use the resources of their library and librarian to find the answers. Players who answer questions correctly are eligible to win the grand prize—a pair of tickets to the 2003 Major League Baseball World Series. Twelve first-prize packages include a copy of the book *Jackie's Nine: Jackie Robinson's Values to Live By* by Sharon Robinson, a Join the Major Leagues @ your library T-shirt and a Jackie Robinson READ poster from ALA Graphics.

The library staff at the National Baseball Hall of Fame and Museum in Coopers-town, N.Y., in consultation with ALA members, developed this year's baseball trivia questions. Questions are divided into four "playbooks" corresponding to different age groups (children up to age 10; ages 11–13; 14–17; and 18 and up) and are organized by increasing difficulty to test a variety of information skill levels. Players are invited to download the playbook appropriate for their age group from the official Web site at: [www.ala.org/](http://www.ala.org/)

[@yourlibrary/jointhemajorleagues](mailto:@yourlibrary/jointhemajorleagues).

ALA and Major League Baseball will once again sponsor a contest for the best local promotion tied to the program. The winning library will receive a weekend prize package, including tickets to the Major League Baseball All-Star Game in Chicago on July 15, as well as an event with Sharon Robinson at the library. Official rules for the 2003 Library Promotion Contest rules, an entry form and information about last year's winner, Loudoun County (Va.) Public Library, are posted under "Librarians and the All-Star Game."

To help librarians prepare for and publicize the initiative, ALA has posted resources on baseball and information literacy, as well as a toolkit with marketing tips and suggestions, sample press materials, downloadable artwork and more. Click on "How Librarians Can Get Involved." Questions about the program should be sent via email to: [atyourlibrary@ala.org](mailto:atyourlibrary@ala.org).

Join the Major Leagues @ your library is a program developed by Major League Baseball, the Major League Baseball Players Association and the ALA.

The National Baseball Hall of Fame and Museum is a supporter of the campaign. Other founding partners include Wells Fargo Home Mortgage, Morningstar Foods Inc., maker of Hershey's Milk, *Woman's Day* magazine, 3M Library Systems, the International Federation of Library Associations and Institutions and the Center for the Book in the Library of Congress.

## Authors to Visit Haystack Summer Arts Program

Portland State University Haystack Summer Program in the Arts will present the Fourth Annual Pacific Northwest Children's Book Conference in Cannon Beach, Oregon, July 21–25, featuring Wendy Lamb, Marla Frazee, Eric Kimmel, Linda Zuckerman, and other accomplished authors, illustrators, and editors. University credit is available. Register by contacting Elizabeth Snyder at (503) 725-4186 or 1-800-547-8887 x4186, or via e-mail: [snydere@pdx.edu](mailto:snydere@pdx.edu). For more information, visit [www.haystack.pdx.edu](http://www.haystack.pdx.edu).

## Se Habla Español?

The Barahona Center for the Study of Books in Spanish for Children and Adolescents at California State University San Marcos announces three workshops for 2003:

**June 23 and 24: "Books and Reading Strategies for Bilingual Students in Grades K-8."** This workshop will focus on reading, selecting, and using appropriate literature to teach reading strategies to bilingual students. Activities will include: selecting appropriate literature for language proficiency, cultural learning style, and reading ability; using literature to teach reading strategies such as reader's theater, reciprocal teaching, SQ3R, vocabulary strategies, and the directed reading thinking activity. (Two-day workshop to be conducted in English, \$75.)

**July 14-16. "Literature in Spanish for Children and Adolescents/ La Literatura en Español dirigida a los Lectores Infantiles y Juveniles."** Introduction to literature in Spanish for children and adolescents including selection criteria and reading promotion strategies. (Three-day workshop to be conducted in Spanish, \$115.)

**July 28-30. "Traditional Literature from Latin America for Children and Adolescents/ Literatura Tradicional de Latino América para Niños y Jóvenes."** Introduction to pre-Hispanic and colonial myths and legends from Latin America for children and adolescents. (Three-day workshop to be conducted in Spanish, \$115.)

Workshops run from 9 A.M. to 3 P.M. Students are free to use the resources of the center in the afternoons. Enrollment is limited; early registration is recommended. For more information, call (760) 750-4070 or write to the Barahona Center for the Study of Books in Spanish for Children and Adolescents, California State University, San Marcos, CA 92096-0001 or fax (760) 750-4073.

## Multicultural Title Wins 2003 Keats Book Award

Author Shirin Yim Bridges has won the Ezra Jack Keats New Writer Award, and

illustrator Sophie Blackall is the winner of the Ezra Jack Keats New Illustrator Award for *Ruby's Wish* (Chronicle Books). *Ruby's Wish* tells the story of a young girl growing up in prerevolutionary China whose most fervent desire is to be freed from the narrow path prescribed for girls and to be allowed to study and learn about the world. The details of the story are conveyed with warmth and elegance, and accompanied by illustrations that are at once contemporary and classical.

