

JUDY BLUME



USBBY Author Nominee

2024 Hans Christian Andersen Award

Table of Contents

Cover photo of *Judy Blume* by Elena Seibert.

About Judy Blume

Biography	1
Contribution to Literature for Young People	4
Appreciation: "Books that Blume: An Appreciation," by Richard Jackson in <i>Elementary English</i>	11
Appreciation: Presentation of Medal for Distinguished Contribution to American Letters to Judy Blume, National Book Foundation	17

Her Work

Awards and Distinctions	19
Bibliography of Books for Youth	30
Translations	32
Ten Most Important Titles	50
Five Representative Titles	60
Reviews of Submitted Titles	65
Appendix: About Review Sources	72

Biography



Photo credit: Getty Images

Judy Blume was born on February 12, 1938, in Elizabethtown, New Jersey. She is the younger child of Esther, a homemaker, and Rudolph Sussman, a dentist. As she grew up, she dreamed of becoming “a cowgirl, a detective, a spy, a great actress, or a ballerina. Not a dentist, like my father, or a homemaker, like my mother—certainly not a writer, although I always loved to read” (Blume, 2022).

Blume didn’t seriously consider herself to be a writer until adulthood. After graduating from high school with high honors, she attended New York University and majored in education. After her children started preschool, Blume began making up stories. She enrolled in a continuing education class on writing for children, and through that class, began drafting her first published work, *The One in the Middle Is the Green Kangaroo*.

Her early works were heavily influenced by the books of Beverly Cleary, which she read for inspiration: “No books delighted and inspired the way Beverly Cleary’s did. I once fell off the sofa, I was laughing so hard while reading one of her books” (Kirkpatrick, 2021).

During this time of continuing education, Blume also wrote what would become her first children’s novel, *Iggie’s House*. But it was her second novel, *Are You There, God? It’s Me, Margaret*, published in 1970, which helped to change young adult literature for decades to come. The frank, honest storytelling centered around the coming-of-age of twelve-year-old Margaret and her factual approach to discussing both her spiritual questions and the realities of puberty during a time when frank exploration of both topics were rarely, if ever, mentioned in books for youth.

More novels addressing body image, bullying, friendship dilemmas, sibling rivalry, and generational trauma were published in the following decades, giving Blume a scandalous reputation among adults, as well as generations of adoring young readers, who recognize an artful, caring, and respectful author willing to tell the truth about growing up.

As Blume’s status as a well-known, bestselling author has grown, so has the controversy over her work, resulting in inevitable battles within American culture. In the 1980s, Blume was the

Biography

subject of an organized censorship campaign in the U.S. that led her to become, according to the American Library Association's rankings, one of the 21st century's most banned American authors (ala.org, 2021). Blume says that writing *Are You There, God? It's Me, Margaret?* "was not courage. It was naïveté. "[I] had absolutely no idea [I] was writing a controversial book. There was nothing in it that wasn't a part of my sixth-grade experience" (Handcock, 2022).

As her books were increasingly targeted by would-be censors, Blume began to take an active role in combating book challenges and promoting intellectual freedom, which she continues to do to this day. On her website, Blume provides a toolbox, developed by the National Coalition Against Censorship, which guides librarians and educators through the process of defending the books in their collections and lesson plans (Blume, 2022).

Blume's commitment to supporting readers and their intellectual freedom has prompted her to take on another role: bookseller. She is a co-founder of Books & Books, an independent, nonprofit bookstore near her home in Key West, Florida. As a bookseller, she is a vital literacy advocate in her community. The bookstore offers a wide range of choices, regardless of controversy. She says, "I don't think anyone has ever asked us to remove a book from our shelves. If they did, we'd explain that what's not right for one customer may be exactly right for another." (Brown, 2020).

The turmoil of opinion over her books has not lessened her popularity or importance to young readers; in fact, over the course of her fifty-year career, she has received more than ninety literary awards, including the Distinguished Contribution to American Letters Medal from the National Book Foundation (2004), The E.B. White Award from the American Academy of Arts and Letters for lifetime achievement in children's literature (2017), the Living Legends Honor from the Library of Congress in the Writers and Artists category for her contributions to American cultural heritage (2000), an American Book Award nomination for *Tiger Eyes* (1983), and the Carl Sandburg Literary Award from the Chicago Public Library (2018). A documentary about her life, *Judy Blume Forever*, premiered at the 2023 Sundance Film Festival, and a large-budget film adaptation of *Are You There God, It's Me Margaret* will be released in April 2023, underscoring the continuous and contemporary appeal of her work.

To date, Blume has written 25 books for young readers. While her works vary in theme, subject matter, location, and tone, her ability to make her readers feel seen, heard, and respected remains constant and rare. Her novels "raise the voice of honesty to an art form" (Egan, 2022). In books that explore sibling conflict, family changes, uncertainty, loneliness, and the myriad other experiences of youth, she writes with clear, reassuring language which invites readers to embrace their own questions, to feel less alone, to find truths about growing up that easily transcend generations. "I've never lost my memory of being a kid," she says. "That's my superpower" (Brown, 2020).

Biography

References

- Admin. (2021, April 23). [“Most frequently challenged authors of the 21st Century. Advocacy, Legislation & Issues.”](#) American Library Association.
- Blume, Judy (nd). [“About Judy.”](#) *Judy Blume on the Web*.
- Brown, Jennifer M. (2020, September 15). [“Judy Blume on Margaret Turning 50, Writing, Bookselling and Her Superpower.”](#) *Shelf Awareness*.
- Britannica, The Editors of Encyclopaedia (2022, February 8). [“Judy Blume.”](#) *Encyclopedia Britannica*.
- Egan, Elizabeth. (2022, September 14). [“The Essential Judy Blume.”](#) *The New York Times*.
- Gottlieb, Amy (2021). [“Judy Blume.”](#) *The Shalvi/Hyman Encyclopedia of Jewish Women*.
- Handcock, Katherine (2022). [“Protecting The Books That Will Never Be Written: Judy Blume’s Fight Against Censorship.”](#) *A Mighty Girl*.
- Kirkpatrick, Emily (2021). [“Judy Blume Used to Swap Fan Mail with Beverly Cleary.”](#) *Vanity Fair*.
- West, Mark I. (2000). [“Judy Blume: A Leader in the Anticensorship Movement.”](#) *The Five Owls*.

Contribution to Literature for Young People

In a remarkable career spanning over 50 years, Judy Blume has achieved iconic status as one of the most beloved and influential writers of books for young people. Globally, over 90 million copies of her books have been sold, and they have been translated into 32 languages. Her perennial appeal lies in her singular ability to write with honesty, humor, and respect about young people's lives. Through Blume's wholly formed characters, children and teens discover their own private questions, dreams, and struggles. Her books have helped generations of young readers to grow into themselves, and along the way, to discover the lifelong rewards of reading.



Photo credit: Carl Lender

It's rare that authors achieve both unmatched popular appeal as well as critical acclaim; Blume has enjoyed both. She has received some of the United States' highest accolades, including The National Book Foundation's Medal for Contribution to American Letters, recognition as a Library of Congress "Living Legend," and an honorary Doctorate of Letters from Yale University. Countless contemporary authors credit Blume with helping them to become both readers and writers, including Raina Telgemeier, John Green, and Jacqueline Woodson, who says, "'For all of us who read [Blume's work] and grew up to be writers, there is that imprint of her teaching us that young people have struggles and their struggles are valid'" (Yorio, 2018).

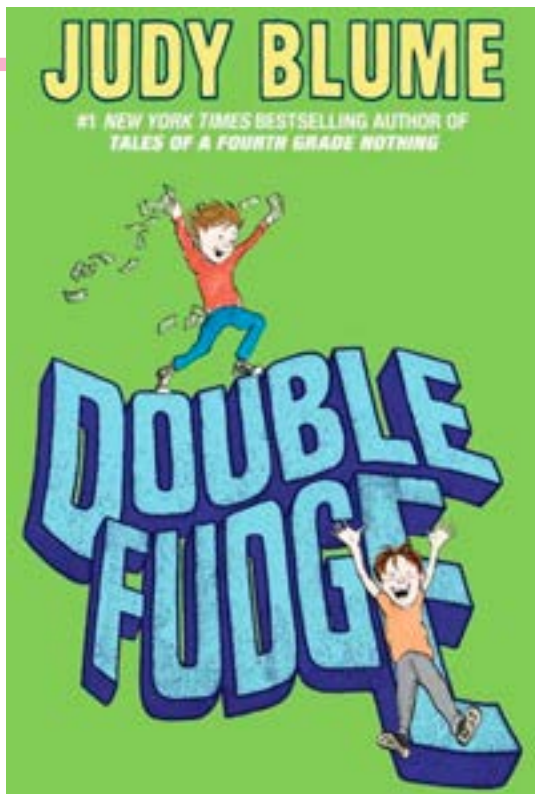
Blume's indelible characters span an unusually wide age range. She has written about young children in their first years of school, such as the tussling, energetic young siblings in *The Pain* and the *Great One* series. She has written about 10-year olds navigating friendship and bullying, such as Jill and Linda in *Blubber*, and young teens just entering puberty, such as Margaret, in *Are You There God? It's Me, Margaret*, and Tony in *Then Again, Maybe I Won't*.

Contribution to Literature for Young People

And she has written about older teens on the edge of adulthood: Katherine and Michael in *Forever...* In each book, Blume demonstrates an unerring aptitude for zeroing in on the feelings and concerns particular to each age, and to each child's circumstances.

One of Blume's most popular series is known as "the Fudge books" in the U.S. (and the "Karamel" series in many countries). Farley, whose nickname is "Fudge," is seen by his older brother, Peter, as a small but mighty human tornado. In *Tales of a Fourth Grade Nothing*, Peter reports on Fudge's uncanny knack for causing mayhem and destruction wherever he lands: an important dinner for Peter and Fudge's dad goes awry when Fudge begins spilling family secrets; a birthday party ends in exhaustion and tears. And Fudge's treatment of Peter's pet turtle, Dribble, pushes their sibling relationship to the breaking point.

In the subsequent books, Fudge gets older but not necessarily easier to handle, as he announces his plans to marry Sheila Tubman, Peter's arch-nemesis, in *Fudge-a-Mania* and develops an unhealthy obsession with making money in *Double Fudge*. These stories, which continue to be widely read around the world, tap into a universal appreciation for the push-pull of sibling friction and love. Their humor and knowing portrayals of rowdy children have helped pave the way for other similar, groundbreaking books, such as Jeff Kinney's *Diary of a Wimpy Kid* series.



In another popular title for young children, *Freckle Juice*, eight-year-old Andrew wishes desperately that he had freckles. A classmate offers to sell him a secret recipe that she claims will give Andrew the desired dots. When his project quickly turns into a disastrous situation, though, he is reluctant to discuss his dilemma with a trusted adult. Finally, his kind teacher finds a creative solution. The book's realistic portrayal of jealousy, private conflicts among children, and a child's yearning for independence has continued to resonate with 21st-century readers, and *School Library Journal* declared that the book remains, "just as relevant to today's grade-school audience" (*School Library Journal*, 2005).

Blume's trailblazing, realistic portrayals of the lives of preteens and teens has earned her both unprecedented acclaim and controversy. When they were first published, her novels discussed experiences of puberty and, in *Forever...*, first love and sex, in an

Contribution to Literature for Young People

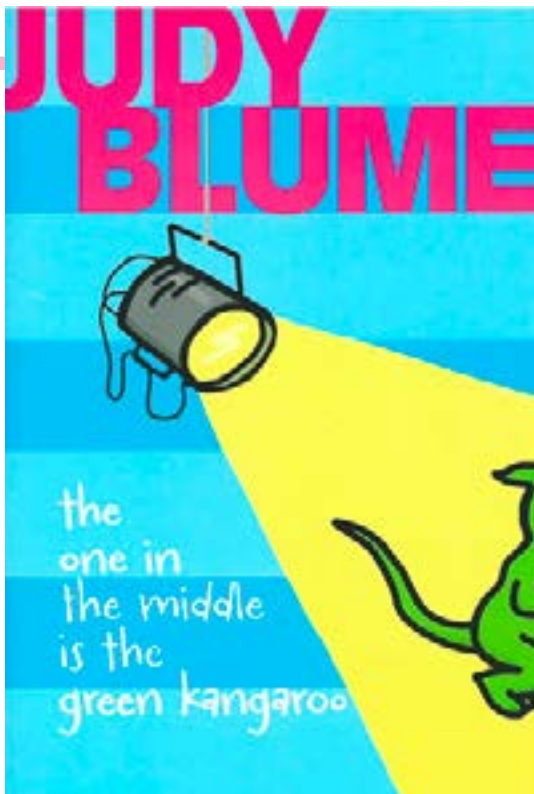
era when such topics were rarely discussed in a direct, open manner, free from innuendo or euphemism. In *Are You There, God? It's Me, Margaret*, first published in 1970, the highly-relatable preteen protagonist, Margaret Simon, voices her feelings about religion, first periods, bra shopping, and the first fluttering of sexual attraction. A few original reviews of the book reflect fearful attitudes that are still voiced by some adults today. A reviewer for *Kirkus*, for example, remarked in a 1970 review of *Margaret*, “there’s danger in the preoccupation with the physical signs of puberty” (Kirkus Reviews, 1970).

Blume says that she never intended to write something controversial. She simply based the story on her own questions and preoccupations when she was 12 years old: “To me there was nothing wrong with thinking about getting your period and wanting your breasts to grow. It wasn’t controversial in my mind. It was just true” (2020, CBC/Radio Canada). In addition to the frank discussion of puberty, the book’s inclusion of religious faith has also raised concerns from would-be censors. Margaret is the daughter of a Christian mother and a Jewish father, and throughout the book, she addresses God directly about where she fits in. Blume says that she feels that many parents who try to ban books or have them removed from libraries, “are afraid. . . Books that make kids laugh often come under suspicion; so do books that encourage kids to think, or question authority; books that don’t hit the reader over the head with moral lessons are considered dangerous” she says. (Blume, n.d.).

With 1975’s *Forever...*, Blume’s first novel for older teens, her reputation as a controversial artist grew. In the novel, 18-year-olds Katherine and Michael meet at a New Year’s Party, and together, they explore first love and their first sexual experiences. Blume has said that *Forever...* was inspired by her daughter, who asked her mother if she could write a book in which “two really nice kids in high school who love each other do it and nothing bad happens.” Blume says she was troubled by the messages being sent to kids—particularly girls—that sex was linked with punishment, rather than pleasure and responsibility (Sutton, 1996). In *Forever...*, Katherine and Michael’s frank discussions include birth control, and their loving relationship does not end in either marriage or tragedy; rather, the teens just drift apart as young adult relationships often do.



