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Author of the Allentown Art Museum

"Man is an urban animal.
Cities are cultural centers."

Future Features in Center City News

- Public opinion on public transportation
- Allentown and New York City: compared
- The rewards of volunteer work



Walter Emerson Baum as a young man.

During this period, Jerry and Anna Rodale entered the picture. Jerry contributed a handsome annual purchasing fund to procure works of art for the museum. Anna became active in the School and on the Board of the Museum.

In 1938, an outstanding show was sponsored by Dorothy Leonard of the Baum School faculty, with works by members of the Art Students League of New York, where Mrs. Leonard was studying. Also shown were works by nationally known painters such as Kunioshi, Sidney Dickenson, Robert Phillip, John Carrol, Robert Brackman, Reginald Marsh, William Zorach, Nathan Beverly Hale and Stuart Klonis, Director of the Art Students League for 50 years.

The Rose Garden building was outgrown in the early 50's and the Museum moved to the Balliet Pastime Farm in the western end of the Lehigh Parkway. In 1946, Melville Stark and Sam Wolf, both Baum School faculty members, and Judge Trexler, had contacted Rush Kress for a contribution of paintings for the Museum from the Samuel Kress Collection.

Kress eventually agreed to provide the small but enthusiastic museum with an entire collection, on the condition that proper housing and care be assured. Anxious to secure this prize, the museum acquired the vacant First Presbyterian Church at Fifth and Court Streets. Then on December 14, 1959, after extensive renovations and improvements, the museum opened its doors and exhibited the Memorial Collection of the Samuel Kress Foundation, including Renaissance and Gothic paintings.

The Baum School of Art had meanwhile moved to Twelfth and Walnut Streets, to a building that had been given by Max Hess, in 1951.

Walter Emerson Baum died on July 12, 1956. Dorothy Leonard became the Director of the Baum School, followed by Melville Stark, then Dr. Rudy Ackerman, who is the present director.

William Butz, the Museum's attorney, was elected President of the Board of Directors of the Museum. Bernard Berman is the current president.

The first Director of the Museum in its present building was Richard Hirsch, who laid the foundations of serious museum policy with his treatment of the Kress paintings. Carol Wickkiser, Allen McNab and Brian Caldwell followed as directors. Richard Gregg is the present director.

The Museum's new addition now houses the Baum School of Art. In 1975, the Museum was accredited by the American Association of Museums for meeting high standards of quality. Allentown has become a thriving major art center.

J. I. Rodale Said It

Words from Prevention's founder.

Man must observe the animal in the field, the bird in the sky and see how they eat. They seem to be guided by a native intelligence. They have set rules in regard to their nutriment and will not swerve from them. The horse will not eat meat. The lion will not touch green herbs or plants. The animals have evolved methods which shield them from sickness. The squirrel buries nuts in the ground to tide it over the winter months, but it does not chemically preserve or adulterate them. The ant punctures every seed of grain it buries so that it will not take root and grow. But man -- what methods does he follow? He blows wherever the wind blows. He eats anything that is put before him. Man -- misguided man, ruler over the animals -- does not know what is the right thing to eat.

From PREVENTION, January, 1959

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Bangkok Carate

From: Lisa Beebe in Silver Kris Singapore Airlines Inflight Magazine November December 1977. See picture of Bangkok traffic on page one behind Center City logo. No, it's not Tilghman Street at 5 p.m.

As a veteran of that foreign battlefield, Bangkok's city streets, I have met the enemy bumper to bumper. My car has just been awarded the purple piston for injuries sustained in two minor mud guard clashes.

Traffic jams hit like blitzkriegs. Such was my fate, recently, when heading for a dental appointment, I was ambushed and held prisoner by yet another traffic jam. Since I was in no particular hurry to meet with the dentist, I resigned myself to an interminable wait, and meditated upon the Oriental martial art of Bangkok carate, three basic mandates obdurately honored by all Thai drivers:

1. Where your car fits, put it! This negates division into lanes.

2. Whatever you do, get there first! This inspires racing up to red lights and stopping at the last possible second. Make U turns wherever possible, not merely permitted.

3. The larger vehicle seizes the right of way. The ensuing ranks order from ten-wheel trucks to the pedestrian, who competes with shrewd judgement, agility and sheer guts.