The awards, administered by the Ezra Jack Keats Foundation, recognize and celebrate new children's book authors and illustrators in an effort to encourage talented artists to address their efforts to books for children. For more information, contact the foundation at (718) 965-1961.

## Illinois Clicks!

Librarians from Illinois are working together to select quality Internet resources for inclusion in Illinois Clicks! an anywhere, anytime information Web site for Illinois citizens. The site is expected to launch August 15.

"Illinois Clicks! represents a collaborative effort on the part of librarians all around the state, including academic, public, school, and special librarians from a wide variety of subject specialties," said Frances Roehm, project coordinator.

With Illinois Clicks! people will be able to access information quickly and easily from their homes or libraries, and even libraries without a comprehensive Web site of their own will be able to offer an important free information resource to patrons.

Subject areas to be developed first include health, jobs and careers, legal resources, consumer information, homework help, and Illinois travel and tourism. Other subject areas will be added as the librarian subject expert teams can be recruited.

Illinois Clicks! will provide information more efficiently by linking to other Illinois Internet resources. Answers to reference questions will be just a click away, through links to "My Web Librarian," the Illinois virtual reference service. Illinois

Clicks! will also be linked to Find It! Illinois, which allows patrons to search more than 20,000 Illinois government sites. Many special collections and previously hidden one-of-a-kind collections will be accessible.

The development of the Web site is funded by a Library Services and Technology Act (LSTA) grant through the Illinois State Library. LSTA grants "promote cooperation among libraries to promote library services that provide all users access to information through state, regional, national and international electronic networks."

## ALA Midwinter Meeting

### Board of Directors' Major Actions

At the 2003 Midwinter Meeting in Philadelphia, Pa., the ALSC Board of Directors:

- Voted to make a contribution to the William R. Gordon Scholarship Fund.
- Voted that ALSC appoint members to a joint ALSC-REFORMA Task Force to fundraise for a Pura Belpré Award Endowment. The task force is composed of ALSC co-chair and two additional members; REFORMA co-chair and two additional members.

Task Force Charge (Already agreed to by REFORMA):

- To work collaboratively with multiple stakeholders, both within and without the library profession and the publishing world, to develop specific fund-raising strategies to build an award endowment.
- To assure the ability of ALSC and REFORMA to support and sustain the future of the Pura Belpré Award as well as develop a sufficient financial endowment base to support an annual award.
- Voted to disband the JOYS Advisory Committee, since the publication of JOYS has ended.
- Voted to create a new Advisory Committee to assist in the publication

of the new ALSC journal. That this new committee be included in Priority Group VIII, Professional Development. That the name of the new committee be the *Children and Libraries* Advisory Committee.

Committee Function Statement:

- To determine editorial policy for the ALSC journal *Children and Libraries*, subject to review by the ALSC Board.
- To suggest themes for forthcoming issues.
- To recommend resource people for articles and review.
- To review materials for publication upon request by the editors.

Established: 2002, editor serves as chair, four members (two-year term, staggered)

*The preceding motions were voted on electronically prior to Midwinter Meeting.*

- Voted to revise the fall 2002 Executive Committee minutes to read: "President's Program will be on children and technology with a component on technoeconomics."
- Voted that all committees receiving fall vice chair appointments have that reflected in their official committee description. Membership statements to read: "Membership: Chair + [number], vice chair appointed by vice president/president-elect in fall appointments."
- Voted to revise the terms and criteria of the Carnegie Medal, Terms I, to read: "original in that format or released concurrently *in another film format*."
- Voted to revise the terms and criteria of the Carnegie Medal, Terms 4, to read: ". . . can be based on another medium, or made for another medium (e.g., television)."
- Voted to revise the terms and criteria

of the Carnegie Medal, Definition 5, to read: "Original in that format' means that the video is not a re-release of an earlier work *released in a film format*."