Contribution to Literature for Young People



Despite all the attention that her books have received for their honest exploration of seemingly taboo subjects, Blume does not write “problem novels.” There are no lectures or lessons in her books; they are richly developed, wholly integrated fictional stories of growing up, and it’s the truth of their characters’ feelings that seems to have resonated with so many generations of young readers. In 1977, *The New York Times* noted, “It’s evident her appeal goes beyond sexual frankness: She must be conveying a certain emotional reality that children recognize as true” (Whedon, 1977). Blume’s stories are not ones of exceptional trauma: they were radical then and remain so now for their ability to give weight and importance to the private feelings of what might appear to be children living relatively unremarkable lives.

Her dedication to portraying the inner lives of children has withstood half a century of coordinated efforts at censorship. According to the American Library Association, she is among the “Most Frequently Challenged Authors of the 21st-Century.” In response,

she has become a tireless advocate for free speech and the freedom to read, and she has long been one of the most influential voices in the U.S. on the subject. Her awareness-raising efforts include a book for young adults, *Places I Never Meant to Be: Original Stories by Censored Writers*, which she edited and then donated the proceeds to organizations supporting intellectual freedom.

In addition to her countless public appearances defending children’s freedom to read, she also maintains a section on her website devoted to issues of censorship and how to combat it. There, she instructs children, teachers, and librarians on the steps they can take if books they care about are challenged, and she has developed a resource guide and toolkit, in conjunction with the National Coalition Against Censorship, to help combat censorship in schools. Blume’s commitment to supporting readers and their intellectual freedom has prompted her to take on another role: bookseller. She is a co-founder of Books & Books, an independent, nonprofit bookstore near her home in Key West, Florida. As a bookseller, she is a vital literacy advocate in her community.

Contribution to Literature for Young People

In the introduction to *Places I Never Meant to Be*, she writes, “What I worry about most is the loss to young people. If no one speaks out for them, if they don’t speak out for themselves, all they’ll get for required reading will be the most bland books available. And instead of finding the information they need at the library, instead of finding the novels that illuminate life, they will find only those materials to which nobody could possibly object.” (Blume, 1999). And on her website, she says, “I wish the censors could read the letters kids write” (Blume, n.d.)

Blume has, in fact, published a book for adults that combined some of her readers’ letters with her own growing-up experiences. *The New York Times* review of this title, *Letters to Judy: What Your Kids Wish They Could Tell*, praised the book for the family communication it helps to inspire: “The book is not a how-to manual, but one compassionate and popular author’s way to help parents see life through their children’s eyes, and feel it through their hearts and souls” (Winship, 1986). Blume donated all proceeds from the book to a fund that she set up to support organizations dedicated to young people’s health and wellbeing.

Blume continues to receive thousands of letters and emails every year from readers. (Dominus, 2015). On her website, she offers an example of just such a letter: “Dear Judy, I don’t know where I stand in the world. I don’t know who I am. That’s why I read, to find myself.’ Elizabeth, age 13” (Blume, n.d.).

Young people today treasure her work for its ever-reliable honesty and artistry; they are the rare novels “that illuminate life” Despite all the coordinated attempts to keep her titles off school and library shelves, educators and parents continue to champion her work, and her books continue to pass from classmate to classmate, from older sibling to younger sibling. In 2023, a documentary, *Judy Blume, Forever*, was released, as well as a big-budget film adaptation of *Are You There God? It’s Me, Margaret*, underscoring the story’s perennial appeal to contemporary young people.



Contribution to Literature for Young People



Photo credit: Sundance Institute

in the U.S. (Sutton, 1996). For Blume, being the best friend to young readers means to be the best writer she can be. “The responsibility, as I see it, is first to be honest. To be honest with your characters” (Frey, 2004).

When asked about the enduring popularity of her books, she says, “I’d guess it’s that young readers continue to identify with my characters. Some things never change. . . . Kids need choices. There are always some who want to read about real life. I write for those readers” (Freeman, 2005).

“While certain details have changed over the years, the experience of growing up is really universal,” says Kelly Fremon Craig, director of the *Margaret* film adaptation. “It’s the same across the decades. . . . It feels so comforting to know that you’re part of a long lineage. It takes that ‘you’re not alone’ feeling and multiplies it exponentially” (Lenker, 2023).

“For legions of young people. . . Blume is, at heart, a childhood friend,” writes Roger Sutton, former editor of *The Horn Book*, and one of the most respected children’s literature specialists

Contribution to Literature for Young People

References

- Admin. (2021, April 23). [“Most frequently challenged authors of the 21st Century. Advocacy, Legislation & Issues.”](#) American Library Association.
- Blume, Judy. (n.d.) [“Judy Blume Talks about Censorship.”](#) Judy Blume on the Web.
- Blume, Judy, ed. (1999) *Places I Never Meant to Be: Original Stories by Censored Writers*. Simon & Schuster.
- CBC/Radio Canada. (2020, July 30). [“Are You There, God? It’s Me, Margaret at 50: Author Judy Blume on the Taboo-Busting Teen Book.”](#) CBC Radio.
- Dominus, Susan. (2015, May 18). [“Judy Blume Knows All Your Secrets.”](#) *The New York Times*.
- Freeman, Judy. (2005, May/June). “Talking with Judy Blume.” *Instructor*.
- Frey, Jennifer. (2004, November 17). “Fiction Heroine.” *The Washington Post*.
- Kirkus Reviews Editors. (1970, October 1). Review of *Are You There, God? It’s Me, Margaret*. (1970). *Kirkus Reviews*.
- Lenker, Maureen Lee. (2023, January 10). [“Judy Blume’s Are You There God? It’s Me Margaret gets a big screen adaptation 50 years later.”](#) *Entertainment Weekly*.
- School Library Journal, editors.(2005, May) Review of *Freckle Juice* and *The One in the Middle Is a Green Kangaroo*. *School Library Journal*.
- Sutton, R. (1996, June). “An Interview with Judy Blume: Forever... Yours.” *School Library Journal*.
- Whedon, Julia. (1977, May 1). “The Forties Revisited.” *The New York Times Book Review*.
- Winship, Elizabeth. (1986, June 8). [“Taking Adolescents Seriously.”](#) *The New York Times*.
- Yorio, Kara. (2018, Feb. 5). [“Celebrating Judy Blume—Her Work and Impact—on Her 80th Birthday.”](#) *School Library Journal*.

**“Books that Blume: An Appreciation,” by Richard Jackson in
Elementary English, September, 1974**

778

ELEMENTARY ENGLISH



Judy Blume

Photo courtesy of Bradbury Press

“Books that Blume: An Appreciation,” by Richard Jackson in *Elementary English*, September, 1974

Books That Blume: An Appreciation

Richard W. Jackson

Judy Blume’s books talk to kids. Hundreds of letters tell us so. For one thing, her stories sparkle with kids’ talk. Her dialogue seems to be theirs, not so much written as overheard. But few people can know the part that talk plays while Judy is creating her books.

Early in her career Judy Blume found a writing style exactly right for her stories (and her readers,) and she’s perfected it. Style is the one aspect of the writer’s art that she and I don’t talk much about; her style is *there*; editing it would just be fussing. But we do talk about plot, structure, character, pacing. And after such talks new scenes, new characters come spinning out of her imagination; she always knows more about her people, kids or adults, than she shows in the early versions of the manuscripts we see. Talking somehow releases what she knows, frees ideas that were inside a story and inside her head, just waiting. Since our first meeting about *Iggie’s House*, Judy’s first novel for children, we have spent literally weeks talking.

I usually see a new manuscript from her in its third draft, that is, after she has written the book out and polished it twice. The manuscript always arrives with a handwritten covering letter; for instance, this one: “Here’s Margaret! I can hardly

stand parting with her. She’s become my very good friend.” Readers of the book, which became *Are You There God? It’s Me, Margaret*, will know what Judy meant. My partner, Bob Verrone, and I read the script that came with the letter (*Iggie’s House* was at the typesetter’s by that time) and started talking immediately. “True,” “honest,” “funny,” “needed,” “controversial” were some of the words we used. (The entire management of Bradbury Press—the two of us—agrees before we take on any book for publication.) We talked, off and on, for a couple of weeks.

Talking with Bob helps me crystalize my thinking before I start making notes for Judy. These are most often written in the margins of the manuscript during my second reading. They may take me another couple of weeks.

Judy then comes in to Bradbury to talk. Before we begin she opens all the windows in my office because she likes to have plenty of fresh air while she works. And work we do. We close the door and the two of us hole up for the day. The manuscript sits between us (I try to edit only in pencil, so that comments and questions which in conversation we either attend to on the spot or decide to discount, can be erased), and we go through it page by page. We may spend an hour talking about a single point in one paragraph because such a point often draws to itself many other strands from elsewhere in a book. Sometimes I’ve

Richard Jackson is Vice-President and Editor-in-Chief of Bradbury Press

“Books that Blume: An Appreciation,” by Richard Jackson in *Elementary English*, September, 1974

made suggestions about moving a chapter from one place to another or even deleting it, or amplifying a line or a short scene from which Judy may create a new chapter completely. Sometimes we discuss recutting chapters, that is, starting and stopping them in different places—it’s remarkable what an effect she can achieve by ending a chapter in the middle of an event rather than at its resolution. For instance, the break between chapters 4 and 5 in *Are You There God?* is effective because it suspends Margaret Simon between first-day-at-a-new-school feelings and anticipation about joining her new friends’ secret club.

A lot of our talking is questions and answers (an editor’s job is asking questions in such a way that the answers will be helpful to writer and book). Here’s an example. In *Are You There God?*, Nancy Wheeler, one of Margaret’s friends, goes on a weekend trip to Washington, D.C. with her family. While she’s away she drops Margaret a postcard with three words on it: “I got it!” (she refers to getting her period for the first time). Margaret reads what Nancy has written, is furious and rips up the card. On the manuscript alongside the message I wrote: “Is Nancy telling the truth?” There was something in her character that made me suspect she was lying. The question surprised Judy, who was thinking about Margaret more than she was about Nancy, but it released something too. It turned out that Nancy *was* lying. That fact, and Margaret’s reaction to learning about it later on, is very important to the story.

Judy is naturally a first-person writer, she’s most comfortable expressing her main character’s point-of-view. In first-person books the speaker plays a literary role, but he or she must always be “in character.” For this reason, first-person writing is tricky. Judy and I had one of our best editorial conferences on this point about Tony Miglione in *Then Again, Maybe I*

Won’t. In order to organize my thinking I had written out a report and sent it to Judy before she came in for our second talk on the script; these quotes come from that written report: “What is Tony writing this book about? Not about ‘values’ (which might summarize for adults the theme of *your* book), but about himself and the world of his life: family, friends, moving, school, doctors, etc. Yet the sound of what he tells us is objective rather than intimate. . . . You’ve given him, at the beginning of the book, a reporter’s role.

“You are a writer, so you are mindful of keeping us informed; the trick will be to inform us but not to appear that you’re doing so, because Tony is *not* a writer. . . .

“It suddenly strikes me what it is about the Jersey City sequence that isn’t right. It is a *sequence* of observed details of the Migliones’ life there, the trappings, but most of it is from the outside. The present chapter one springs to life through Tony as a person: once when he is speculating on whether his father is a spy, and again at the end, when the meaning of the move to Rosemont crashes in on the kid and he bawls.

“The description of moving is so ‘thing-bound.’ Could moving be portrayed subjectively from Tony’s insides by means of a scene about some loved article of his that Mama wants to leave behind in Jersey City?”

Judy went home to think about it. By the end of the next week, the loved article had become a school pennant—and the scene that had grown in the center of the second chapter showed us naturally a kid’s feelings about moving from a familiar house to a strange new one. The feelings had been there all along; the question had merely nudged them into the light.

Because of our talks, *Then Again* grew by thirty manuscript pages, its characters grew fuller, its pacing between serious and

“Books that Blume: An Appreciation,” by Richard Jackson in *Elementary English*, September, 1974

comic more complex. When the final manuscript arrived, Judy enclosed a note: “It’s been great fun to work on but I’m afraid if I hang on to it any longer I’ll do too much to it. . . . Hope it all goes together right—I can’t tell any more.” Of all Judy’s books, *Then Again* is my favorite—perhaps because of the good work on it I shared in.

With one exception, all of Judy’s manuscripts have grown longer during editing. The exception is *It’s Not the End of the World*, from which Judy cut several sequences and one character between the third draft and the final. Originally, Karen Newman’s father met and fell in love with a young woman after he’d moved out of the family house. She was the antithesis of Karen’s mother, and naturally enough Karen, who tells the story, didn’t like her one bit. But the woman was a true-to-life character in a divorce situation. In the third draft of the book Karen’s father remarried and his three kids attended the wedding with very mixed feelings. The scene was excellently done, but the remarriage issue took the focus off Karen (as the narrator she couldn’t know anything that happened out of earshot, couldn’t express anyone’s emotions except her own; the result was that only dislike for the woman came across, making her a “heavy” and Karen’s father appear unsympathetic, as if the divorce were his fault). Judy’s story concerns a twelve-year-old girl and her family. She doesn’t take sides in the divorce question—in fact, she set out to show us two decent parents caught by their situation rather than a bad scene caused by one or the other. We talked about it. Judy decided that for Karen’s sake in the story she should cut out the remarriage issue. I agreed with her; the decision grew out of her feeling for Karen.

It’s Not the End of the World presented a plotting challenge: a chronology imposed by the legalities of divorce proceedings.

Judy’s solution was Karen’s “Day Book” which unobtrusively dates events throughout the last half of a school year, and—more noticeably—allows Karen complete and often desperate honesty in a situation in which honesty is difficult. (On March 2 Karen writes in the Day Book: “Divorce . . . it’s the end of the world.” On May 9 she writes to her grandfather: “Daddy and Mom are definitely going to get divorced! I’ve tried hard to get them back together. Honest! But nothing works. I have discovered something important about my mother and father. When they are apart they’re not so bad, but together they are impossible!” During those three months Karen has sensed how difficult adults find being honest with children; she comes to accept what she can’t change.) To me, *It’s Not the End of the World* is about honesty as a kid experiences it, rather than divorce.