Baffling blockades are sometimes attributable to diplomatic negotiations between cabbies and their would-be fares. Inevitably, these long sessions seldom yield bilateral agreements because they are bilingual, with no interpreter in sight.

Other stoppages are caused by vehicles drifting off course while their navigators pause to "wai" the local Buddhist shrine (to "wai" is to make a gesture of respect that involves bringing the hands together with the fingertips at eye level and bowing the head slightly). Thus, with hands off the wheel and eyes off the road . . . oh well, "wai" not?

Incidentally, I finally did advance to the threshold of the dentist's office, only to find he was not in. It seems he and his car had sustained minor injuries in an earlier skirmish at the edge of town.

Center City News is now being issued quarterly, and we are now requesting paid subscriptions.

Insure receiving four issues of Center City News every year, complete with notices of sales, specials and community happenings. Send your name, address and a contribution of at least \$1.00 per year to Center City News, c/o Ann Ar Book Shoppe, 827 Linden Street, Allentown, PA 18101.

Committed voluntarism hailed by Joan Mondale

Following are excerpts from the address delivered by Mrs. Joan Mondale last month during the University's tribute to the National Women's Committee's thirtieth anniversary.

I am, as this medallion suggests, heir to the legacy of Eleanor Roosevelt. It was Mrs. Roosevelt who showed political wives like myself what their job is; how we women whose husbands hold public office can use the exposure; the access gained by our husbands' position to make a contribution which is uniquely our own. In a sense, the legacy of Eleanor Roosevelt is my topic tonight because every political wife is a volunteer, and I am here to speak out on the importance of volunteers.

I want to define my terms. When I say volunteer, I don't mean a displaced housewife whose children have left the nest and is, therefore, looking for something to do with her spare time. I don't mean the kind of women described in a book on volunteers: "Another lady I know became a cancer volunteer tentatively and with no sense of commitment. She tried cancer as I might try window box gardening or canasta. She might have looked into polio, or heart disease, or muscular dystrophy. But the Cancer Society was conveniently located and a friend of hers had died of cancer not long before."

It is this perception of volunteers which I reject. The definition of volunteer which I offer to you as an alternative is that of a person passionate, committed, energetic and so mobilized by a concept or goal that she or he finds the work which leads towards the realization of that



NWC past national presidents and Mrs. Joan Mondale [fourth from left], wife of the Vice President, pause during 30th anniversary celebration at the Faculty Center. From left: Mrs. Philip Rosenfeld [1962-64], Mrs. Harold S. Goldberg [1960-62], Mrs. Albert Berler [1971-73], Mrs. Mondale, Mrs. Solomon Stern [1973-75], current president Mrs. Sidney M. Schwartz, Mrs. Abraham Margolis [1969-71], Mrs. David A. Rose [1957-60], and Mrs. Leon J. Kowal [1975-77].

goal is its own reward.

When I say volunteer, I mean Eleanor Roosevelt standing in the midst of a group of mine workers; I mean Rosalynn Carter presiding over a meeting of the Commission on Mental Health; I mean the members of the National Council of Jewish Women agitating for an improvement in the living conditions of the poor; and I mean the women of Brandeis University, who took an empty library and filled it with hundreds of thousands of books. Would you call these people dilettantes? Who would say that these women worked only to pass the time away? Not the students, whose studies are made possible by the books in the library, or any

of the countless individuals who have felt the kindness and the talent of a volunteer touch them personally.

In recent times it's become necessary to defend the role of the volunteer in American life. There are those who will argue that if society is not willing to pay for a service, it must not value that service highly. In particular, some feminists have seen in the volunteer movement, with its predominantly female population, a further example of the subservience of women. A 1974 resolution by a conference of the National Organization of Women urged that women refrain from participating in service volunteer activities.

Reprinted from the Brandeis
University Bulletin, Dec. '77

I am an ardent, committed believer in the women's movement. I have campaigned for the Equal Rights Amendment. But if I agreed with the NOW position on volunteers, I would repudiate the vast majority of my life's work. The joy that I experienced taking children through the Minneapolis Institute of Arts and through the National Gallery of Art, or my work with the Minnesota Symphony Orchestra, for the Boy Scouts and for the P.T.A. in my children's school, that deep and unparalleled sense of partnership that I felt during Fritz's campaign and my work right now traveling the country as an advocate for the arts -- if I agreed that volunteering demeans women, then I denigrate some of the finest moments in my life.

