

It's 8 O'Clock. Do You Know What Your Children are Watching?

They reside in the homes of nearly every family in America. They often occupy a place of pride within family libraries as they sit next to volumes of Dickens, Twain, Austen, Rowling, and Grisham. They play an important role within the workings of most households as a form of entertainment and education. At their best, they offer lessons in tolerance, self-esteem, and acceptance; at their worst, they serve as mechanical babysitters, cathode ray nannies, or barely disguised advertisements for toys, clothing, and Happy Meals.

What are they? They are children's videos, of course, and during the past fifteen years, they have established an almost ubiquitous presence within the culture of the American family.

Beginning with the release of *The Little Mermaid* in 1989, children's films have gradually re-established themselves as an important commercial genre within Hollywood. Indeed, looking at the list of the top worldwide box office champs of all-time, one sees such family-friendly fare as *The Lion King* (1993) at #16, *Finding Nemo* (2003) at #9, and *Shrek 2* (2004) at #7. Recognizing the market potential of an audience previously served by the "dumping ground" of Saturday morning cartoons, studios such as Disney and Pixar have employed a shrewd combination of industrial synergies and "branding" strategies to establish

themselves as the industry's most trusted names in family entertainment.

While the growth in the children's film market has been nothing short of astonishing, it is matched by comparable growth within various ancillary markets for children's entertainment. Video sales, of course, are not only the most important of these additional revenue streams, but they have also provided an additional platform for new products. A parent looking to replace the family's worn out VHS copy of *Aladdin* (1992), for example, might opt for such "direct to video" sequels as *The Return of Jafar* (1994) or *The Lion King 2: Simba's Pride* (1998). Cable networks, like Nickelodeon, the Cartoon Network, and the Disney Channel, offer thousands of hours of kiddie programming, which have in turn provided the training ground for several of today's top music and movie stars, such as Britney Spears, Justin Timberlake, and Hilary Duff.

Yet, while the commercial prospects of children's film are undoubtedly important, perhaps the more significant question concerns the extent to which this glut of children's entertainment has shaped the interactions between parents and their children. The emergence of a market for children's video has certainly given parents more control over what their kids watch, but it also raises important questions about the values communicated through this medium. To what extent

should children's films reflect the structure of the larger society in which it is produced? How seriously do the companies that produce children's films take their mission to educate as well as entertain? How do film-makers develop their ideas for children's film and television? How do they deal with issues of

censorship regarding depictions of violence or romance? How do they balance the pressure to make films that appeal to both children and their parents?

To explore these issues, the Center for the Humanities, the Program in Film and Media Studies, and the Children's Studies Program of Washington University will host a two-day symposium on Children's Film that will take place on April 29 and 30. The workshop will include lectures, panel discussions, and film screenings, and will allow students, faculty, and members of the St. Louis community to meet some of the industry's top creative personnel in the field of children's literature, film, and television.

Guests for this workshop will include:

Betsy Hearne

Ms. Hearne is a professor in the Graduate School of Library and Information Science at the University of Illinois at Urbana Champaign, where she teaches courses on children's literature and storytelling. Hearne is also the author of numerous articles and books, including *Choosing Books for Children: A Commonsense Guide*, the folktale anthology *Beauties and Beasts*, and several novels for children (most recently, *Listening for Leroy* and *Wishes, Kisses, and Pigs*). Her picture book, *Seven Brave Women*, won the Jane Addams Children's Book Award in 1998. Her most recent title, *The Canine Connection: Stories About Dogs and People*, is a Junior Library Guild selection and winner of a Parents' Choice Silver Honor Award. In addition to her books, Hearne also served as the children's book editor of *Booklist* and of *The Bulletin of the Center for Children's Books*.

Brian Hohlfeld

Mr. Hohlfeld is a screenwriter whose credits include *He Said, She Said* (1991), *Piglet's Big Movie* (2003), and *Pooh's Heffalump Movie* (2005). In 2004,



Betsy Hearne (left) and Brian Hohlfeld (right), two speakers participating in the symposium.