But the novel is often described as Judy Blume’s “divorce book.” We don’t consider any of her books by their apparent subject matter—for menstruation (*Are You There God?*), wet dreams (*Then Again*) or divorce (*It’s Not the End*)—are not the subjects of any of these books. To us the books belong to the kids who people them. As a writer, Judy’s means of showing us kids in all their quirkiness is *situational*. Each of her main characters faces a problem, but none of her books is about the problem; each is about a kid or kids in a real situation, facing it in his or her own way.

So our editorial talks turn again and again, page after page, to kids. Some of Judy’s clearest appear in her newest book, *Deenie*.

Deenie Fenner is a beautiful girl, almost thirteen, who seems destined to become a model. Her mother pushes and pushes, though Deenie would rather be having fun with her friends than traipsing around to modeling agencies. A perceptive gym teacher notices something odd about

“Books that Blume: An Appreciation,” by Richard Jackson in *Elementary English*, September, 1974

782

ELEMENTARY ENGLISH

Deenie's posture during a cheerleading try-out, and eventually Deenie is told by doctors that she has scoliosis, a gradually progressing curvature of the spine which, if untreated, will cause pain and permanent deformity. Treatment is either an operation or a brace which has to be worn for four years. The book is very recently published, so I won't spoil it by giving the story away. But the outcome of the final scene surprises even Deenie herself.

The *editorial* surprise was not Deenie at all. It was her friends, Janet and Midge. From the beginning, Deenie was a jaunty, outgoing kid, and she was right in the center of the book, but as a character she had nowhere to go. The situation stopped her from growing literarily, just as scoliosis was stopping her spine from growing straight. Suddenly it struck us (in a telephone conversation, I think) that Janet and Midge were the answer. Deenie *did* have somewhere to go in her relationship with these kids, from whom she decides to keep the truth about her illness. Judy called me up in great excitement about how a revision of Janet and Midge was coming along. When they hear, finally, that Deenie is to have an operation, they take her for a day on the town, and buy her a nightgown for the hospital. The nightgown, an ordinary enough article, like Tony Miglione's school pennant, symbolizes a situation and expresses with simplicity a range of feelings in the story. And it becomes an element of the plot.

Judy was pleased with Janet and Midge. But in *Deenie* she was most pleased with a couple of pigeons. In chapter 16, Deenie is called to the Vice-Principal's office at school. She doesn't know why, and she's nervous. She describes the scene: "I opened the door. Mrs. Anderson was smiling. I've heard she always does, even when she's punishing kids. Her desk was in front of a big window but she sat with her back to it

so she couldn't see the pigeon standing on the ledge. Ma says pigeons are dirty birds with lots of germs and I should stay away from them." Further in the scene, after Mrs. Anderson has told her that she's eligible to ride the special bus for handicapped children, Deenie tells us: "All of a sudden there was a big lump in my throat. I had to look out the window so Mrs. Anderson wouldn't notice. Another pigeon was on the ledge and both of them were walking back and forth looking at me." Two weeks later Deenie is called to the office again, on the same matter. "Oh that . . . I looked out the window but no pigeons were on the ledge. I tried to think of what to say . . ." Those pigeons, which Deenie first sees when, in consternation, she looks away from Mrs. Anderson, which then seem to be dumbly confirming Deenie's oddity as someone handicapped, and which later have flown off, express deftly the progression of Deenie's fears and feelings about herself. A small touch, to be sure, but the kind of detail which in its rightness gives a writer joy.

Has the joy in writing come through in this appreciation? Perhaps writing appears to be just work, work, work, for editor as well as author. I hope that's not the impression I give. Writing *is* work, no doubt about it: saying what you mean is difficult, and the pressure to grow from book to book is sometimes immobilizing. But Judy Blume, for one, has been rewarded with great popularity. She does receive hundreds of letters. "Nothing pleases me more (she has written us) than having one of my young readers ask, 'But how do you know all our secrets?' I try to explain that when I write it is the child I *was* speaking but kids find that very hard to believe.

"I really do remember everything that's happened to me from third grade on. I know just how I felt and exactly what I was thinking. When I hear the phrase Now

“Books that Blume: An Appreciation,” by Richard Jackson in *Elementary English*, September, 1974

BOOKS THAT BLUME: AN APPRECIATION

783

Child I say to myself . . . Oh, that was me in 1950. Yet it also describes my daughter today. And fifty years ago it was my mother, writing secret thoughts in her diary.

“The middle years of childhood are tough and just getting through the day is a full time job for most kids. That’s the way it’s always been and the way it’s always going to be. Growing up is no picnic. No kid gets by without a few scars; most wind up with more than that . . . and a first experience is still a first, whether it’s a kiss, a menstrual period, or a punch in the nose. There will always be fear and hope, love and hate, jealousy and joy . . . because feelings belong to everyone. They are the link be-

tween the child of today and the children we were.”

Judy Blume takes joy in her books. And it shows. From the first idea to the final touch the books bloom steadily, warming to the objective light we cast during the editorial (talking) process. But the Blumes the world loves are Judy’s. Editors do not write the books they publish, and though their influence in a book and over a writer may be strong, the writer is the originator, who has the first and the last word.

We are just about to start talking about Judy Blume’s next book, *Blubber*. What a treat!

Watch for it.

Appreciation: Presentation of Medal for Distinguished Contribution to American Letters to Judy Blume, National Book Foundation

Presented by Deborah E. Wiley, Chairman of the Board of Directors of the National Book Foundation, at the 2004 National Book Awards Ceremony, November 17, 2004, in New York, New York.



Photo credit: Robin Platzer

One of the great pleasures of being the Chair of the National Book Foundation is having the honor of presenting the Medal for Distinguished Contribution to American Letters. This year is the first time the Foundation will bestow the Medal on a writer whose principal audience has been young readers, and whose work has made her one of the most influential and important writers in America.

Various authors desire different outcomes from their work, including fame, fortune, social influence, political change, love, and to leave an everlasting mark. Perhaps young adult writers have a special place for the last item on that list. Their books reach still-forming minds and have the opportunity to imprint themselves, to help these growing personalities over a few of the rough spots, to explain a bit about how the world works, and, perhaps most important, to be enchanters, to be literary alchemists, to be the sorcerer's apprentice who takes the jumble of letters and words and sentences, and out of them creates lifelong readers.

Judy Blume is just such an artist and artisan. You see her readers on school buses and subways and in bookstores, their noses buried deep into *Fudge* or *Superfudge* or *Tiger Eyes*, or late at night when they are supposed to be asleep they huddle under the covers with a flashlight and speed through *Are You There God? It's Me, Margaret*.

Appreciation: Presentation of Medal for Distinguished Contribution to American Letters to Judy Blume, National Book Foundation

Though boys often read her work, especially the Fudge books, it's to girls she has spoken most powerfully. You can turn to your neighbor tonight and if she's under 55, Judy Blume was one of her best friends from the ages of 9 to 13. If she's over 55, Judy Blume was her daughter's best friend in those years. Few writers in America have had such an enormous impact in encouraging children to be children and adolescents to be adolescents, and inspiring them to develop in their own ways, in their own time, in accordance with their own dreams.

Her individual works are among the most acclaimed books for young readers in the country... And in these perilous times, just two months ago, the American Library Association designated her as the second most censored author in America over the past fifteen years. She has taken up the gauntlet of that censorship and dedicated her time, energy, fame and money to ensure that the written word will continue to be free and unfettered in our society.

On behalf of the Board of Directors, it gives me great pleasure to present the National Book Foundation Medal for Distinguished Contribution to American Letters to Judy Blume.

Retrieved from:

<https://www.nationalbook.org/judy-blume-accepts-the-2005-medal-for-distinguished-contribution-to-american-letters/>

Awards and Distinctions

Career Awards

- 1983 Eleanor Roosevelt Humanitarian Award
- 1984 Carl Sandburg Freedom to Read Award, Chicago Public Library
- 1986 John Rock Award, Center for Population Options
- 1986 Civil Liberties Award, Atlanta Civil Liberties Union
- 1987 Excellence in the Field of Literature, New Jersey Education Association
- 1987 Honorary Doctorate of Humane Letters, Kean College, NJ
- 1988 South Australian Youth Media Award for Best Author
- 1989 Most Admired Author, World Almanac
- 1992 National Hero Award, Big Brothers/Big Sisters
- 1994 Golden Plate Award, American Academy of Achievement
- 1996 Margaret A. Edwards Award, YALSA, ALA
- 2000 Library of Congress Living Legends Award
- 2003 Honorary Doctor of Fine Arts, Mount Holyoke College, MA
- 2004 National Book Foundation Medal for Distinguished Contribution to American Letters
- 2009 University of Southern Mississippi Medallion for Lifelong Contributions to Children's Literature
- 2009 National Coalition Against Censorship Defense of Free Speech Award

Awards and Distinctions

- 2010 New Jersey Hall of Fame Inductee
- 2010 Harvard Lampoon Inductee
- 2010 Honorary Doctor of Letters, Rutgers University, NJ
- 2011 McGovern Award, Smithsonian
- 2013 Young Adult Literary Prize, Chicago Tribune
- 2013 New Atlantic Independent Booksellers Association Legacy Award
- 2013 ALAN Award, NCTE
- 2013 Intellectual Freedom Award, NCTE
- 2015 Regina Award, Catholic Library Association
- 2017 E.B. White Award, American Academy of Arts and Letters
- 2018 Carl Sandburg Literary Award, Chicago Public Library
- 2020 Changemakers of the Year, NYU
- 2020 Humanitarian of the Year, American Red Cross
- 2020 Honoree for Distinguished Service to the Literary Community, Authors Guild Foundation
- 2021 Honorary Doctor of Letters, Yale University
- 2021 Free Speech Defender Lifetime Achievement, National Coalition Against Censorship

Awards and Distinctions

Book Awards

Are You There God? It's Me, Margaret

- 1970 Outstanding Book of the Year, *The New York Times*
- 1975 Nene Award, Children of Hawaii
- 1976 Young Hoosier Award, Indiana Media Educators
- 1979 North Dakota Children's Choice Book Award (1979)
- 1980 Great Stone Face Award, New Hampshire Library Association
- 2005 *Time* magazine All-Time 100 Novels
- 2012 *Scholastic* magazine's Parent and Child 100 Greatest Books for Kids

Blubber

- 1974 Outstanding Book of the Year, *The New York Times*
- 1983 North Dakota Children's Choice Award

Forever...

- 2012 100 Best-Ever Teen Novels, National Public Radio

Freckle Juice

- 1980 Michigan Young Reader's Award, Michigan Council of Teachers

Awards and Distinctions

Friend or Fiend? with the Pain and the Great One

2009 Junior Library Guild Selection

Fudge-a-Mania

1983 California Young Reader Medal

1983 Iowa Children's Choice Award

1983 Nene Award, Children of Hawaii

1983 Nevada Young Reader's Award, Nevada Library Association

1983 Sunshine State Young Reader's Award, Florida Association for Media Education

1983 Pennsylvania Young Reader's Choice Award, Pennsylvania School Librarians Association

1983 Michigan Readers' Choice Award, Michigan Reading Association

Here's to You, Rachel Robinson

1993 Parents' Choice Award, Parents' Choice Foundation

Just as Long as We're Together

1989 Young Reader's List, Virginia State Reading Association

Awards and Distinctions

Otherwise Known as Sheila the Great

- 1982 South Carolina Children's Book Award
- 1984 Book of the Month, German Academy for Children's and Young People's Literature

The Pain and the Great One

- 1985 Children's Choices, International Reading Association and Children's Book Council
- 1989 Young Readers' Choice Award, Alabama Library Association
Children's Book Council

Fudge-a-Mania

- 1980 Texas Bluebonnet Award
- 1981 Michigan Young Reader's Award, Michigan Council of Teachers
- 1981 Children's Choices, International Reading Association and Children's Book Council
- 1981 Great Stone Face Award, New Hampshire Library Association
- 1982 First Buckeye Children's Book Award
- 1982 Georgia Children's Book Award
- 1982 West Australian Young Reader's Award
- 1982 Nene Award, Children of Hawaii

Awards and Distinctions

- 1982 North Dakota Children's Choice Award
- 1982 Colorado Children's Book Award
- 1982 Tennessee Children's Choice Book Award
- 1982 Sue Hefley Book Award, Louisiana Association of School Libraries
- 1982 Texas Bluebonnet Award Libraries
- 1982 Kinderbuch Award, U.S. Army in Europe
- 1982 Utah Children's Book Award
- 1983 Young Reader Medal, California Reading Association
- 1983 Great Stone Face Award, New Hampshire Library Association
- 1983 Young Hoosier Award, Indiana Media Educators
- 1983 Young Reader's Choice Award, Pacific Northwest Library Association
- 1983 California Young Reader Medal
- 1983 Georgia Children's Book Award
- 1983 Arizona Young Readers' Award
- 1983 Iowa Children's Choice Award

Awards and Distinctions

- 1983 Golden Sower Award, Nebraska Library Association
- 1983 Garden State Children's Book Award, New Jersey Library Association
- 1983 Northern Territory Young Readers' Book Award, Darwin, Australia
- 1984 New Mexico Land of Enchantment Children's Book Award, New Mexico International Reading and Library Association
- 1984 Reader's Choice Award, Minnesota
- 1985, 1986 Sunshine State Young Reader's Award, Florida Association for Media Educators
- 1985, 1986 Great Stone Face Award, New Hampshire Library Association
- 1988 Soaring Eagle Award, Wyoming Education Media Association
- 1988 Book of the Children of Missouri Award, Missouri State Library
- 1989 Book of the Children of Michigan, Michigan Reading Association

Tales of a Fourth Grade Nothing

- 1972 Charlie May Swann Children's Book Award, Arkansas Elementary School Council
- 1975 Young Reader's Choice, Pacific Northwest Library Association

Awards and Distinctions

- 1978 Arizona Young Reader's Award, Arizona State University
- 1978 Massachusetts Children's Book Award
- 1978 Georgia Children's Book Award
- 1978 Rhode Island Library Association Award
- 1980 North Dakota Children's Choice Award
- 1980 West Australian Young Reader's Book Award
- 1981 Kinderbuch Award, US Army in Europe
- 1981 Great Stone Face Award, New Hampshire Library Association
- 1983 Massachusetts Children's Book Award
- 2012 50 Best Books for Kids, *TimeOut New York Kids*
- 2012 Parent and Child 100 Greatest Books for Kids, *Scholastic* magazine

Tiger Eyes

- 1981 Best Book for Young Adults, *School Library Journal*
- 1982 Books for the Teen Age, New York Public Library
- 1983 California Young Reader Medal
- 1983 Buckeye Children's Book Award

Awards and Distinctions

- 1983 Dorothy Canfield Fisher Children's Book Award, Vermont Department of Libraries
- 1985 Colorado Blue Spruce Young Adult Book Award
- 1985 Iowa Teen Award, Iowa Education Media Association

Bibliography: Books for Youth by Judy Blume

Are You There, God? It's Me, Margaret, written by Judy Blume. New York: Bradbury Press, 1970.