Mary Poole, President of the Association of Junior Leagues, offers an illuminating perspective: "It is not service volunteering that denigrate women. On the contrary, it's the prevailing attitude towards women that is degrading service volunteering. The volunteer is not a slave but a feminist -- a person who actively aids the welfare of her or his fellow human beings."

Environmental and conservation movements, neighborhood improvement organizations, ethnic and religious organizations and even the women's movement are essentially volunteer efforts. Voluntarism is a tradition in American life. The free association of individuals to express themselves in political, cultural and social forms is the uniquely democratic way of approaching the old problem of individual freedom and social obligation.

Rather than repudiating the commitment of many women to the volunteer sector, we should praise the women who share their time and themselves and thus keep alive a key component in our society. This is at the heart of the issue. We should esteem those women for their work. If society doesn't appreciate the contribution of the woman who volunteers, then the problem is with society and not with the woman.

At the Theater . . . HOT L BALTIMORE

The J. I. Rodale Theater presents a slice of riotous, scandalous life from the playwright Lanford Wilson.

HOT L BALTIMORE is truly an American play, a day in the life of a seedy transient hotel about to be ripped down to make way for urban growth. We meet nostalgic hotel residents who are reluctant to leave the hotel and an era in history. One searches for his long lost father. A young girl and her brother anxiously prepare a trip West, where she has bought a strip of land. The receptionist, hookers, transients and retired lonely hearts present themselves for what they are, or wish they were.

HOT L BALTIMORE will play at the theater through March 18. Call 433-3394 for reservations.

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Community Events

The Society of the Arts of the Allentown Art Museum has planned an educational fund-raising event—**Discover Old Allentown**—to be held April 15-30, 1978.

Highlights of this project include:

- Old Allentown City Showhouse, 108 N. Eighth Street. Area designers will decorate individual rooms in this center city home demonstrating contemporary life styles in an older home.
- The Streets of Old Allentown. SOTA has developed Allentown's first Architectural Walking Tour of public and private buildings typical of the late 19th and early 20th centuries.
- Related Photographic Exhibits, Lectures and Seminars on renovating and decorating older buildings are also planned.

This project will raise funds for the purchase of important prints for the Allentown Art Museum's permanent collection, and focus attention on our city's renaissance.

The Lehigh Valley Crafts Association, now a year old and growing rapidly, will be holding a juried exhibition March 10 through April 13, in the Ralph Wilson Gallery, Alumni Building, on the Lehigh University Campus. Helen Drutt of the Helen Drutt Gallery in Philadelphia will be the juror.

For further information about the LVCA or the exhibition, please call Barbara Shoenk at 432-5792.



Jean Pfeifle McQuade, author of "Dare To Be Brave", a personal-public record of Robert Pfeifle, mayor of Bethlehem from 1920 to 1950.

The Bethlehem Story

During the 20's and 30's, the city of Bethlehem was known as a wide open corrupt town, with gambling, narcotics and prostitution. When Robert Pfeifle took office as mayor in 1930, his first move was to demote the police chief to patrolman and install a minister as chief. In a very short time, he kept his campaign promise to clean up the city. Pfeifle's granddaughter, Jean Pfeifle McQuade, has written an account of Pfeifle's personal life and his 20 years in office, a book entitled "Dare To Be Brave".

During the Depression, Pfeifle helped many families get coal, clothing, food and medication, often with money from his own pocket. In his youth in Philadelphia, Pfeifle had done a little acting and dancing in local shows, and felt that everyone should have a chance to relax and enjoy musical entertainment. He became the catalyst for organizing Bethlehem's municipal band. While he was in office, the gigantic Christmas star was installed on South Mountain.

Jean McQuade carries on her grandfather's humanitarian philosophy. She is a registered nurse well known for kindness, encouragement and community support. She will give free talks to local groups about her grandfather and the Bethlehem of his time. More information and the book, "Dare To Be Brave", are available at the Ann Ar Book Shoppe, 433-5070.



Rob Anderson, Sheri Myers and Denis, Patrick and Michele Kane as Torvald, Nora and children in the J. I. Rodale Theater January-February production of "A Doll's House" by Henrik Ibsen.