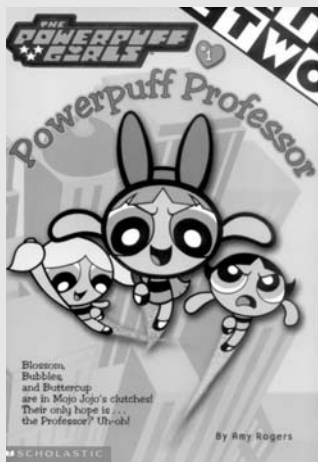
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Hohlfeld was a finalist for the screenplay division of the 2004 PEN Center USA Literary Awards. His script for *Piglet's Big Movie* was nominated for the award, but lost out to Brian Helgeland's adaptation of *Mystic River* (2003). Hohlfeld teaches at Webster University and is the co-founder of HH Studios in St. Louis.

Amy Keating Rogers

Ms. Rogers was the head writer for the Cartoon Network original television series, *The Powerpuff Girls*. She is the author of four Powerpuff chapter books for young adults and has also served as a story writer for two Powerpuff films including the feature film, *The Powerpuff Girls Movie*. She has also written scripts and stories for animated series such

as *Samurai Jack*, *Johnny Bravo*, *Dexter's Laboratory*, and most recently *Foster's Home for Imaginary Friends*.



Powerpuff Professor, by Amy Keating Rogers.

Schedule:

Friday, April 29

3:00pm: Betsy Hearne will give a keynote address in the **Formal Lounge of the Women's Building**. Discussion, reception, and book sale follow the talk.

4:30-5:15pm: Storytelling with Betsy Hearne

Saturday, April 30

12:00-2:00pm: Screening: *Piglet's Big Movie* and *The Powerpuff Girls*, "Mo Linguish."

2:15-4:00pm: Panel discussion with Brian Hohlfeld, Amy Keating Rogers, and Betsy Hearne.

Both of Saturday's events will take place in **Room 100 of Brown Hall**.

Jeff Smith is Associate Professor of Performing Arts and the Director of Film and Media Studies Department.

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The Center for the Humanities
Campus Box 1071
Old McMillan Hall, Rm S101
One Brookings Drive
St. Louis, MO 63130-4899
Phone: (314) 935-5576
email: cenhum@artsci.wustl.edu
http://cenhum.artsci.wustl.edu

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**Chinglish, Konglish, and Spanglish, Oh My:
The Global Dialogue and the English Language**



Dr. Jian Leng

editor's notes

Like most people, I go through phases where for one reason or another I find I want to learn more about a topic in which I have little or no background. When I am busy I do my best to suppress this exploratory urge. If the topic seems too interesting and I am feeling energetic, I look a little deeper. Whenever possible I start this process by seeking out a talk or presentation on the topic to get a quick overview. Most of the time this approach works, and I learn either all I want to know or at least enough to find out where to go for further research. Selecting the appropriate talk or presentation is, however, not as easy as it might seem. Sometimes, just the title of the talk is enough to change my mind. For instance, I may want to know more about “Ockham’s razor” after someone mentions it as a useful way of solving complex problems, but not be willing to sit through a presentation on medieval philosophy (which my husband, who was once a philosophy major, refers to as ‘eight hundred years of unrelieved

gloom’). Other times, although the title sounds like a topic I want to explore, once the speaker begins, I feel I must be in the wrong room because the title and the actual content are so different.

I had this ‘wrong room’ experience recently. The event was a visiting speaker presenting “The Aesthetics of Chinglish” in the English department at Washington University. As a past and, when I am especially tired, continuing speaker of Chinglish, I was looking forward to this event because I hoped it might help me understand the experiences I had writing English when I first crossed the language barrier from Chinese to English. Rather than a talk on Chinglish as an innovative combination of English and Chinese, however, the speaker presented Xu Bing’s “New English Calligraphy,” an artistic but unintelligible combination of Chinese characters and other symbols that purport to question such entrenched practices as written communication and reading. I was obviously in the wrong room and searching for the wrong

aesthetics. I was looking for the beauty of a hybrid or pidgin language that communicates meaning, rather than a beautiful but meaningless combination of Chinese characters and English letters.