Blubber, written by Judy Blume. New York: Bradbury Press, 1974.

Cool Zone with the Pain and the Great One, written by Judy Blume. New York: Random/Delacorte, 2008.

Deenie, written by Judy Blume. New York: Bradbury Press, 1973.

Double Fudge, written by Judy Blume. New York: Penguin/Dutton, 2002.

Forever..., written by Judy Blume. New York: Bradbury Press, 1975.

Freckle Juice, written by Judy Blume. New York: Four Winds Press, 1971.

Friend or Fiend with the Pain and the Great One, written by Judy Blume. New York: Random/Delacorte, 2009.

Fudge-a-Mania, written by Judy Blume. New York: Penguin/Dutton, 1990.

Going, Going, Gone! with the Pain and the Great One, written by Judy Blume. New York: Random/Delacorte, 2008.

Here's to You, Rachel Robinson, written by Judy Blume. New York: Orchard Books, 1993.

Iggie's House, written by Judy Blume. New York: Bradbury Press, 1970.

It's Not the End of the World, written by Judy Blume. New York: Bradbury Press, 1972.

Just as Long as We're Together, written by Judy Blume. New York: Orchard Books, 1987.

Bibliography: Books for Youth by Judy Blume

Letters to Judy: What Kids Wish They Could Tell You, written by Judy Blume. New York: GP Putnam's Sons, 1986.

Otherwise Known as Sheila the Great, written by Judy Blume. New York: EP Dutton, 1972.

The One in the Middle Is the Green Kangaroo, written by Judy Blume. Chicago: Reilly and Lee, 1969.

The Pain and the Great One, written by Judy Blume. New York: Bradbury Press, 1974.

Places I Never Meant to Be, edited by Judy Blume. New York: Simon and Schuster, 1999.

Soupy Saturdays with the Pain and the Great One, written by Judy Blume. New York: Random/Delacortel, 2007.

Starring Sally J. Freedman, As Herself, written by Judy Blume. New York: Bradbury Press, 1977.

Superfudge, written by Judy Blume. New York: EP Dutton, 1980.

Tales of a Fourth Grade Nothing, written by Judy Blume. New York: EP Dutton, 1972.

Then Again, Maybe I Won't, written by Judy Blume. New York: Bradbury Press, 1971.

Tiger Eyes, written by Judy Blume. New York: Bradbury Press, 1981.

Translations and International Editions



Are You There, God? It's Me, Margaret, Korean edition



Are You There, God? It's Me, Margaret, Hebrew edition



Are You There, God? It's Me, Margaret, Ukrainian edition

***Are You There, God? It's Me, Margaret* (1970)**

Braille: *Are You There, God? It's Me, Margaret*. (1981). American Printing House for the Blind, Louisville, KY.

Chinese, traditional: 神啊, 祢在吗? (2022). 幼狮文化, Taipei.

Croatian: *Bože, jesi li tu? Ja sam, Margaret*. (2022). Mozaik knjiga, Zagreb.

Czech: *To Jsem Ja, Margaret!* (1999). Albatros Media, Prague.

Danish: *Er du der, Gud? Det er mig, Margaret*. (1987). Gyldendal, København.

Dutch: *Bent Du Daar, God? Ik Bent, Margaret*. (1975). Leopold, Amsterdam.

French: *Dieu, tu es là? C'est moi Margaret*. (1984). L'école des loisirs, Paris.

Georgian: მანდ ხარ ღმერთო? მე ვარ, მარგარეტ. (2015). Saba Publishing, Tsibili.

Translations and International Editions

Hebrew: אלוהים אתה שם? זאת אני מרגרט (1980). דביר כצמן, Tel Aviv.

Hebrew: אתה שמזאת אני, מרגרט (2019). זמורה-ביתן, Modi'in.

Indonesian: *Tuitan, Ini Aku, Margaret.* (2003). Gramedia Pustaka Utama, Jakarta.

Italian: *Ci Sei, Dio? Sono Io, Margherita.* (edition forthcoming.)

Japanese: そこにいますか、神様? 私です、マーガレット。 (1982, 1998). 偕成社, Tokyo.

Korean: 안녕하세요하느님, 저마거릿이에요. (1993, 2003). 비룡소, Seoul.

Portuguese: *Estás Aí, Deus? Sou Eu, a Margaret.* (2019). Editorial Presença, Barcarena.

Thai: คุณมีพระเจ้าไหม นี่ฉันเอง มาร์กาเร็ต. (2001, 2004). Amarin Printing & Publishing, Bangkok.

Romanian: *Mai esti acolo, Doamne? Sunt eu, Margaret.* (2006). Wordland International, Bucharest.

Serbian: *Bože, da li si tu? Ja sam, Margaret.* (2004). Laguna, Beograd.

Spanish: *Estás ahí, Dios? Soy yo, Margaret.* (1991, 1993, 2001). Gran Travesía, Ciudad de México.

Turkish: *Orada misin? Benim, Margaret.* (2005). Çitlembik Yayınları, İstanbul.

UK Edition: *Are You There, God? It's Me, Margaret.* (2015, rev. ed.). Macmillan, London.

Ukrainian: Ти тут, Боже? Це я, Маргарет. (2020). Видавництво Старого Лева, Kyiv.

Vietnamese: Chúa có đó không? Là con, Margaret. (2010). Hội Nhà Văn, Hà Nội.

Translations and International Editions



Blubber, Italian edition



Blubber, Japanese edition

***Blubber* (1974)**

Braille: *Blubber*. (2004). Seedlings Braille Books for Children, Livonia, Mich.

Chinese, traditional: 鯨脂. (1986). 民生報社：總經銷聯經出版事業公司, Taipei.

Finnish: *Hetula*. (1981). WSOY, Helsinki.

French: *Un exposé fatal*. (1991, 1997). Médium poche, Paris.

Hebrew: ש.ממונית. (date: 1979). דביר כטעמן, Tel Aviv.

Indonesian: *Blubber si gembrot*. (1995, 2003). Gramedia Pustaka Utama, Jakarta.

Italian: *Quando le balene*. (2019). DeA Planeta Libri, Milano.

Japanese: いじめっ子. (1980, 1999). 偕成社, Tokyo.

Translations and International Editions

Spanish: *La Ballena*. (1983, 1995). Libros Colibrí, New York.

Turkish: *Arsiz Kizlar Cetes*. (2011). Küçük Ev Yayinlari, Istanbul.

UK Edition: *Blubber*. (many editions from 1974 to 2016). Macmillan, London.

Cool Zone with the Pain and the Great One (2008)

Chinese, traditional: 學校裡的小驚奇. (2009, 2015). 天下遠見出版, Taipei.

German: *Luis und Amanda: Spinnenkackesuppe und der erste Halbgeburtstag der Weltgeschichte*. (2010). Tulipan Verlag, Berlin.

Hebrew: הפסקת עשר. (date: 2011). כתר, Jerusalem.

Korean: 골치 야, 학교 가자. (2009). 시공 주니어, Söul.



Deenie, Latvian edition

Deenie (1973)

Braille: *Deenie*. (1987). Queensland Braille Writing Association, Brisbane, Qld.

Hebrew: *Dini*. (1993). 'Almah, Tel Aviv.

French: *Tiens-Toi Droite!* (1985). L'école des loisirs, Paris.

Indonesian: *Deenie*. (1997). Gramedia Pustaka Utama, Jakarta.

Korean: 내 이름은 디니. (2001). 이채, Söul.

Latvian: *Dīnija*. (2000). Zvaigzne ABC, Riga.

Sinhala: *Dīnī*. (2013). Vijēsūriya Grantha Kēndraya, Mullēriyāva.

Sinhala: ධීනී Deenie සාវනෝච්චි මහේච්චි. (2004, 2005). Phræo Samnakphim, Bangkok.

UK Edition: *Deenie*. (2015). Macmillan, London.

Translations and International Editions

Double Fudge (2002)

Braille: *Double Fudge*. (2003). Braille International, Washington D.C.

Chinese, simplified: 糊涂班里的小财迷. (2014). 浙江少年儿童出版社, Hangzhou.

French: *Mon Frère adore l'argent (et son perroquet)*. (2003). Lécole des loisirs, Paris.

German: *Futsch - das Chaos geht weiter*. (2007). Fischer-Taschenbuch-Verl, Frankfurt.

Hebrew: פשוט בריבוע. (date: 2005). כתר, Jerusalem.

Korean: 퍼지는 돈이 좋아!. (2008). 시공 주니어, Söul.

Persian: لسع دنق ود. (Date: ۱۳۹۳). قفا تاراشتنا, Tehran.

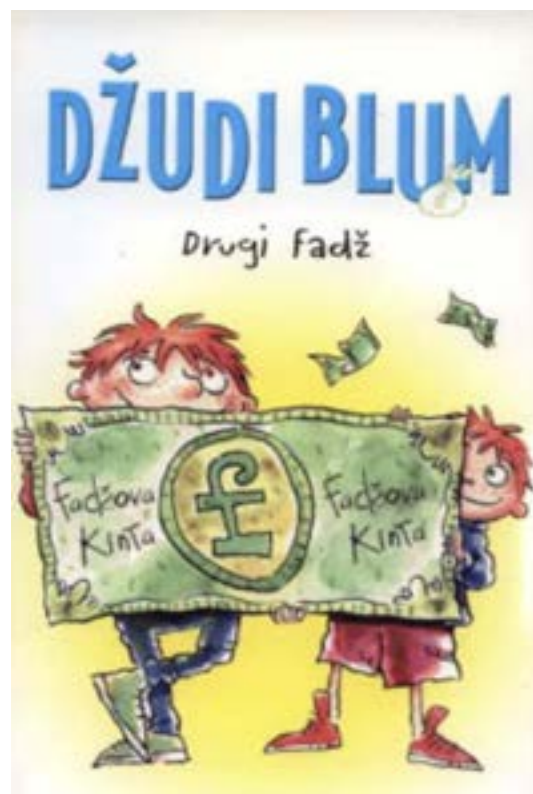
Polish: *Misiek do kwadratu*. (2006). Wydawnictwo Egmont Polska, Warszawa.

Serbian: *Drugi fadž*. (2005). Laguna, Beograd.

Spanish: *Lo Que Mas Me Gusta Es...* (2004). Alfaguara, Madrid.

Thai: *Fatčhī kamlang sōng*. (2004.) Phræo yaowachon, Krung Thëp.

Turkish: *Çifte caramel*. (2019). Çocuk Kolektif Kitap, Istanbul.



Double Fudge, Serbian edition

Forever... (1975)

Braille: *Forever*. (1991). Vision Australia Student Support, Melbourne.

Chinese, traditional: 我的第一次. (2001). 園丁生活房, Taibei.

Croatian: *Zauvijek*. (2001). Mozaik knjiga, Zagreb.

Czech: *Miluju tě navždy*. (1994). Olympia, London.

Translations and International Editions



Forever..., Greek edition



Forever..., Italian edition

Danish: *For evigt.* (1994). Gyldendal, København.

Dutch: *Wil Ik Wel Met Jou?* (1979). Kosmos, Uitgevers Bv., Utrecht.

French: *Pour Toujours.* (1986). l'ecole des Loisirs, Paris.

German: *Forever die Geschichte einer ersten Liebe.* (2007). Fischer-Taschenbuch-Verl, Frankfurt am Main.

Greek: για πάντα. (2008). Κέδρος, Athens.

Icelandic: *Að eilífu.* (1992). Iðunn, Reykjavík.

Italian: *Per Sempre...* (2022). BUR Rizzoli, Milano.

Japanese: キャサリンの愛の日. (rev. ed., 2001). Shueisha Bunko, Tokyo.

Korean: 포에버 : 주디 블룸 장편소설. (2011). 창비, Söul.

Latvian: *Līdz mūža galam.* (2010). Zvaigzne ABC, Riga.

Portuguese: *O Primeiro Amor.* (2005). Texto Editores, Lisbon.

Serbian: *Zauvek.* (2004). Laguna, Beograd.

Spanish: *La Inocencia Perdida.* (rev. ed., 1992). Ediciones Martínez Roca, Barcelona.

UK Edition: *Forever...* (rev. ed. 2015). Macmillan, London.

Translations and International Editions

***Freckle Juice* (1971)**

Danish: *Hvordan får man fregner?* (1982). Munksgaard, København.

French: *Jus de tache de rousseur.* (1982). Centurion, London.

Japanese: ひみつのそばかすジュース. (1991). 金の星社, Tokyo.

Korean: 주근깨 주스. (2006). 시공사, Söul.

Spanish: *Jugo de pecas.* (2016). Loqueleo, un sello editorial del Santillana USA, Doral, FL.

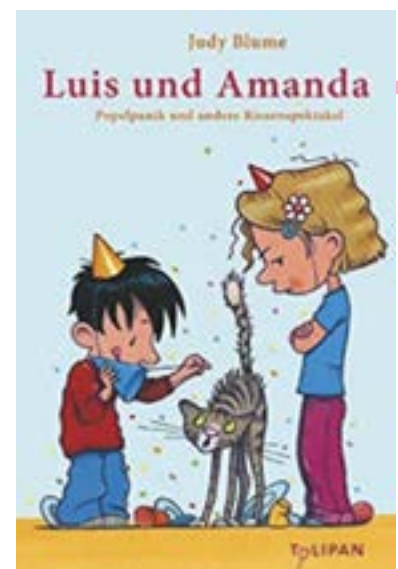


Freckle Juice, Japanese edition

***Friend or Fiend? With the Pain and the Great One* (2008)**

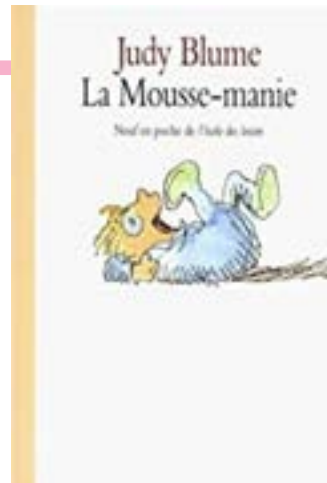
Chinese, simplified: 偷故事的萨莎. (2010, 2014). 浙江少年儿童出版社, Hangzhou.