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How to Eat and Stay Healthy

Monday, March 27, 9:30-11 AM

Lecture by Anita Hirsch, staff instructor at the Gourmet Center and Home Economist in Research Development at Fitness House, Emmaus. How to choose the right foods, save vitamins, avoid additives including unnecessary sugar, salt and saturated fats.

\$3. per person, including refreshments. Call 437-4401 to reserve your place - limited to first 25 paid reservations.

Spring Open House

Saturday, March 18, 10 AM-3 PM

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Call 437-4401 for further information.

After the Fact

On December 30, the J. I. Rodale Theater took its then current show, "Joseph and the Amazing Technicolor Dreamcoat", to Lehigh County Prison, playing before a captive audience of approximately 100 inmates.

When a certain select few of these prisoners were asked to respond to the performance, their comments were enthusiastic.

"Fantastic! Marvelous acting!" Prisoner #1 glowed with praise for the show. "It was something they never had here before! Instead of watching the 'Rookies,' I got to see a rock type play, and I got off on that! It wasn't glitter, I'm not into glitter, I like things natural, and that show was all right!"

He spoke of other groups who have ventured into the prison:

"We have some religious groups—"

"But this was a Bible Story."

"I like Bible stories. But those religious groups—they come here and they're pushing: you can be saved, you will be saved. I like the Bible. It's the best piece of fiction I ever read. But when these guys here, the Rodale Theater people, came in and did that show, well, nobody sat there dazed. How could you sit there dazed with some chick up there singing fifties rock? It's the best thing I've ever seen! And as far as vocals go, between Jesus Christ Superstar, I'd hear the Rodale Theater!"

Prisoner #2 was less extravagant with words: "I liked it. It had some moving parts, and it had a beat to it."

One scene in particular may have been moving to a prisoner—Joseph, sold into slavery, taken into Egypt, cast into prison, sings of his incomprehensible fate. The crime of Joseph's brothers, the theft of Joseph's chalice—not unfamiliar scripts within the stone walls and iron bars.

Prisoner #2 wanted to talk about how he had surrendered himself.

"I saw two cops and they asked me who I was, and I said 'I know who I am, just take me away.'"

#3 was direct and to the point.

"How about getting me a job at the Theater? Not having a job is the only thing that's keeping me here."

"How did you like the show?"

"It was great! They did it good! I guess the singing, that's what made it great."

#3 remarked on the difficulty of winning approval from a population who had nothing to lose. "A band came in to play for us, and they stunk. 'Hey, leave,' we yelled, 'we're gonna pay you, don't worry!'"

There is a prison drama group that meets weekly under the direction of Bill George of Bethlehem's People's Theater. Last month four men staged and performed Edward Albee's "Zoo Story". Prisoner #3 happened to be one of the two actors in the play.

"We worked on it, I think it was six or seven or eight weeks. We didn't think too much of it, but when we got on that stage . . . We had that whole prison super quiet. It was unusual, having an audience, a bunch of cons, but they responded beautifully. The warden, the big shots, everybody stood up and applauded. There was a lot of publicity, and then after a few days everything died down."

The person most responsible for combining drama and detention was John Pearson, who, before he died last year, was Chairman of the Drama Department of Lehigh University. John introduced Bill George and David Rodale, then students, to the possibilities of prison theater.

Next month, Bill George's group will stage "Fortune and Men's Eyes". Break a leg, Lehigh County.



Cast of "Joseph" Captures Prisoners

Linden Street was busy with post-Christmas traffic. It was a gorgeous day in December, but the cast of "Joseph and the Amazing Technicolor Dreamcoat", just about to complete its run at the J. I. Rodale Theater, could only excitedly discuss the concert version they were about to perform at Lehigh County Prison.

The twenty actors and staff of the theater approached the Prison; prison jokes and stories passing through the group. Then:

"Man, this is real! Stone walls! Barbed wire!"

"Do you think I should cool it in the Elvins number? They might get too excited. Maybe I shouldn't bump and grind so much."

Someone mentioned "The Great Escape" and "Short Eyes". We all had ideas of what prisons were really like; as we climbed and passed through the first gate, preconceptions fell away. We stood in a small, brightly painted room, with telephones, register books and benches the only clues to what actually happened there. The actors began acting out what they thought was procedure, with a few friendly frisks and a shout of "Book 'em!"