- Voted to accept the slate as presented and acknowledge the work of the Nominating Committee.
- Voted that a task force be formed to explore the possibilities of virtual participation by members on ALSC committees; to look at other models of virtual participation; to find out how other divisions in ALA are handling virtual participation; to appoint one board member, one priority group chair; one person who has had experience on Organization and Bylaws; one person who has participated on a virtual committee (e.g., Quicklists, Great Web Sites, or Penguin/Putnam Award); and to provide an interim report by April 1 with a final report due at Annual Conference.
- Voted that a task force be formed to explore award proposals made to ALSC; to look at the quality of the award, significance of costs for staff time, administrative costs, and other factors; and to consider recommendations to other organizations, with an interim report by Spring Executive Committee meeting and a final report by Annual Conference. The task force membership: Kathleen Horning, Debra McLeod, Carolyn Brodie.
- Voted that a three member task force be established to customize the ALA partnership agreements, to be modified for ALSC. An interim report by April 1, and a recommendation for the Board by Annual. Task force membership: Randall Enos, Floyd Dickman, Carolyn Noah.
- Voted that the ALSC Board accept the draft "Division Leadership Manual," review it and submit feedback on it no later than February 28, 2003, to: Kathleen Simonetta, Head of Youth Services, Indian Trails Public Library District, 355 S. Schoenbeck, Wheeling,

IL 60080, e-mail: ksimonetta@itpld.lib.il.us, and after Kathy collates feedback and types in corrections, adopts the revised ALSC "Division Leadership Manual" no later than March 28, 2003.

- Voted that ALSC co-sponsor the AASL Legislative Committee program at Toronto, titled: "Joint State Legislative Day: School and Public Libraries Planning Together."
- Voted to table discussion of Item #10, the new award proposal for audiobooks.
- Voted to accept the publication proposal for an ALSC competencies book co-published with ALA Editions.
- Voted to endorse, in principle, the Council Resolution on the USA Patriot Act.
- Voted to accept Cynthia Richey's report on plans for the 2004 preconference on early literacy.
- Voted to establish a task force to create guidelines for the Maureen Hayes Award by April 15, 2003, with recommendations to the ALSC Board by Annual Conference 2003.
- Voted:
  1. That the chairs of the manual revision task forces be thanked for their work.
  2. That board members send changes and comments to the ALSC office by February 14.
  3. That the office staff incorporate changes by February 28 and send revised drafts to Board members.
  4. The board will review and comment by March 14.
  5. The staff will incorporate comments by March 21, and board will vote by March 25.
  6. When accepted, the new manuals will be distributed electronically (by April 1, 2003).

# 2003 ALA Annual Conference Schedule

\*Designates a closed meeting.

## Thursday, June 19

2-5:30 P.M.

ALSC Executive Committee Meeting

4:30-6 P.M.

AASL/ALSC/YALSA Joint Executive Committee Meeting

7-9:30 P.M.

ALSC Preconference: **Literature of Fact: Informational Materials for Youth.** Beginning with a reception Thursday evening, this preconference will focus on topics including the creation, selection and evaluation of outstanding informational materials for youth.

## Friday, June 20

8 A.M.-4:30 P.M.

ALSC Preconference continued. **Literature of Fact: Informational Materials for Youth**

9:30 A.M.-4 P.M.

United States Board on Books for Young People (USBYP)

10:30 A.M.-noon

**Canadian Illustrated Books for Children in English.** Definitive survey of methods and techniques, aesthetic vision, collaborative relationships of Canadian award-winning authors and illustrators. The processes of editing, book design, and issues related to publishing, marketing, and distribution of Canadian picture books will also be covered—fascinating insights by one of Canada's most renowned scholars and an authority on Canadian children's literature.

8-10 P.M.

**Stories for a Friday Night.** The Canadian Library Association's annual night of storytelling.

## Saturday, June 21

8-9 A.M.

Priority Group Consultants Meeting

8:30-10 A.M.

**Children's Access to Services in American and Canadian Public Libraries: Results of a Research Study and Recommendations for Policy.** The goal of this unique research study was to determine how the idea of "equal access for minors" is actually being implemented in American and Canadian public libraries today. Results of the study will be presented along with recommendations for policy development pertaining to youth services in public libraries.

**RIF and the Public Library.** RIF (Reading Is Fundamental) is best known as a book distribution program in schools and community centers. Children's librarians at the Brooklyn Public Library are very fond of RIF. They find that RIF helps them get to know children and their reading tastes in a special way. RIF encourages regular library use and encourages good library habits. Find out how RIF supports and enhances library service to children and how your library can become a RIF outlet in your community.

8 A.M.-12:30 P.M.

Wilder 2005\*

8:30 A.M.-12:30 P.M.

Notable Children's Books

9:30-11 A.M.

**ALSC Connections.** Gathering for new members and first-time conference attendees.

9:30 A.M.-12:30 P.M.

Division Leadership Meeting9

10:30 A.M.-noon

**Opening Doors to Children: Reading and Viewing Preferences among the Users and Nonusers of Five Canadian Libraries.** Groundbreaking Canadian research study reports on how children from grades four through seven view the library. Reading interests, recre-

ational and informational needs in a digital age are covered with surprising results. Insights gleaned are of significant relevance to the book publishing industry.