Of course, beauty is in the eye of the beholder. If one approaches it as the product of hundreds of millions of Chinese learning English, and by doing so creating innovative trends that should be distinguished from errors or carelessness, then Chinglish in China is an often creative and sometimes beautiful way of expressing the hospitality and unique perspective of the Chinese worldview. In China, however, where government and businesses attempt to communicate with a growing population of tourists, Chinglish on public signs has become a linguistic disease. In fact, a month after they learned that they had won the right to host the 2008 Olympic Games, the authorities in Beijing launched a campaign to improve English-language signs. The signs they are most concerned with use English incorrectly or mix Chinese and

editor's notes continued

English in a confusing and sometimes amusing manner. Some, like the restaurant sign announcing a new menu item, "Three kinds of Crap," rather than "Three kinds of Carp," result from carelessness. Some are simply errors in translation, such as "To take notice of safe: The slippery are very crafty." Such warning signs are found on sloped walkways opposite the Beijing train station and mean "Be careful, slippery slopes." Others are close to what they mean in English, such as "Waiting will be prosecuted," a sign found on Beijing streets that means "No parking"; or the attention grabbing "Please keep your legs" sign next to the escalator. Still others are almost poetic, and I would hate to see them removed as errors, confusion, and unintentional absurdities. The blunt English command "Keep off the grass" is more beautifully phrased in the Chinglish warning next to a freshly seeded piece of earth, "Little grass is smiling slightly, please walk on the pavement." This exemplifies the kind of Chinglish aesthetics I hoped the lecturer would address.

Of course, the Chinese are not the only people to supply a hybrid "lish" to English. Korea has gone even further than China in incorporating English into their vernacular. The linguistic situation in Korea is somewhat unusual. Due initially to geographic location, the language of South Korea has a very large number of loan words from other languages. In the past, these came primarily through and from China. With the rise of globalization, European lan-



The English word forever, written as if it were Chinese calligraphy, by Xu Bing.

guages and English have begun to influence every-day speech in South Korea. South Koreans refer to the result as "Konglish." Obviously, Koreans rely on their knowledge of "Konglish" for English communication with native speakers of English.

There are many "lishes" out there in the world. A computer company's help line may introduce you to "Hinglish" (Hindu English), and you might still be able to watch the film *Spanglish* (Spanish English) at the local cinema if you hurry. While not technically dialects, these variants suggest the worldwide importance of the English language. The spread of English as a global language is obviously related to the prominence of U.S. influence in the world. But internal factors also play a role. The most important of these is the hybrid nature of English. English has a predominantly Romance language vocabulary combined with a predominantly Germanic gram-

mar and a wide range of Greek and Latin constructions that provide a highly versatile toolkit for expansion. Like every other language, English is – and always has been – a work in progress. Today, its success is a major factor in changing it into a form of "World Speak."

According to a BBC News article, "Nine out of ten computers connected to the internet are located in English-speaking countries and more than 80% of all home pages on the web are written in English." Moreover, over four fifths of all international organizations use English as their main operating language. It is estimated that more than half the world population will be "competent" in English by the year 2050. But as the examples of "Chinglish" and "Konglish" show, hundreds of millions of people will not learn English without changing it. So, in addition to the "Standard American English" you were taught in school, be prepared for a large number of oral and vernacular versions of such local languages as "Chinglish." Finally, in the digital realm, look for a rapidly mutating "world" language based on English but containing large numbers of words from other languages in addition to American slang or text-style messaging abbreviations and even symbols, but not including the meaningless ones I saw in the *Aesthetics of Chinglish* presentation.

Jian Leng
Assistant Director
Center for the Humanities



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St. Louis Literary Calendar

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April

Grace United Methodist Church, 6199 Waterman, 3pm. \$18/16. 534-1111.

Monday, April 4

Dave Schuman teaches a weekly Fiction Writing Workshop, Mons. til 4/25, Clayton Oasis 130, 10am-12pm. \$25. 539-4557.

Mary Troy reads from her work, JC Penney room 229, UMSL, 12:15pm. 516-6845.

LBB presents **Pearl Clege** discussing her book *Babylon Sisters*, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-6731.

Ray Bosenbecker discusses his book *So, Where'd You Go To High School?* SLCL Prairie Commons branch, 895-1023; **4/6**, Rock Road branch 429-5116; **4/7**, Weber Rd. branch, 638-2210; **4/13**, Grand Glaize branch, 225-6454; **4/19**, Sachs branch, 636-728-0001; **4/21**, Meramec Valley branch, 7pm. 636-349-4981.

Tuesday, April 5

Poet **Quincy Troupe** reads from his work, Pearson House, Webster U, 8270 Big Bend, 1:30pm. 968-7170.

Ridley Pearson discusses his new mystery, *Cut & Run*, LBB, 399 N. Euclid, 7pm. 367-6731.