German: *Luis und Amanda: Popelpanik Und Andere Riesenspektakel.* (2011). Tulipan Verlag, Munich.



Friend or Fiend? With the Pain and the Great One, German edition

Translations and International Editions



Fudge-a-Mania,
French edition



Fudge-a-Mania,
Thai edition

***Fudge-A-Mania* (1990)**

Chinese, simplified: 火鸡脑袋”闹翻天。(2014). 浙江少年儿童出版社, Hangzho.

Danish: *Fup*. (1991). Sesame, København.

Dutch: *Pour Toujours*. (1986). l'ecole des Loisirs, Paris.

French: *La mousse-manie*. (1991). L'école des loisirs, Paris.

German: *Futsch - kleiner Bruder, großes Chaos*. (2004). Klopp, Hamburg.

Hebrew: שיגעון של פשוט. (Date: 1992). כתר, Jerusalem.

Italian: *Bigné, gas verde e mirtillo blu*. (1993). Emme Edizioni, Trieste.

Persian: قفا تاراشتنا. (Date: ۱۳۹۳). لسع دنق یاه یزاب لځ, Tehran.

Polish: *Miskomania*. (2006). Egmont Polska, Warsaw.

Serbian: *Fadžimanija*. (2005). Laguna, Beograd.

Thai: น้องเล็กยิ่งร้ายใหญ่. (1991). แพร, Bangkok.

Turkish: *Karamel çilginliği*. (2019). Çocuk Kolektif Kitap, Istanbul.

UK Edition: *Fudge-A-Mania*. (rev. ed., 2014). Macmillan, London.

Translations and International Editions

***Going Going Gone! With the Pain and the Great One* (2008)**

Chinese, simplified: 消失的杰克. (2014). 浙江少年儿童出版社, Hangzhou.

Hebrew: במהירות שיא. (Date: 2011). כתר, Jerusalem.

***Here's to You, Rachel Robinson* (1993)**

Danish: *Hold ud, Rachel!* (1994). Gyldendal, København.

French: *Tiens bon, Rachel!* (rev. ed. 2003). L'Ecole des loisirs, Paris

Swedish: *Fjorton år.* (1994). B. Wahlstrom's, Stockholm.

UK Edition: *Here's to You, Rachel Robinson.* (rev. ed. 2015). Macmillan, London.

***Iggie's House* (1970)**

Catalan: *La casa de l'Iggie.* (2020). Viena Edicions, Barcelona.

Japanese: イギーの家 (1978), 偕成社, Tokyo.

Spanish: *La casa de Iggie.* (2020). Ediciones Invisibles, Barcelona.



Going, Going, Gone! With the Pain and the Great One, Chinese edition



Iggie's House, Catalan edition

Translations and International Editions



It's Not the End of the World,
Hebrew edition

It's Not the End of the World (1972)

Albanian: *Nuk është fundi i botës : roman për fëmijë.* (2003). Konica, Tirana.

Danish: *Verden går ikke under af den grund.* (1986). Den grimme Ælling, Odense.

Dutch: *Zo'n Ramp Is Het Nie.* (1980). Leopold, Amsterdam.

Finnish: *Ei maailma tähän kaadu.* (1981). WSOY, Helsinki.

French: *Ce n'est pas la fin du monde.* (1984). L'École des loisirs, Paris.

German: *Deshalb geht die welt nicht unter.* (1981). Erika Klopp Verlag, Berlin.

German: *Deshalb geht die welt nicht unter.* (1986). Ex Libris, Zürich.

Greek: *Δεν ήρθε και το τέλος του κόσμου.* (1998). Κέδρος, Athens.

Hebrew: *זֶה לֹא סוֹף הָעוֹלָם.* (Date: 1972, 1984). כתר, Jerusalem.

Japanese: *カレンの日記.* (1977). 偕成社, Tokyo.

Korean: *일기로 쓴 카렌의 고민.* (2007). 종원문화, Söul.

German: *Nav Jau Pasaules Gals.* (2000). Zvaigzne ABC, Riga.

Swedish: *Det Kunde Vara Värre.* (1987). B. Wahlström, Stockholm.

UK Edition: *It's Not the End of the World.* (2016). Macmillan, London.

Translations and International Editions

Just as Long as We're Together (1987)

Croatian: *Sve dok smo zajedno.* (2001). Mozaik Knjiga, Zagreb.

Danish: *Når bare vi har hinanden.* (1988). Sesame, København.

French: *Trois amies.* (2006). L'école des loisirs, Paris.

Greek: *αρκεί να είμαστε μαζί.* (1998). Kedros, Athens.

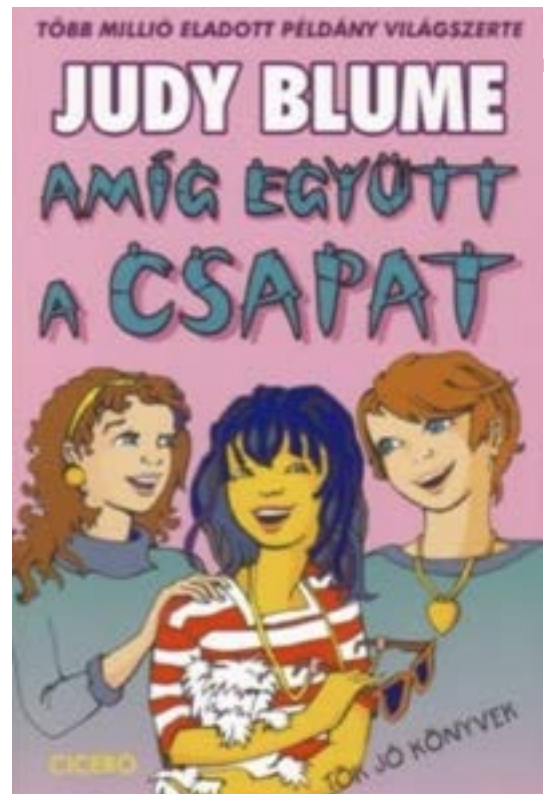
Hebrew: *כל עוד אנחנו יחד.* (date: 1989). תכר, Jerusalem.

Hungarian: *Amíg együtt a csapat.* (2005). Ciceró Könyvstúdió Kft, Budapest.

Japanese: *緒にいようよ! : ステファニーとふたりの親友.* (2006). バベル・プレス, Tokyo.

Serbian: *Samo da smo zajedno.* (2009.) Laguna, Beograd.

UK Edition: *Just as Long as We're Together.* (rev. ed. 2015). Macmillan, London.

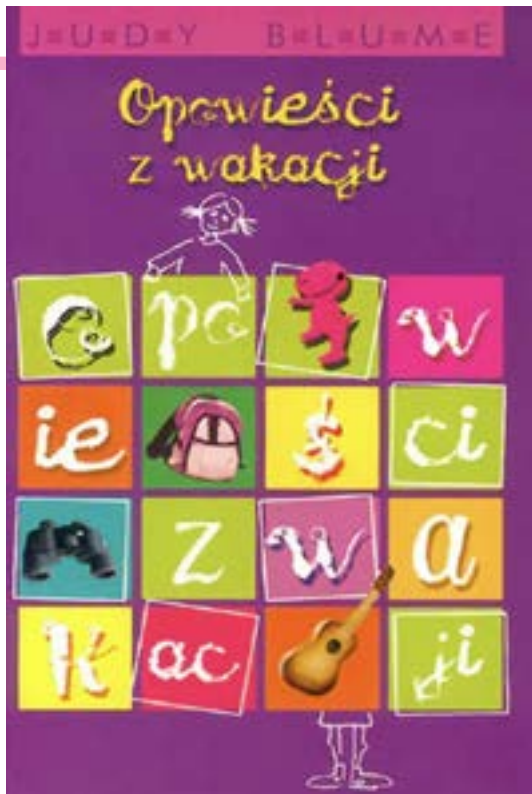


Just as Long as We're Together,
Hungarian edition

The One in the Middle Is the Green Kangaroo (1969)

Japanese: *ぼくはみどりのカンガル* (1983), 偕成社, Tokyo.

Translations and International Editions



Otherwise Known as Sheila the Great, Polish edition

Otherwise Known as Sheila the Great (1972)

Bulgarian: Известна още като Шийла Велика – Джуди Блум. (2020). Издателство „Кръг“, Sofia.

Chinese, simplified: 史上最糟的好友聚会. (2014). 浙江少年儿童出版社, Hangzhou.

Dutch: *Sheila de geweldige*. (1982). Leopold, Amsterdam.

French: *Supersheila*. (2003). L'école des loisirs, Paris.

German: *Sheila die Grosse*. (1986). Deutscher Taschenbuch-Verlag, München.

German: *Sheila die Grosse*. (1987). Klopp, Berlin.

German: *Deshalb geht die welt nicht unter*. (1986). Ex Libris, Zürich.

Hebrew: שילה הגדולה/בג'ודי בלום ; [תרגמה עדה פלדור (Date: 1986). כתר, Jerusalem.

Italian: *Mitica Sheila!* (1994). Emme Edizioni, Trieste.

Japanese: わたしの秘密おしえてあげる. (1986). 偕成社, Tokyo.

Korean: 대단한 4학년 : 주디 블룸 장편동화. (2009). 창비, 파주, Gyeonggi-do.

Polish: *Opowieści z wakacji*. (2005). Wydawnictwo Egmont Polska, Warszawa.

Russian: Шейла Великолепная. (2013). Розовый жираф, Moskva.

Serbian: *Poznatija kao Šila Velika*. (2005). Laguna, Beograd.

Spanish: *Sheila la Magnífica*. (1993). Alfaguara, Madrid.

Swedish: *Sheila störst och bäst*. (1981). Rabén & Sjögren, Stockholm.

Thai: หรือที่รู้จักกันในชื่อ. (1998, 2000, 2004, 2005). Samnakphim Hinghōi, Bangkok.

UK Edition: *Otherwise Known as Sheila the Great*. (2014). Macmillan, London.

Translations and International Editions

The Pain and the Great One (1974)

Swedish: *Åååh, vad du är dum!* (1986). Carlsen, Stockholm.

UK Edition: *The Pain and the Great One*. (2022). Macmillan, London.

Superfudge (1980)

Chinese, traditional: 格林校长的”大灾难”。(1985). Chiu ko ch’u pan she, Taipei.

Dutch: *Supersnoepie*. (1982.) Leopold, The Hague.

French: *Le roi de casse-pieds*. (2003). L’Ecole des Loisirs, Paris.

German: *Futsch: Mein Bruder Hat Einen Vogel*. (1980). Carl Habel Verlag, Berlin.

Hebrew: סופר פשוש. (Date: 1980). כתר, Jerusalem.

Indonesian: *Superfudge*. (1994). Gramedia Pustaka Utama, Jakarta.

Japanese: 赤ちゃん、いりませんか。(1993). 偕成社, Tokyo.

Korean: 못 말리는 내 동생 : 주디 블룸 장편동화. (2009). 창비, Söul.

Persian: قففا تاراشتنا. (date: ۱۳۹۳). لسع دنق رپوس, Tehran.



Superfudge, Spanish edition *Superfudge*, Persian edition

Translations and International Editions

Polish: *Supermisiek*. (2006). Wydawnictwo Egmont, Warszawa.

Romanian: *Supercolțunaș*. (2013). Editura Arthur, București.

Russian: Суперфадж. (2019). Волчок, Moskva.

Serbian: *Superfadž*. (2005). Laguna, Beograd.

Spanish: *Supertoci*. (2011). Aguilar Chilena de Ediciones, Santiago de Chile.

Spanish: *Superfudge*. (1999). Alfaguara/Santillana, Madrid.

Thai: น้องเล็กยังร้ายอยู่ หนังสือดี. (2005). แพรว. Bangkok.

Turkish: *Süper çikolata*. (2005). Çitlembik yayınları, İstanbul.

UK Edition: *Superfudge*. (1980, 2014). Macmillan, London.

Tales of a Fourth Grade Nothing (1972)

Braille: *Tales of a Fourth Grade Nothing*. (2015.) Braille Institute, Los Angeles, CA.

Bulgarian: Фъстъчето е цар. (2020). Krug Publishing House, Sofia.

Chinese, simplified: 不小心就”满地找牙. (2009, 2014). 浙江少年儿童出版社, Hangzhou.

Dutch: *Een vierdeklasser van niks*. (1982). Leopold, Den Haag.

French: *C'est dur a supporter*. (1984). L'école des loisirs, Paris.

German: *Futsch - mein Bruder schafft alle*. (1985). Deutscher Taschenbuch-Verlag, München.

Greek: Όταν πήγαινα τετάρτη δημοτικού. (1998). Κέδρος, Athens.

Hebrew: תאם תא (date:1985). כתר, Jerusalem.

Indonesian: *Kisah anak kelas empat*. (1993). Gramedia Pustaka Utama, Jakarta.

Japanese: ピーターとファッジのどたばた日記. (2016, 2018). バベルプレス, Tōkyō.

Korean: 별볼일 없는 4학년 : 주디 블룸 장편동화. (2009, 2015). 창비, Paju.

Translations and International Editions

Polish: *Opowieści czwartoklasisty.* (2005). Wydawnictwo Egmont Polska, Warszawa.

Portuguese: *Desventuras De Um Irmão Mais Velho.* (2006). Salamandra, São Paulo.

Romanian: *Povestea unui omulet din clasa a IV-a.* (2013). Arthur, București.

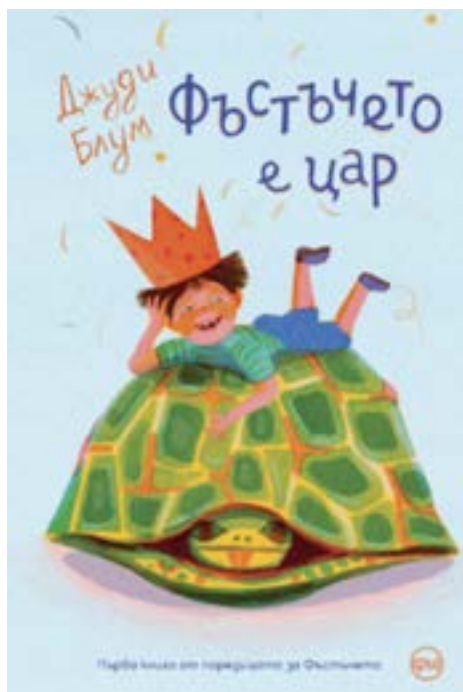
Russian: Питер обыкновенный, или Младших братьев не выбирают. (2020). Волчок, Moskva.