10:30 A.M.-noon

**Sesame Street Beginnings: Talk, Read, Write! Enhancing Preschoolers' Language and Literacy Development.** "Sesame Street Beginnings: Talk, Read, Write!" demonstrates the key literacy link for preschoolers between listening and speaking, and how these lead to reading and writing. This multimedia project (video and print) is fully bilingual (English and Spanish). It is designed to help schools, libraries, and parents to take advantage of daily opportunities to enhance both language and literacy development. Find out more in this interactive session.

1:30-3:30 P.M.

**By the Red Maple: Canadian Children's Literature.** How many Canadian children's authors or illustrators can you name? This program will feature presentations by Ken Setterington (highlighting the history of Canadian children's books), French Canadian author/illustrator Marie Louise Gay, poet/illustrator Loris Lesynski, and children's novelist Brian Doyle. A Web site has been prepared to help locate Canadian publishers, organizations and resource centers, and publications dedicated to Canadian children's literature. Come find out about the fabulous wealth of children's books available from Canadian publishers.

**Olivia Knows: Managers as Advocates: Pardon Me for Being a Manager, Part V.**

Ian Falconer's persuasive porcine will help set the stage for the fifth part in this popular management series. ALA President Carla Hayden and a panel of experts will share the best ways to inform, influence, and actively support libraries and their programs. Sponsored by the ALSC Managing Children's Services Committee and LAMA.

**Serving Native American/First Nation Youth Populations in Libraries.** Library practitioners and experts will speak on



# 2003 ALA Annual Conference Schedule

\*Designates a closed meeting.

library services to Native American/ First Nation youth. This program will include a panel discussion moderated by AILA President Victor Schill.

**When I Went to the Library: Growing Up with Children's Books.** The reading habits of children is the focus of this presentation by Canadian authors and librarians, who will reminisce about their childhood library experiences and discuss the impact their early years of reading had on their lives. Canadian literary luminaries will enlighten and entertain in their depiction of the Canadian library experience.

## 2-4 P.M.

Arbuthnot Honor Lecture 2004\*  
Arbuthnot Honor Lecture 2005\*  
Batchelder 2004\*  
Caldecott 2004\*  
Children's Book Discussion Group  
Nominating Committee\*  
Notable Children's Recordings  
Notable Computer Software for Children  
Organization and Bylaws  
Sibert 2004\*  
Wilder 2005\*

## 2-5 P.M.

Newbery 2004\*

## 2-5:30 P.M.

Carnegie Award 2004\*  
Pura Belpré 2004\*

## 4-5:30 P.M.

**Canadian Notables.** Canada's own "best of the best!" The "Notables" is CLA's annual survey of some of the best new Canadian books for children and young adults. Join our panel of Canadian librarians for reviews of the titles short-listed for the prestigious Canadian Library Association book awards. Enjoy a sneak preview of the winning titles and share insights with Canada's leading authors, illustrators and librarians.

## 7-9 P.M.

**Canadian Library Association Children's Book Awards Gala.** Join your colleagues for a special reception honoring the Children's Book of the Year and other CLA award winners at the Osborne Collection, Toronto Public Library, Lillian Smith Branch.

## 8-10 P.M.

**Stories for a Saturday Evening.** ALSC's annual night of storytelling will include Dan Yashinsky, a leading Canadian storyteller; Janice Del Negro, Bulletin of the Center for Children's Books; and others.

## Sunday, June 22

### 8:30-11 A.M.

Caldecott 2004\*

### 8:30 A.M.-12:30 P.M.

Notable Children's Books

### 9:30 A.M.-12:30 P.M.

All Committee Meeting I  
All Committee Meeting II  
Notable Children's Videos  
Planning and Budget  
Pura Belpré 2004\*

### 9:30 A.M.-12:30 P.M.

Pura Belpré Fundraising T.F.

### 1:30-3:30 P.M.

**Circling the Globe: International Collections of Children's Literature.** Take a tour through some of the world's renowned collections from Toronto to New Zealand and in between. Curators of five major collections of children's literature will each offer a fifteen- to twenty-minute slide presentation on the highlights of their collections.

### 1:30-3:30 P.M.

**From Cradle to Classroom: Using Songs and Rhymes That Create Readers.** Sally Jaeger ("From Wibbleton to Wobbleton" and "Mr. Bear Says Hello") and Kathy Reid-Naiman ("Tickles and Tunes" and "More Tickles

and Tunes") will display their talents and demonstrate how to work with our youngest patrons. In a section titled "Stories, Songs and Sing-a-Longs: Programming for Babies, Toddlers, and Families," participants will gain a variety of unique ideas and tips to help make programming in any library successful.