"How many are going in?" asked the guards. After an informal count, they led us into a small meeting room with Coke machines and two-way mirrors on the doors.

Like a junior high school disciplinarian, a guard said, "Go in there and you can make all the noise you want."

"You can check your purses here," said another.

"Here's mine," one of the guys said, "but I call it a bag."

The guards chuckled and grinned.

Some of the actors continued acting, some remained silent and withdrawn. We were led through a series of two gates into the cell block.

The room was long and narrow, with cells opening directly into it. A second level of cells opened onto a walkway, with a long iron stairway descending to the lower level. A few Christmas decorations were strung back and forth from the walkways giving the long room a mild festive feel.

A small platform had been set up in the middle of the room, with a piano and amplification system. A few prisoners wearing jeans and various shirts approached the cast. Many were eager to talk and ask questions. Others made it obvious we were being ignored.

Cigarettes are a major commodity in jail. They are traded, stolen, bestowed, etc. Guards are in charge of lighting them; a lot of action centered around cigarettes.

After a brief introduction from a woman counselor whose tone was one of coercion to pay attention, the actors mounted the platform. Only a few more inmates showed interest. It took a few moments for the cast to accustom themselves to the atmosphere. This was their first concert version performance. Without costumes, sets or orchestra, they had only words and limited movement to create the illusion.

The first chords droned from the piano. There was a constant din of voices, until twenty voices singing inside a cement block and the music captured interest.

Each time a new song was introduced, more ears tuned in. A young man in his early twenties sat next to me and asked, "Who's this guy they're singing about?" I recapped the story. Later, a guard came and led him out of the room.

Normal prison activities did not stop for us. People were constantly being brought in and out. Gates creaked open and clanged shut.

References made to crimes, sentences, executions, and all of the other detaining subjects involved in the story of Joseph became very apparent, getting big reactions.

Cheers for prisoners being let go; grumblings for being clapped in irons, sold to the Egyptians.

"Guards, seize him, lock him in a cell, throw the keys into the Nile as well." "In thrice, the dirty deal was done." "Your crime has shocked me to the core!" "Joseph, I'll see you rot in jail."

Tremendous applause for: "He did not do it, he must have been framed."

The Pharaoh number, played by a woman in the style of Elvis Presley, brought down the house. A calypso number started clapping.

At the end, they did everything but hold us hostage for an encore.

As the actors came off the platform, a crowd gathered, asking questions and telling favorite parts. "Do it again," they said. The guards were anxious to get us out quickly. A few inmates jokingly joined the long line of actors leaving the cell block.

Before we knew it, we were outside again.

"What a beautiful day!" Now they noticed.

"That was great. I'm glad we did it," said someone else. We all agreed, and I was glad to be out.

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Sunflower Contest

Throughout the spring, the Ann Ar Book Shoppe will be giving away packets of sunflower seeds to be grown for prizes. The contest is open to children between the ages of four and twelve. The plants are to be grown by children with as little outside help as possible. Judging will take place August 1, 1978, at the Ann Ar Book Shoppe, 827 Linden Street, Allentown. First, second and third prizes will be awarded for sunflower heads with the largest diameters grown by children in each of the following three age groups: four to six, seven to nine and ten to twelve. Prizes include \$15, \$10 and \$5 Gift Certificates, books and toys.

Book News

The Ann Ar Book Shoppe has been asked to become a source of data for the New York Times for their tabulation of nationwide best sellers. Each Sunday, the top 15 each of hard-cover fiction, non-fiction, mass-market paperback and trade paperback books are published in the Book Review Section of the newspaper. The listings are based on computer-processed sales figures from 1,400 bookstores in every region of the United States.

New titles at the Book Shoppe include books for young teenagers—three by Paul Zindel—"My Darling, My Hamburger", "Pardon Me, You're Stepping On My Eyeball" and "I Never Loved Your Mind". Zindel, well known for his play "The Effect of Gamma Rays On Man In the Moon Marigolds", is a high school English teacher who writes realistically about young persons.

Also newly available are all Nancy Drew Mystery Series and the Hardy Boys Adventure Series titles, \$2.50 each, and a book on child safety and rape prevention, "Are You In the House Alone?" by Richard Peck.

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