Serbian: *Priče jednog tupsona iz četurtog razreda.* (2005). Laguna, Beograd.

Thai: ไม่มีใครร้ายเท่าน้องเล็ก. (2000, 2004, 2005). แพรวเยาวชน, Bangkok.

Turkish: *Dördüncü sınıfa giden bir hiçin hikâyesi.* (2019). Çocuk Kolektif Kitap, Istanbul.

UK Edition: *Tales of a Fourth Grade Nothing.* (2011, 2014). Pan Macmillan, London.



Tales of a Fourth-Grade Nothing,
Bulgarian edition



Tales of a Fourth-Grade Nothing,
Turkish edition

Translations and International Editions

Then Again, Maybe I Won't (1971)

Braille: *Then Again, Maybe I Won't*. (1981) Royal N.S.W. Institute for Deaf and Blind Children, North Rocks, N.S.W.

French: *Et Puis J'en Sais Rien!* (1985). École des loisirs, Paris.

German: *Ich brauch doch gar kein Traumhaus*. (1984, 1980). Klopp, Berlin.

Hebrew: מירוענה ירדחמ תודוס : מירוענה ירדחמ אלש מירבדמ / Sodot me-ḥadre ha-ne'urim. (1982). ביבאלת, ומצכ ריבד.

Korean: 13살 토니의 비밀. (1993). 유진, Söul.

Mongolian: *Dakhiad I bas bi ingekhgüj ch bajzh magadgüj*. (2014). Sojombo, Ulaanbaatar.

Spanish: *Quizá no lo haga*. (1971, 1989) Alfaguara, Madrid.

Thai: เพียงความฝัน. (2001, 2004). ก้นยร, Nonthaburi.

UK Edition: *Then Again, Maybe I Won't*. (1988). Pan/Piper, London.

Tiger Eyes (1981)

Braille: *Tiger Eyes*. (1983). CNIB, Toronto.

Chinese, traditional: 老虎的眼睛. (2013). 远流出版事业股份有限公司, Taipei.

Danish: Tigerøje. (1983). Borgen, København.

Finnish: Tiikerisilmä. (1985). WSOY, Helsinki.

French: Œil de tigre. (1985.) L'école des loisirs, Paris.

German: Tigerauge. (1999.) Omnibus, München.

Hebrew: עיני נמר. (date: 1991). כתר, Jerusalem.

Japanese: さよならをいう時間もない. (1991). 偕成社, Tōkyō.

Translations and International Editions

Korean: 호랑이 눈. (2018). 창비, Paju.

Latvian: Tīgeracīte. (2000.) Zvaigzne ABC, Riga.

UK Edition: *Tiger Eyes*. (rev. ed. 2015). Macmillan, London.

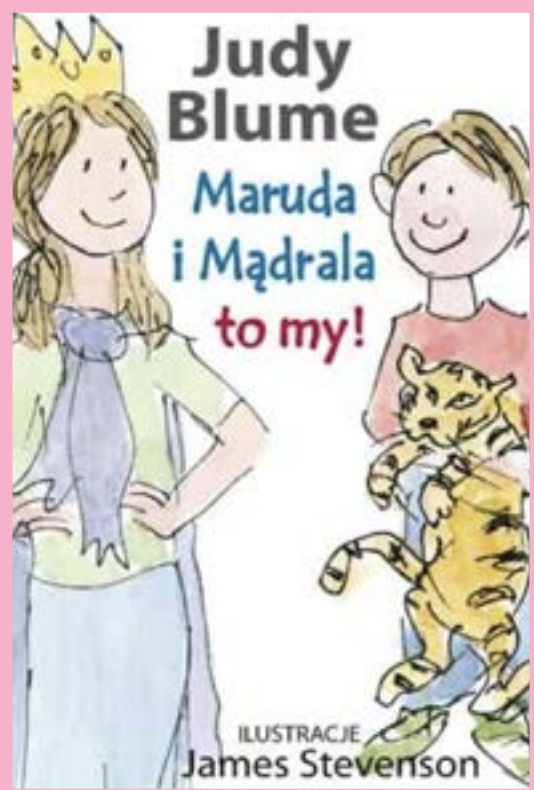


Tiger Eyes, Finnish edition



Tiger Eyes, Korean edition

Translations and International Editions



Soupy Saturdays with the Pain and the Great One, Polish edition

Soupy Saturdays with the Pain and the Great One (2007)

Chinese, simplified: 会撒谎”的阿比盖. (2009, 2014). 浙江少年儿童出版社, Hangzhou.

German: *Spinnenkackesuppe und der erste Halbgeburtstag der Weltgeschichte.* (2010). Tulipan Verlag, Berlin.

Hebrew: תמלשמהו צוקה מע קרמ לש תותבש. (Date: 2011). רתכ, Jerusalem.

Korean: 우리는 무적 남매 골치와 대장. (2009). 시공 주니어, Söul.

Polish: *Maruda i Mądrala to my!* (2008). Wydawnictwo Egmont Polska, Warszawa.

Ten Most Important Titles



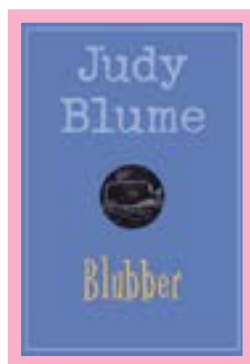
Are You There, God? It's Me, Margaret

written by Judy Blume. Bradbury Press, 1970.

- 1970 Dell Publishing
- 1970 Listening Library, LP audiobook
- 1986 Random House Children's Books
- 1990 Simon and Schuster
- 1991 Dell
- 1997 Listening Library, audiobook
- 2001 Simon and Schuster/Atheneum
- 2004 Listening Library CD audiobook
- 2010 Delacorte
- 2011 Delacorte
- 2010 Listening Library, CD audiobook
- 2010 Listening Library, digital audiobook
- 2014 Simon & Schuster /Atheneum Books for Young Readers
- 2020 Simon & Schuster /Atheneum Books for Young Readers
- 2022 Simon & Schuster /Simon and Schuster



Ten Most Important Titles

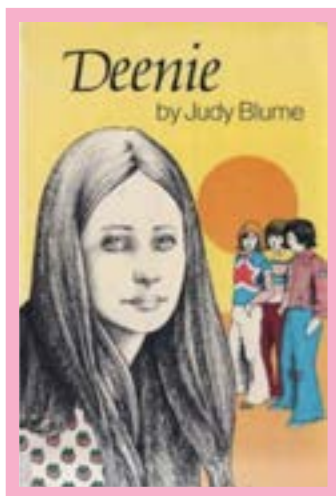


Blubber

written by Judy Blume. Bradbury Press, 1974.

- 1974 Dell Publishing
- 1974 Listening Library, LP audiobook
- 1986 Bantam Doubleday Dell Books for Young Readers
- 1986 Yearling
- 1988 Cornerstone Books
- 1991 Listening Library, cassette audiobook
- 2001 Simon and Schuster/Atheneum Books for Young Readers
- 2003 Listening Library, cassette audiobook
- 2003 Listening Library, CD audiobook
- 2004 Yearling
- 2005 Thorndike Press
- 2007 Listening Library, CD audiobook
- 2007 Listening Library, digital audiobook
- 2013 Simon & Schuster/Atheneum Books for Young Readers, e-book
- 2014 Simon & Schuster/Atheneum Books for Young Readers

Ten Most Important Titles

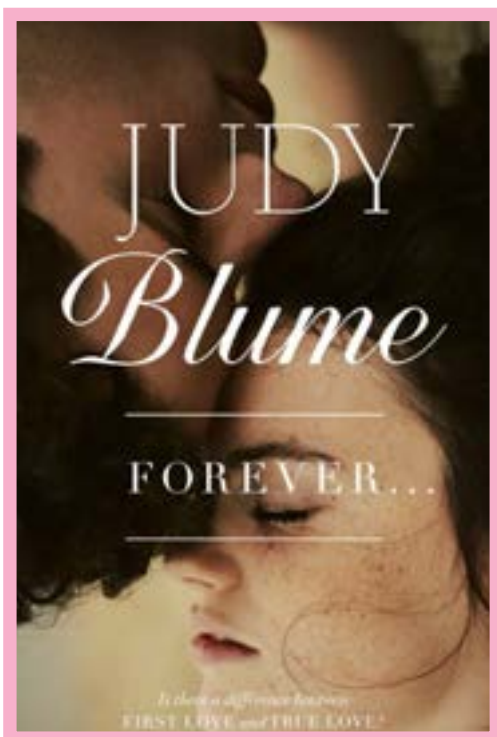


Deenie

written by Judy Blume. Bradbury Press, 1973.

- 1973 Dell Publishing
- 1984 Listening Library, LP audiobook
- 1991 Dell Publishing
- 1992 Listening Library, cassette audiobook
- 2003 Delacorte Press
- 2005 Laurel Leaf
- 2012 Delacorte, e-book
- 2003 Atheneum Books
- 2009 Delacorte Press
- 2009 Listening Library, CD audiobook
- 2011 Listening Library, digital audiobook
- 2014 Simon & Schuster /Atheneum Books for Young Readers

Ten Most Important Titles

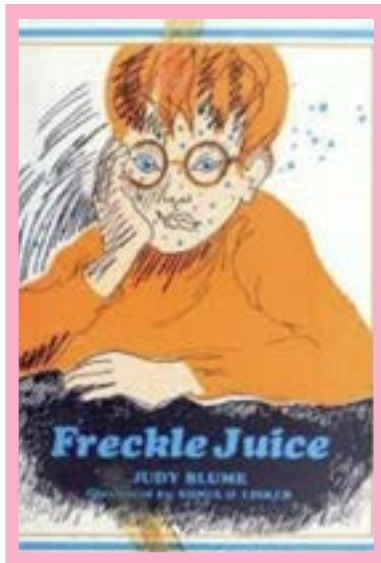


Forever...

written by Judy Blume. Bradbury Press, 1975.

- 1975 Dell Publishing
- 1976 Pocket Books
- 2003 Simon and Schuster/Atheneum Books for Young Readers
- 2007 Simon and Schuster/Simon Pulse
- 2012 Listening Library, digital audiobook
- 2012 Simon and Schuster/Atheneum Books for Young Readers e-book
- 2014 Simon and Schuster/Atheneum Books for Young Readers
- 2021 Listening Library, digital audiobook

Ten Most Important Titles

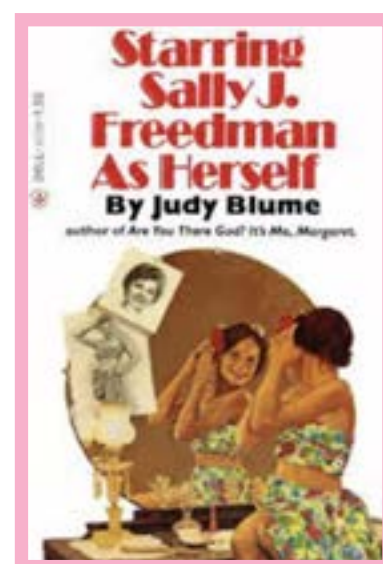
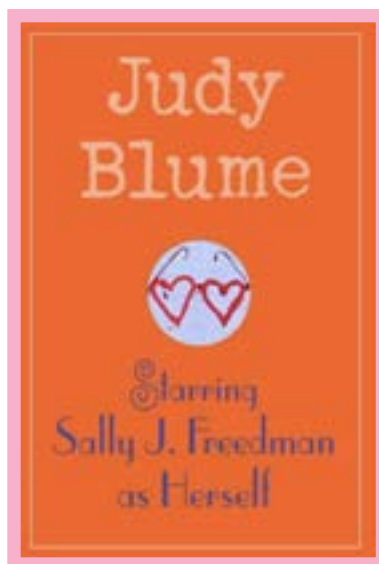


Freckle Juice

written by Judy Blume. Four Winds Press, 1971.

- 1971 Dell Publishing
- 1985 Simon & Schuster
- 1986 Dell Publishing
- 1990 Listening Library, cassette audiobook
- 2004 Random House, cassette audiobook
- 2006 Listening Library, digital audiobook
- 2006 Listening Library, CD audiobook
- 2011 Listening Library, CD audiobook
- 2014 Simon and Schuster/Atheneum Books for Young Readers
- 2021 Listening Library, digital audiobook

Ten Most Important Titles

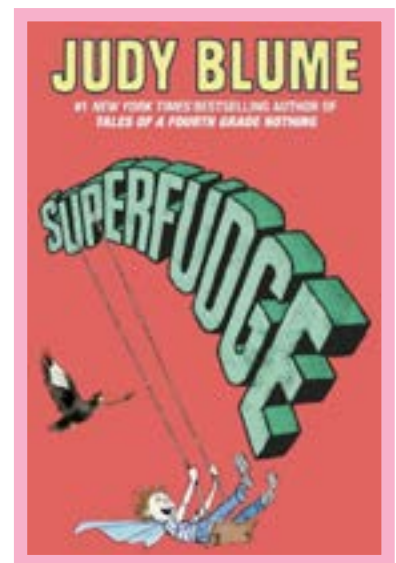
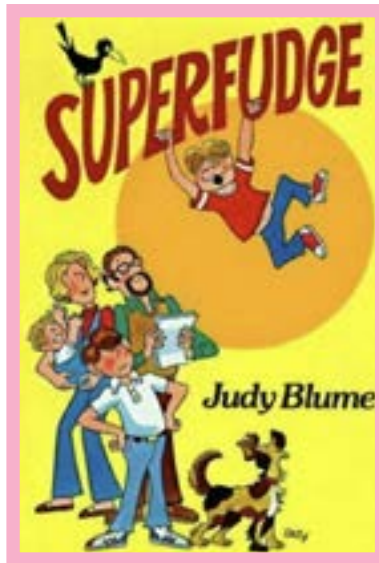


Starring Sally J. Freedman As Herself

written by Judy Blume. Bradbury Press, 1977.

- 1977 Dell Publishing
- 1991 Bantam Doubleday Dell
- 1997 Bantam
- 2000 Simon & Schuster
- 2004 Listening Library, CD audiobook
- 2007 Listening Library, digital audiobook
- 2011 Listening Library, CD and digital audiobook
- 2012 Random House e-book
- 2014 Simon and Schuster/Atheneum Books for Young Readers

Ten Most Important Titles



Superfudge

written by Judy Blume. EP Dutton, 1980.