### French Canadian Children's Literature.

An introduction to the world of French Canadian children's literature by an expert in the field. The distinctive nature of the French Canadian perspective is the focus of this program. A survey of classic and current titles will be presented, and participants will glean an understanding of the French Canadian approach to children's publishing.

### Keeping Up with the Kids: Real-Time

**Virtual Services @ Your Library.** Oprah has nothing on us! Highlighting programs using today's technology, panelists will discuss programming through teleconferencing at Queens Borough Public Library, online book clubs and live author chats at Haverhill Public Library, and online homework help through Tutor.com. Bring your questions and comments, and participate in our interactive talk-show format.

### Together Is Better: Creative Collaborations Help Libraries Reach New

**Audiences.** Three diverse projects demonstrate how public libraries can promote literacy and reach new and underserved audiences through creative partnerships with family literacy programs and government agencies. The National Center for the Parent-Child Home Program, Pennsylvania Migrant Education Project, and a joint public library/Even Start project share strategies for working together to achieve win-win results for the children and families in their communities and develop new funding streams to support literacy efforts.

## 2-4 P.M.

All Discussion Group Meeting  
Caldecott 2004\*  
Distinguished Service Award 2004\*

# 2003 ALA Annual Conference Schedule

\*Designates a closed meeting.

Nominating Committee\*  
Notable Children's Recordings  
Pura Belpré 2004\*  
Sibert 2004\*

7-11 P.M.

Newbery/Caldecott/Wilder Banquet

## Monday, June 23

8:30-10 A.M.

Joint Youth Council Caucus

8:30-10:15 A.M.

ALSC Awards Presentation and Membership Meeting

10:30 A.M.-12:30 P.M.

Charlemae Rollins President's Program, **Boys Will Be . . . The Unique Reading and Development Needs of Boys in Libraries.** Psychologist/author Michael Thompson discusses current trends that affect young males in literature and society. Understanding the way boys feel will help librarians connect them with the right book at the right time. Arrive early for a screening of *The Sweater*, written by Roch Carrier, National Librarian of Canada and best-selling author of books loved by boys, and animated by the National Film Board of Canada. Book signing with Thompson follows.

1:30-3:30 P.M.

**Do We Make a Difference? Evaluation of Public Library Services to Preschool Children.** The PLA-ALSC Early Literacy Initiative and the research conducted by Johns Hopkins University for Maryland public libraries will be highlighted. This program will report on the results observed in these two programs and will provide recommendations for future implementation and evaluation.

**Two Solitudes: School and Public Libraries, the Great Divide.** Can public libraries and school libraries work together? Diverse perspectives from across the borders will focus on real-life

solutions and innovative partnerships that work. A panel of librarians will demonstrate how "thinking outside the box" provided their communities with smart solutions to succeed in both saving money and serving students of all ages.

**What's So Funny? Let's Get Serious about Humor.** Popular children's book authors Paula Danziger, Jack Gantos, Barbara Park, and Jon Scieszka will discuss why they feel humor to be essential to their work and how they stay current with what kids find funny.

2-4 P.M.

Notable Children's Books  
Notable Computer Software for Children

2-4 P.M.

Nominating Committee\*

2-4 P.M.

**Talk About Books! Book Evaluation and Discussion.** The art of book discussion is a learned skill: one must practice, read, and practice some more. Participants will pre-register, and be assigned a small list of books. Each person reads his or her titles, takes notes, and prepares for a critical, facilitated discussion of those books. Great for those brand-new to children's services, those from small systems eager to talk about books with colleagues, and members who just love a good book discussion.

2-5:30 P.M.

Board of Directors I

4-5:30 P.M.

**All Politics is Local: Legislative Advocacy on the Home Front.** Learn from a panel of seasoned librarians how to influence your legislators right in the legislators' home districts or in your library without having to travel to your state capitol or to Washington, D.C. There will be time for questions and opportunities to share experiences.

4-5:30 P.M.

**Cool Movies for Kids: Only the Best of the Best in Children's Video.** ALSC's two video award selection committees want you to kick back and put your feet up. Preview top videos, hear from the people behind the productions. Carnegie Medal-winning producers Paul R. Gagne and Melissa Reilly of Weston Woods Studios share the magic behind *So You Want to Be President?* The National Film Board of Canada will screen a title from its multicultural Talespinners collection. Notable Children's Video titles will be shared. Producer Dan Welsh will highlight a film from Spoken Arts.

8-10 P.M.