1980 Dell Publishing

1987 Cornerstone Books

1992, 2003 Listening Library, CD audiobook

2003 Scholastic

2006 Listening Library, digital audiobook

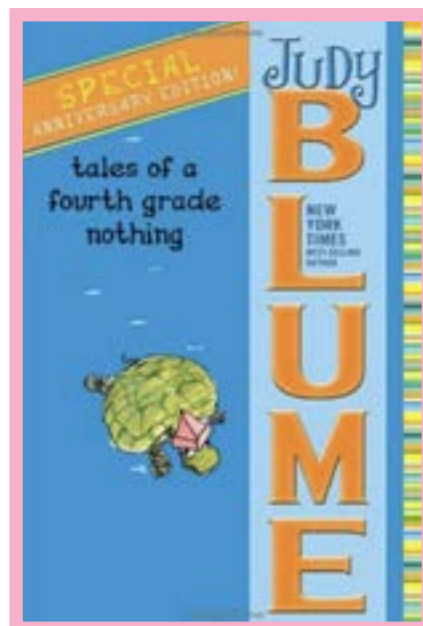
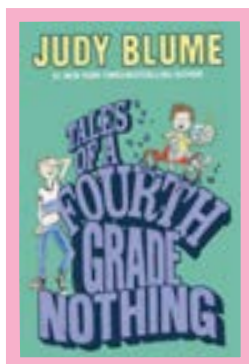
2002 Penguin/Dutton Children's Books

2003 Scholastic

2007 Penguin/Puffin Books

2011 Penguin e-book

Ten Most Important Titles

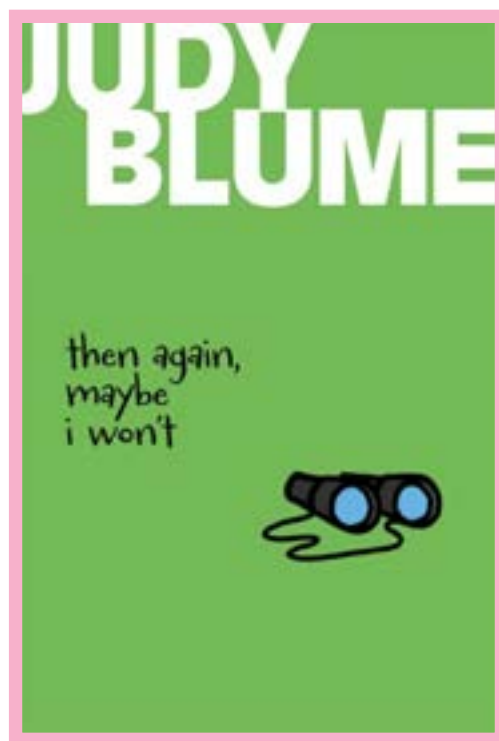


Tales of a Fourth Grade Nothing

written by Judy Blume. EP Dutton, 1972.

- 1984 Dell Publishing
- 1972 Listening Library, LP audiobook
- 1991 Bantam Doubleday Dell
- 2002 Penguin/Dutton
- 2003 Penguin/Puffin
- 2003 Scholastic
- 1996, 200, 2005 Listening Library, CD audiobook
- 2006 Listening Library, digital audiobook
- 2007 Penguin/Puffin
- 2007 Scholastic
- 2011 Penguin, e-book
- 2011 Penguin, digital audiobook
- 2012 Penguin/Puffin

Ten Most Important Titles



Then Again, Maybe I Won't

written by Judy Blume. Bradbury Press, 1971.

- 1971 Dell Publishing
- 1971 Laurel-Leaf
- 1971 Listening Library, audiobook
- 1986 Dell Publishing
- 1986 Yearling
- 1988 GK Hall
- 1990 Listening Library, cassette audiobook
- 2000 Books on Tape, cassette audiobook
- 2002 Listening Library, CD audiobook
- 2007 Listening Library, digital audiobook
- 2014 Simon and Schuster/Atheneum Books for Young Readers
- 2021 Listening Library, digital audiobook

Ten Most Important Titles



Tiger Eyes

written by Judy Blume. Bradbury Press, 1981.

- 1981 Dell Publishing
- 1981 Simon and Schuster Books for Young Readers
- 1982 Dell Publishing
- 1987 Cornerstone Books
- 1991 Dell Publishing
- 2009 Delacorte Press
- 2011 Listening Library, CD and digital audiobook
- 2012 Delacorte Press

Five Representative Titles

Are You There, God? It's Me, Margaret

written by Judy Blume. Bradbury Press, 1970.

- 1970 Dell Publishing
- 1970 Listening Library, LP audiobook
- 1986 Random House Children's Books
- 1990 Simon and Schuster
- 1991 Dell
- 1997 Listening Library, audiobook
- 2001 Simon and Schuster/Atheneum
- 2004 Listening Library CD audiobook
- 2010 Delacorte
- 2011 Delacorte
- 2010 Listening Library, CD audiobook
- 2010 Listening Library, digital audiobook
- 2014 Simon & Schuster /Atheneum Books for Young Readers
- 2020 Simon & Schuster /Atheneum Books for Young Readers
- 2022 Simon & Schuster /Simon and Schuster

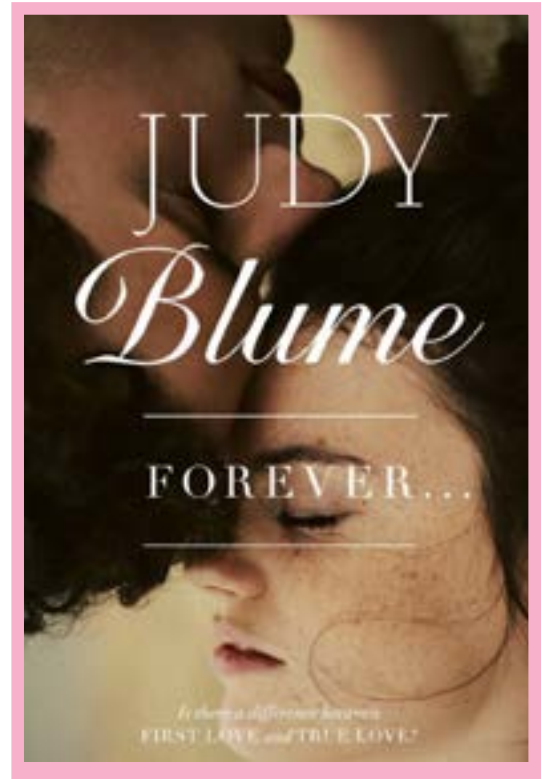


Five Representative Titles

Forever...

written by Judy Blume. Bradbury Press, 1975.

- 1975 Dell Publishing
- 1976 Pocket Books
- 2003 Simon and Schuster/Atheneum Books for Young Readers
- 2007 Simon and Schuster/Simon Pulse
- 2012 Listening Library, digital audiobook
- 2012 Simon and Schuster/Atheneum Books for Young Readers e-book
- 2014 Simon and Schuster/Atheneum Books for Young Readers
- 2021 Listening Library, digital audiobook

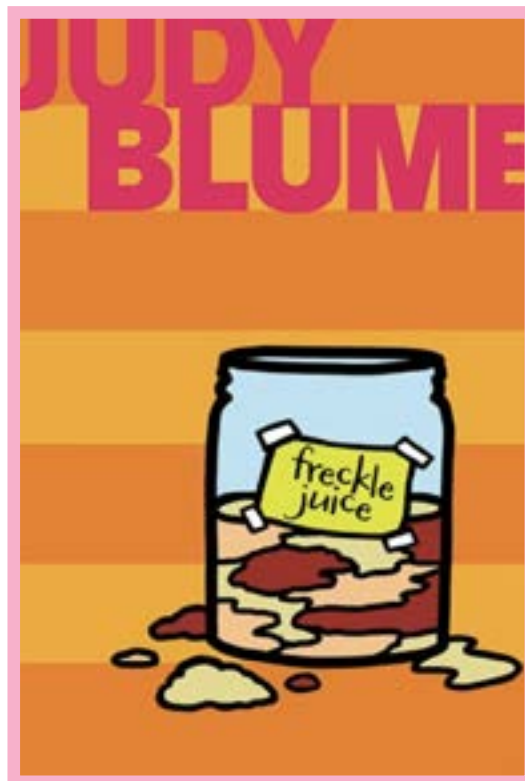


Five Representative Titles

Freckle Juice

written by Judy Blume. Four Winds Press, 1971.

- 1971 Dell Publishing
- 1985 Simon & Schuster
- 1986 Dell Publishing
- 1990 Listening Library, cassette audiobook
- 2004 Random House, cassette audiobook
- 2006 Listening Library, digital audiobook
- 2006 Listening Library, CD audiobook
- 2011 Listening Library, CD audiobook
- 2014 Simon and Schuster/Atheneum Books for Young Readers
- 2021 Listening Library, digital audiobook

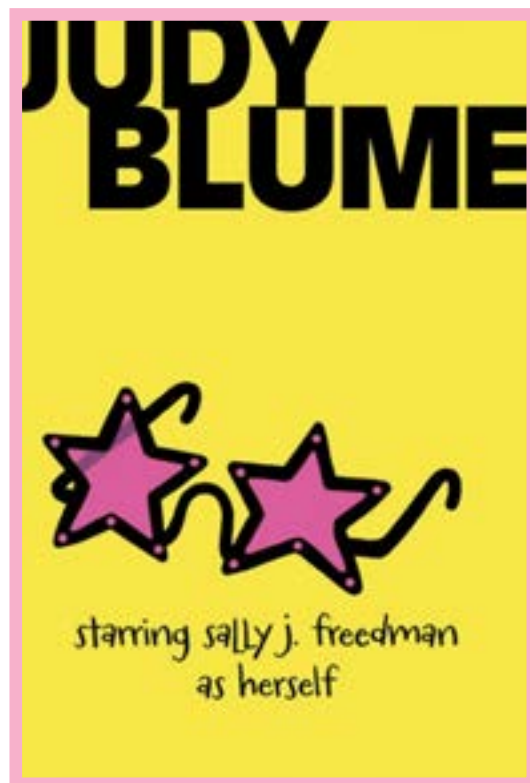


Five Representative Titles

Starring Sally J. Freedman As Herself

written by Judy Blume. Bradbury
Press, 1977.

- 1977 Dell Publishing
- 1991 Bantam Doubleday Dell
- 1997 Bantam
- 2000 Simon & Schuster
- 2004 Listening Library, CD audiobook
- 2007 Listening Library, digital audiobook
- 2011 Listening Library, CD and digital audiobook
- 2012 Random House e-book
- 2014 Simon and Schuster/
Atheneum Books for Young
Readers

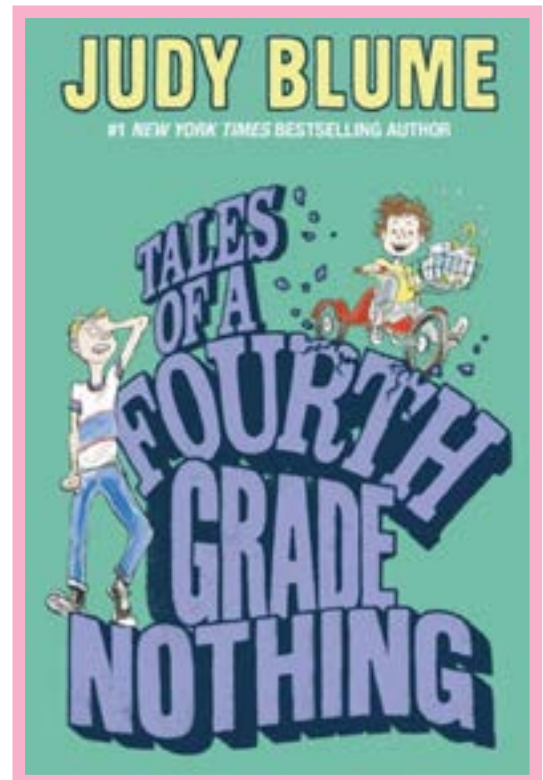


Five Representative Titles

Tales of a Fourth Grade Nothing

written by Judy Blume. EP Dutton, 1972.

- 1984 Dell Publishing
- 1972 Listening Library, LP audiobook
- 1991 Bantam Doubleday Dell
- 2002 Penguin/Dutton
- 2003 Penguin/Puffin
- 2003 Scholastic
- 1996, 200, 2005 Listening Library, CD audiobook
- 2006 Listening Library, digital audiobook
- 2007 Penguin/Puffin
- 2007 Scholastic
- 2011 Penguin, e-book
- 2011 Penguin, digital audiobook
- 2012 Penguin/Puffin



Reviews of Submitted Titles

NOTE: Many of the following reviews appeared when Blume’s books were first released, and their cautious criticisms reflect that her work was ahead of its time. The honest, emotional realism with which Blume writes, and which is now considered the norm in children’s and young adult literature, was nearly unknown in the 1970s. It is interesting to contrast the original reviews with updated evaluations that acknowledge that Blume’s books are now considered by teachers, librarians, and young readers to be among the most important and impactful books ever written for young people.

Are You There, God? It’s Me, Margaret

Booklist—original review

Pre-teen girls’ concern with breast development and menstruation and their burgeoning interest in boys are treated with honesty and humor in a tender, funny first-person story narrated by an almost twelve-year-old girl who discusses her private hopes and anxieties in candid conversations with God. The preoccupation with bodily changes which Margaret and three of her classmates share is realistically portrayed within the framework of typical preteen school, home, and social activities. Margaret is also concerned about religion since she is the daughter of a Jewish father and a Christian mother and is expected to make her own choice when she grows up. Family and peer relationships and dialog ring true. (January 1, 1971, *Booklist*)

Kirkus—original review

The comical longings of little girls who want to be big girls—exercising to the chant of “We must—we must—increase our bust!”—and the wistful longing of Margaret, who talks comfortably to God, for a religion, come together as her anxiety to be normal, which is natural enough in

Reviews of Submitted Titles

sixth grade. And if that's what we want to tell kids, this is a fresh, unclinical case in point: Mrs. Blume (*Iggie's House*, 1969) has an easy way with words and some choice ones when the occasion arises. But there's danger in the preoccupation with the physical signs of puberty—with growing into a *Playboy* centerfold, the goal here, though the one girl in the class who's on her way rues it; and with menstruating sooner rather than later —calming Margaret, her mother says she was a late one, but the happy ending is the first drop of blood: the effect is to confirm common anxieties instead of allaying them. (And countertrends notwithstanding, much is made of that first bra, that first dab of lipstick.) More promising is Margaret's pursuit of religion: to decide for herself (earlier than her 'liberal' parents intended), she goes to temple with a grandmother, to church with a friend; but neither makes any sense to her—"Twelve is very late to learn." Fortunately, after a disillusioning sectarian dispute, she resumes talking to God...to thank him for that telltale sign of womanhood. (October 1, 1970, *Kirkus*)

Reviews of Submitted Titles



Forever...

Booklist—original review

Blume vitalizes all those sex-education books in her lively, graphic story of a senior-year love affair based primarily on physical attraction. Once Katherine Danziger and Michael Wagner meet at a party, they have eyes only for each other, and their romance progresses rapidly from kissing to heavy petting to lying together and finally to frequent sexual intercourse after Kath gets the Pill from a Planned Parenthood officer. Although Kath's parents are supportive of her, they worry she will get herself into exactly the situation she is in. The pair are separated after graduation when the Danzigers force Kath to take a summer job at a New Hampshire camp and Michael is sent to his uncle in North Carolina. At first, they write each other daily, but then Kath becomes attracted to another counselor and feels guilty and emotionally confused. Michael's unexpected arrival at the camp brings matters to a head. Characters—

including adults and friends of the protagonists—are well developed, dialogue is natural, and the story is convincing. (October 15, 1975, *Booklist*.)

The New York Times Book Review—original review

Eighteen-year-old Kath wears a medallion with Katherine engraved on one side, Michael on the other, and the inscription reads Forever. But in a summer camp in New Hampshire, where Kath is a tennis counselor, she faces an ancient dilemma: "How can you love one person and still be attracted to another?" This crisis is engendered by Theo, an older man of 21. With green eyes, yet. And Kath thereupon chooses an ancient solution, which calls for a new medallion. These problems of the heart are written in basic teen idiom, complete with letters to and from camp and a convincing date-by-date account of first love. (December 28, 1975, *New York Times Book Review*)

Reviews of Submitted Titles

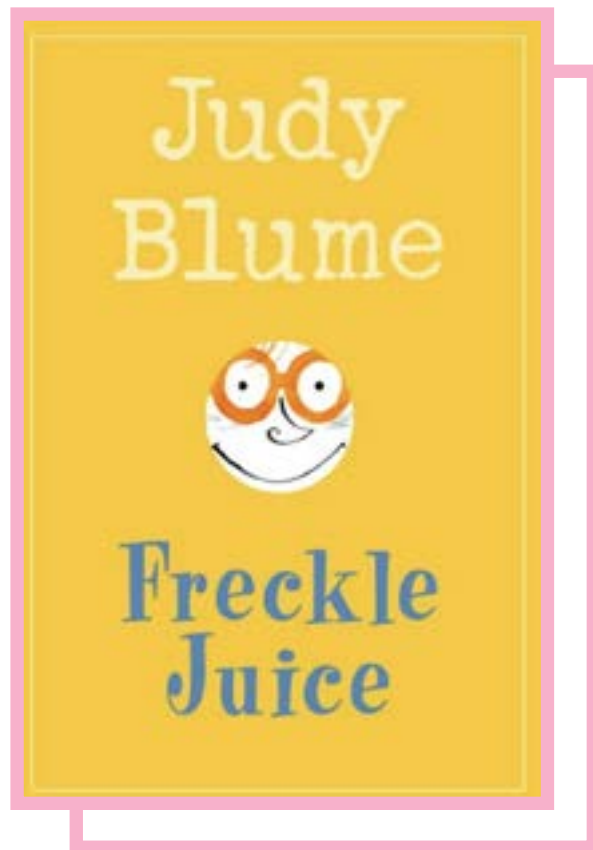
Freckle juice

School Library Journal—original review

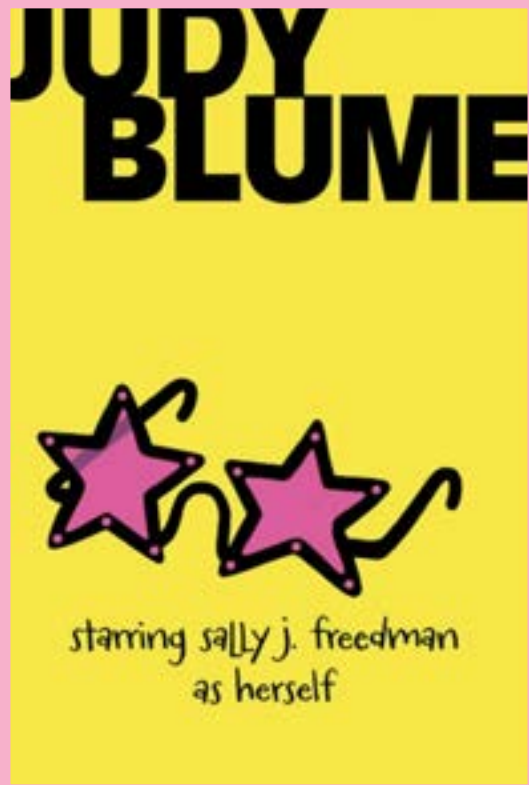
This convincing small-boy adventure proceeds smoothly to a satisfying conclusion. The conniving little girl, understanding teacher, and feckless, freckleless boy are amusingly depicted in the impish black-and-white illustrations and in the story which is especially suited for reading aloud to second- and third-graders. (May, 1974, *School Library Journal*)

School Library Journal—updated review

Judy Blume's *Freckle Juice* (1971) and *The One in the Middle is the Green Kangaroo* (1981) are just as relevant to today's grade school audience as they were when first written. In *Freckle Juice*, Andrew wants to be just like Nicky, the boy in his class who has an abundance of freckles, and is willing to try anything to get them. When nosey Sharon offers to sell him the recipe for *Freckle Juice*, Andrew takes her up on it with almost disastrous results. . . . A worthwhile addition to primary grade collections. (April, 2005, *School Library Journal*)



Reviews of Submitted Titles



Starring Sally J. Freedman, As Herself

The New York Times—original review

Sally J. Freedman is an adolescent Jewish girl from New Jersey in this novel set in the 1940's. She has a dentist father whom she adores, a moody conscientious mother, a fink brother with health problems and a folksy live-in grandmother. The Freedman family moves to Florida for a school year to speed the boy's recovery from a bout with nephritis. The father must stay behind to see to his dental practice and can only visit his family infrequently, leaving them to deal alone with their new surroundings—new schools, new people and a culture of senility and suntans. The move to Florida, frightening for everyone, shows Sally what a family is all about.

Sally's head is full of movies and World War II, of Esther Williams and Adolf Hitler (Sally doesn't distinguish between the two; she just loves her, hates him). She has an imperfect sense of the world around her; it is through the twilight world of pulp magazines and historical folklore that Sally's accumulating yearnings and resentments escape and find expression. Reality, from which she comes and goes, is defined by her feelings for her father, which are passionate, and touchingly open, and for her mother, who is lonely, filled with sexual tension and both irritable and overprotective with her children.

The move to Florida, frightening for everyone, shows Sally what a family is all about. In particular, she confronts for the first time the mystery of her parents' connubial relationship. Witnessing their awkward, then tender, reunions, she feels the impact of their need for one another without fully understanding what it means. It's a reminder to all of us that there's a time when children know the facts of life without understanding them. Beyond that, the book is largely a chronicle of Sally's adjustment to a new life, of wishes and nervousness and fun, and the author's memories of the 1940's.

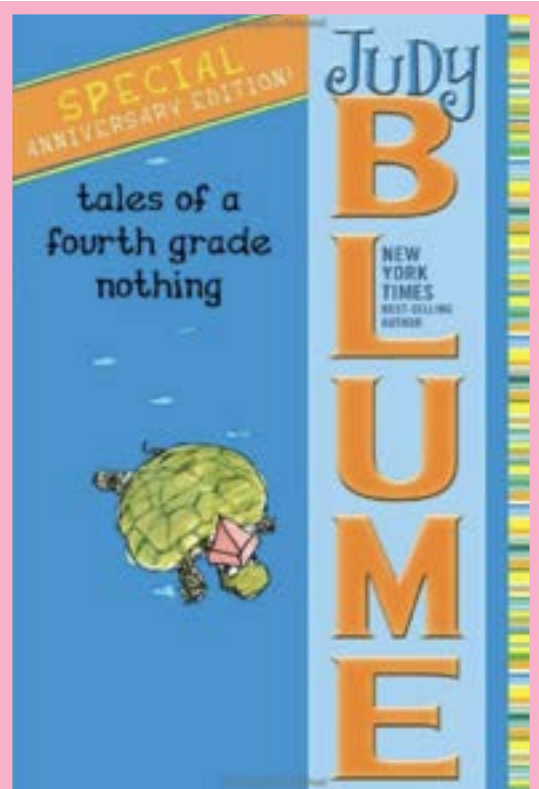
Reviews of Submitted Titles

Interestingly, Mrs. Blume herself has become a much discussed subject of the sub-teen culture she writes about. Kids read her books with a blushing curiosity once reserved for certain words in the dictionary, parts of the Bible and naughty passages in Hemingway. They know they will find some frank discussion of prurient matters like breasts and menstruation. Some of her readers may also have read “Fear of Flying,” yet they reread “Are You There God? It’s Me, Margaret.” It’s evident her appeal goes beyond sexual frankness: She must be conveying a certain emotional reality that children recognize as true. Portnoy may complain all he wants, but kids will go right on needing reassurance that there is a time of slow awakening, of normal curiosity and confusion about what they are learning and feeling. (May 1, 1977, *The New York Times*)

School Library Journal—updated review of audiobook edition

The indomitable Sally J. Freedman proves her timelessness in this recording that is skillfully and charmingly narrated by author Judy Blume (Yearling, pap. 1986). It is 1947 and the imaginative Sally is 10 years old. Older brother Douglas has been sickly for some time, so the family moves from New Jersey to Miami Beach’s warmer climate. Sally’s beloved father stays behind to continue working as a dentist. The family is warmly and realistically portrayed. Mrs. Freedman’s excessive caution and worrying clearly cause difficulties for her husband and children. The relationship between Douglas and Sally is not so warmly portrayed, with the usual sniping between siblings. Sally spends the winter making friends, getting into trouble, and trying to prove that an elderly man in their Miami apartment building is really Hitler in disguise. She frequently thinks about Ma Fanny’s sister and niece who were both killed in Dachau. References to Jewish traditions are explained. Sally spends much of her time dreaming up stories in which she is a detective, movie star, or volunteer for American postwar efforts—and always the heroine. Blume’s narration is spirited and perfectly paced. While she doesn’t give each character a different voice, her tone differentiates them. Clearly there is much of Judy Blume in the main character and her affection for Sally shines through. The novel is as pertinent today as it was when first published, making it a must have for most libraries. (September, 2005, *School Library Journal*)

Reviews of Submitted Titles



Tales of a Fourth Grade Nothing

Booklist—original review

In this light, humorous, episodic story, nine-year-old Peter Hatcher tells of his problems with his little brother Fudge, a two-and-a-half-year-old attention-stealer who writes on Peter's homework with magic Markers, refuses to perform for a television commercial until tricked into it by Peter, pretends to fly like a bird and knocks out his front teeth while Peter is supposedly watching him, and worst of all, swallows Peter's pet turtle. Fudge is too exaggerated to be very believable, but Peter's difficulties with him will be readily understood by children with younger brothers and sisters. (1972, *Booklist*)

School Library Journal—updated review as part of the series, "Top 100 Children's Novels"

Stacy Dillon says, "Nobody can get the voice of kids quite like Judy Blume. Fudge and Peter are every kid and just as relevant today as they were in 1972." The synopsis from

the publisher reads, "Living with his little brother, Fudge, makes Peter Hatcher feel like a fourth grade nothing. Whether Fudge is throwing a temper tantrum in a shoe store, smearing smashed potatoes on walls at Hamburger Heaven, or scribbling all over Peter's homework, he's never far from trouble. He's a two-year-old terror who gets away with everything—and Peter's had enough. When Fudge walks off with Dribble, Peter's pet turtle, it's the last straw. Peter has put up with Fudge too long. How can he get his parents to pay attention to him for a change?" According to *American Writers for Children Since 1960: Fiction*, the book came about when, "A house helper who knew that Blume was writing books for children brought her a clipping one day about a boy who swallowed a turtle. 'Willie Mae,' to whom the book is dedicated, kept Blume informed of developments, and the story found its way into the enormously popular *Tales of a Fourth Grade Nothing* (1972), in which Peter Hatcher's 'problem' is his two-year-old brother, Fudge. . . . The original idea was for a picture book called 'Peter, Fudge and Dribble.' It was rejected as a picture book by Bradbury, but Ann Durrell, children's editor of Dutton, suggested the form in which it was finally published." And aren't we glad she did? Peter is a child everyman. The straight man to Fudge, doomed to forever be overshadowed by his little brother (they don't call this series the Peter Series, after all). (Written by Betsy Bird and featured in Fuse 8, a *School Library Journal* blog, May 30, 2012.)

Appendix: About Review Sources

Founded in 1905, *Booklist* magazine is the review journal of the American Library Association. It comprises two print magazines, an extensive website and database, e-newsletters, webinars, and other resources that support librarians in collection development and readers' advisory. Booklist sponsors the Printz Award, the most distinguished book award for young adults published each year in the U.S., and its editors serve as consultants to many ALA youth book award committees each year.

Bertha Mahony founded *The Horn Book* in 1924 to herald the best in children's literature. Today, *The Horn Book Magazine* and *The Horn Book Guide* are among the most distinguished journals in the field of children's and young adult literature.

Founded in 1933, *Kirkus* has been an authoritative voice in book discovery for 80 years. *Kirkus Reviews* magazine gives industry professionals a sneak peek at the most notable books being published weeks before they're released. *Kirkus* serves the book reviews to consumers in a weekly email newsletter and on *Kirkus.com*, giving readers unbiased, critical recommendations they can trust.

Publishers Weekly is familiarly known in the book world as "PW." *PW* is a weekly news magazine focused on the international book publishing business. It is targeted at publishers, booksellers, librarians, literary agents, authors, and the media. It offers feature articles and news on all aspects of the book business, bestsellers lists in a number of categories, and industry statistics, but its best known service is pre-publication book reviews, publishing some 9,000 per year.

School Library Journal is a premiere publication for librarians and information specialists who work with children and teens. A source of quality journalism and reviews for more than 60 years, *SLJ* produces award-winning features and news coverage on: literacy, best practices, technology, education policy and other issues of interest to the school library and greater educator community. *SLJ* evaluates a broad range of resources, from books and digital content to databases, in 6000+ reviews published annually.