**Canadian Children's Books: From Print to Screen.** Why are certain children's books easier to adapt to the big screen than others? How involved is the author in creating the film adaptation? How does an animator's vision change or transform the written word? How do the films compare to the books? This program will feature a screening of some of the best film adaptations of Canadian children's books produced by the National Film Board of Canada. After the film screenings, authors Robert Munsch and Itah Sadu and animators Sheldon Cohen and Vincent Gauthier will discuss their books/films and thoughts on the process of adapting children's books to the big screen. Come join us for a night of films and fun! Sponsored by the National Film Board of Canada.

8-10 P.M.

Storytelling Discussion Group

## Tuesday, June 24

9:30-11 A.M.

Planning and Budget Committee

2-5:30 P.M.

Board of Directors II



## Le Guin Named for 2004 Arbuthnot Honor Lecture

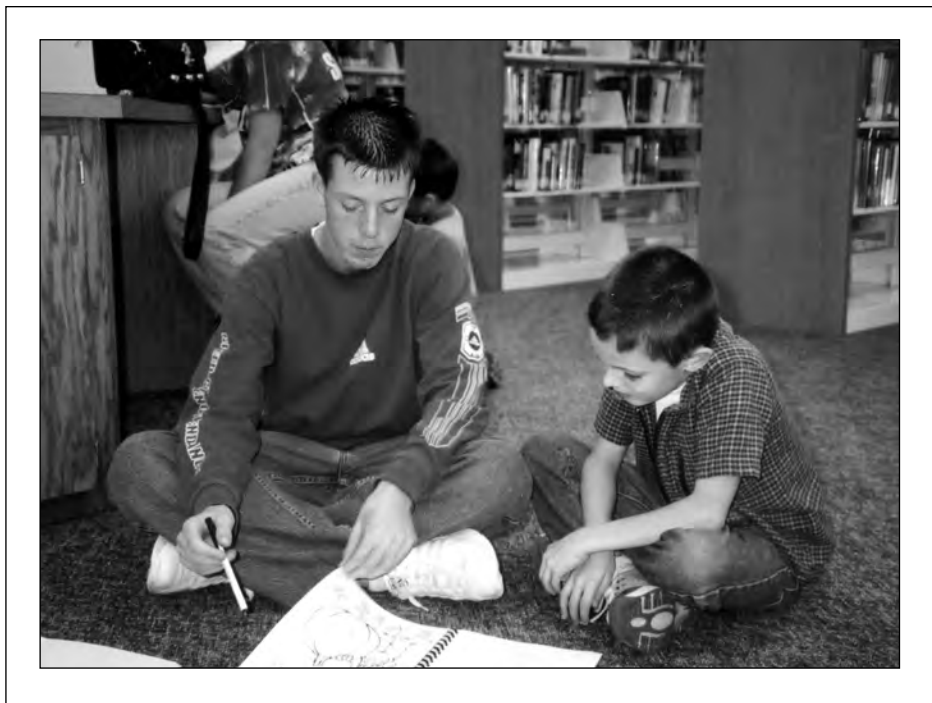
Ursula K. Le Guin, distinguished writer of science fiction and fantasy for young people and adults, will deliver the 2004 May Hill Arbuthnot Honor Lecture.

Each year, an individual of distinction in the field of children's literature is chosen to write and deliver a lecture that will make a significant contribution to the world of children's literature. Le Guin, born in 1929 in Berkeley, California, and currently living in Portland, Oregon, has written more than fifty books, including poetry, criticism, picture books, novels, and short stories.

She has received numerous awards and honors during her long career. Titles in her *Books of Earthsea* series, which include *A Wizard of Earthsea*, *The Tombs of Atuan*, and *The Farthest Shore*, have received the Newbery Honor Award, the Boston Globe-Horn Book Award, the National Book Award for Children's Books, and the Lewis Carroll Shelf Award. This year, Le Guin was designated a Grand Master by the Science Fiction and Fantasy Writers of America. She is the recipient of the 2003 PEN/Malamud Award for excellence in short fiction and has received lifetime achievement awards from the Pacific Northwest Booksellers Association and the *Los Angeles Times*.

"Beginning with the *Books of Earthsea*, Ursula Le Guin's fantasy novels have broken new ground while exploring themes of enduring importance to young people," said Chair Penny Markey. "They continue to assist young people as they explore issues of identity, power, alienation, and values."

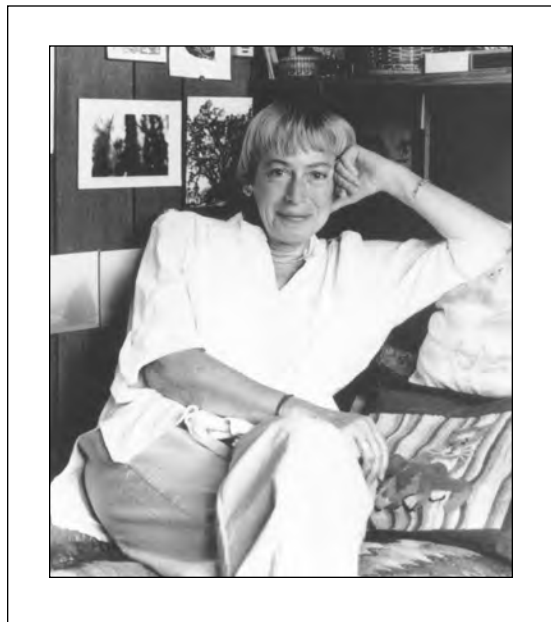
Members of the Arbuthnot Committee include Penny Markey, chair, Los Angeles



Kyle Alderson of Mudrow, Oklahoma, was a winner of the 2002 Gloria Barron Prize for Young Heroes. His local librarian nominated him for creating a reading mentoring program. The prize honors outstanding youth ages eight to eighteen who have shown leadership and courage in public service. Winners each receive \$2,000 to be applied to their higher education or to their service project. Deadline for nominees is May 31, 2003. For more information, visit [www.barronprize.org](http://www.barronprize.org).

Public Library; Ellen G. Fader, Multnomah County Library, Portland, Ore.; Marilyn P. Hollinshead, Charlestown, Mass.; Caroline S. Parr, Rappahannock Regional Library, Fredericksburg, Va.; and John E. Peters, Central Children's Room, New York Public Library.

Applications to host the 2004 lecture are available at [www.ala.org/alsc](http://www.ala.org/alsc), or request one via e-mail: [alsc@ala.org](mailto:alsc@ala.org).



Ursula K. LeGuin, 2004 Arbuthnot lecturer

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# Get Your Name in Print

## Submit an Article to *Children and Libraries*

*Children and Libraries* (CAL) is the official publication of the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA). CAL is the vehicle for continuing education of librarians working with children, which showcases current research and practice relating to library service to children and spotlights significant activities and programs of the Association.

### Manuscript Consideration

Submit manuscripts that are neither under consideration nor accepted elsewhere. Send four copies of the manuscript to the CAL editor at the address below. (One copy if sending by e-mail.) Editor will acknowledge receipt of all manuscripts and send them to at least two referees for evaluation. Accepted manuscripts with timely content will have scheduling priority.

### Manuscript Preparation

For information on formatting your manuscript, editorial style, guidelines for text and art, and copyright forms, contact the editor at the address given.

For citations, use endnotes as described in the 14th edition of *The Chicago Manual of Style*, section 15.

Submit manuscripts and text (including references, tables, notes, and bibliographies) to the editor by e-mail as a rich text or Microsoft Word file attachment or copy the text directly into the body of an e-mail message, or send on a 3½" disk or on CD. Illustrative material (such as high-resolution digital images) MUST be sent via disk or CD. Disks and CDs must be PC-formatted.

**Full length features (e.g., scholarly, research and "best practice" articles):** fifteen to twenty pages, double-spaced.

**Short features (e.g., interviews with authors, librarians, or others involved with library service to children):** three to ten pages, double-spaced.

**The Last Word:** 500–750 words, double-spaced.

Long and short features should be well researched with themes relevant and of interest to children's librarians and all those involved and interested in library service to children.

"The Last Word" is an end-page feature that will run in each issue and highlight brief, light, or humorous essays from children's librarians, such as: a humorous story about a library experience; a short trivia quiz or puzzle about children's literature; a brief, creatively written insight on library service, children's literature, or programming; a very short question-and-answer interview with a popular author; a funny story about what kids are overheard saying in libraries. "The Last Word" will be a place for children's librarians to share these stories and get their name in print. Please send your ideas or finished stories to the editor.

Attach a cover sheet indicating the title of the article and the full name, title, affiliation, phone number, fax number, e-mail address, and complete mailing address of the first author. Include a 200-word abstract.

Place tables on separate pages. Notations should appear in text for proper table and figure placement (e.g., "insert table 1 here"). Provide a title and caption for each table and figure.

Supply charts and graphs as spreadsheet programs or as graphics (TIFFs or high-resolution JPEGs). Camera-ready copy is also acceptable. You need not provide graphs in final form. If you prefer, you may provide a rough version, or even a sketch. If so, please mark all data points clearly. We will create the graphic. You will have a chance to review the graphic when you review your typeset pages during the proofing stage.

Photos can also be included with manuscript. Color or black and white photos are acceptable. We also can accept digital images of at least 300 dpi resolution. (Pictures from the Web are not of sufficient quality for printed material because their resolution is too low.) Photos will be returned to author(s) after publication.

Submit either Microsoft Word or WordPerfect files. Double-space the entire manuscript, including quotes and

references. Insert two hard returns between paragraphs. Number all pages.

Use a minimal amount of formatting in files. Specialized formatting may be lost in translation from one program to another; mark specialized formatting with text instructions such as <extract>. Do not use the automatic footnote/endnote feature on your word processing program; create endnotes manually at the end of the article.

If sending a disk, label it with the first author's name and all file names.

### Writing and Bibliographic Style

*Children and Libraries* follows the 14th edition of *The Chicago Manual of Style*. Authors are responsible for accuracy in the manuscript, including all names and citations. Editor may revise accepted manuscripts for clarity, accuracy, and readability, consistent with publication style and journal audience.

### Address

Send correspondence and manuscripts to Sharon Korbeck, CAL editor, E1569 Murray Lane, Waupaca, WI 54981, (715) 258-0369, e-mail: toylady@athenet.net.



# THE LAST WORD

## POWER OF THE PAGES:

### Children's books and toys create perfect alchemy for fun and learning

By Sharon Korbeck

I once bought a greeting card, illustrated with marbles and wooden blocks, that read, "Toys touch a place in me that needs to play."

As a toy collector, I was charmed by that gentle, yet emphatic, reminder of a very basic need. And as a librarian, I immediately began to make a mental note of just how many toys have their roots in children's literature. In the past five years, that blissful marriage of books and toys has blossomed, much to the delight of children who can now cozy up with a plush version of their favorite literature character.

But librarians and parents should delight as well; after all, reading is what spawned this need to have a tangible

literature, let's face it, has hit the mainstream, and not just thanks to Harry Potter (although you can purchase Mattel's slime machine, Roarin' Snorin' Norbert dragon, and a Hagrid action figure). Major toy manufacturers are realizing the power of the pages.

One of the biggest recent successes in the toy/book union is a bit of a surprise—and a bit of a joy. McFarlane Toys, long known for its wickedly executed action figures of brazen, bold, and sometimes bloody comic book characters, broke ground several years ago with action figures based on Maurice Sendak's 1964 Caldecott winner, *Where the Wild Things Are*.

An avowed Sendak fan, toymaker Todd McFarlane teamed up with the author to bring Max, Moishe, and the rest of the rumpus-makers to strikingly real life. It was a big licensing deal, and an especially major coup to work with the much-in-demand (and demanding) Sendak. It wasn't the first children's book McFarlane had tackled. He had previously made toys based on the film *Shrek*, based, of course, on William Steig's long-forgotten ogre.

The major media took note. J. K. Rowling's Potter was topping *adult* best-seller lists. Sendak was autographing toys, not books. And older books were getting fresh life thanks to renewed interest in book-related toys (think Raymond Briggs's *The Snowman*, Kay Thompson and Hilary Knight's *Eloise*, and even Margaret Wise Brown's *Goodnight Moon*).

Any time children's literature is elevated to major media status, it's a good thing for kids and librarians. That's why it's good to remember that toys do indeed touch a place in us that needs to play—and that children's books help inspire that essential need.

*Sharon Korbeck, Children and Libraries editor, is a toy collector and editorial director of Toy Shop, a national publication for toy enthusiasts. She'd like to see the characters of Lane Smith and Maira Kalman made into toys.*

*Children's literature has hit the mainstream, and not just thanks to Harry Potter. Major toy manufacturers are realizing the power of the pages.*

example of an imaginary character. A child's dog-eared copy of *Madeline* by Ludwig Bemelmans is what makes that diminutive cloth doll on the bed come to life, often with the child affecting a hilarious French accent. Armies of animals can wage literary battles, ones in which a big red Clifford dog, studious Arthur, and playful Babar take on a mischievous Curious George, dastardly Grinch, and goofball Maisy. (My money's on the monkey!).

Many librarians use these toys as wonderful story aids, bringing already glorious stories to even more vivid life. *Lily's Purple Plastic Purse* by Kevin Henkes can now be told with the appropriate vinyl accessory. And a plush Little Nutbrown Hare can appear at just the right time to say, "Guess How Much I Love You."

Perhaps it's even more important to realize that these toys aren't restricted to libraries and story times. Children's

**Who's next?** What children's book characters should be made into toys? Would you love to have a Baudelaire's action figure, based on the Lemony Snicket books? A miniature Harold holding a purple crayon? Send your thoughts and suggestions to editor Sharon Korbeck at [toylady@athenet.net](mailto:toylady@athenet.net).