LBB presents **Jennifer Lawler** discussing her book *Dojo Wisdom for Mothers*, SLCL Headquarters, 1640 S. Lindbergh, 7pm. 367-6731.

Wednesday, April 6

LBB presents **Haywood Smith** discussing her book *The Red Hats Ride Again*, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-6731.

Gary Ferguson discusses his book *Decade of the Wolf: Returning Wild to Yellowstone*, co-sponsored by the Wild Canid Research Center, LBB, 399 N. Euclid, 7pm. 367-6731.

Thursday, April 7

LBB presents **Ron Chernow** discussing his book *Alexander Hamilton*, SLCL Headquarters, 1640 S. Lindbergh, 7pm. 367-6731.

Knit & Lit Book Group discusses *The Sewing Circles of Heart* by **Christina Lamb**, B&N, 8871 Ladue, 7pm. 862-6280.

Readings @ The Contemporary presents **Stephanie Young, Stefene Russell, & Stephanie McKenzie** reading from their poetry, Contemporary Art Museum, 3750 Washington, 7pm. 863-3033.

Saturday, April 9

Elders Probe the Arts presents a Poetry & Gardens Festival, MO Botanical Gardens, 12-2pm. 991-1529.

SLPL's **Hitchcock** Festival presents *Vertigo*, Barr Branch, 1701 S. Jefferson, 3:30pm. 771-7040.

LBB presents **Buzz Bissinger & Tony LaRussa** discussing their book *Three Nights in August*, SLPL Central Branch, 1301 Olive, 7pm. 367-6731.

Tuesday, April 12

Susan Marks discusses her book *Finding Betty Crocker: The Secret Life of America's First Lady of Food*, LBB, 399 N. Euclid, 7pm. 367-6731.

LBB presents **Byron Katie** discussing his book *I Need Your Love*, SLCL Headquarters, 1640 S. Lindbergh, 7pm. 367-6731.

Foreign Literature Book Group discusses *Gimpel the Fool* by **Isaac Bashevis Singer**, West Campus Library, WU, 7425 Forsyth, 7:30pm. 727-6118.

WU Music Dept presents *A Program of Song on Texts of Sylvia Plath & Others*, Steinberg Auditorium, WU, 8pm. 935-4841.

Wednesday, April 13

The Assembly Series at WU presents **Alan Lightman** on "The Physicist as Novelist," Graham Chapel, WU, 11am. 935-5297.

Kristen Naiman leads **OASIS Writing Group**, Crestwood OASIS 305, Famous-Barr, Crestwood Plaza, 1-3pm. \$18 course. **Also 4/27**. 539-4557.

St. Louis Publishers' Association meets, Richmond Hts. Community Center, 8001 Dale, 6:30pm. \$5 non-mems. 205-2679.

Robert Sullivan and **Elizabeth Gaffney** discuss their books *Rats* and *Metropolis*, LBB, 399 N. Euclid, 7pm. 367-6731.

LBB presents **Dennis Bakke** discussing his book *Joy at Work*, SLCL Headquarters, 1640 S. Lindbergh, 7pm. 367-6731.

Thursday, April 14

Sandra Dallas discusses her new book, *New Mercies*, B&N, 8871 Ladue, 7pm. 862-6280.

Betsy Peterson discusses her book *Voices of Alzheimer's*, LBB, 399 N. Euclid, 7pm. 367-6731.

SIUE's English Language & Literature Association Speaker Series presents poet **Jeanne Murray-Walker** discussing her book *The Silence Inside*, SIUE Conference Center/MUC, 7pm. jmoy@siue.edu.

U City Great Books Discussion Group discusses *The Lady's Not for Burning* by **Christopher Fry**, Trinity Presbyterian Church, 6800 Washington, 8pm. 994-7914.

Friday, April 15

IPH at WU presents **Gerald Izenberg** on "Problems of Identity," Eads 209, WU, box lunch 12pm. 935-4200.

The Center for the Humanities presents poet **Rafael Campo** reading from his work, for the *Inside Out Loud* exhibition program, Kemper Art Museum, Steinberg Hall, WU, 7pm. 935-5576.

Saturday, April 16

MORWA presents **Alicia Rasley** on "Turbocharge Your Story/Power up Your Proposal," B&N Crestwood, 9618 Watson, 9am-4pm. \$15 non-mems. www.morwa.org.

LBB presents **Jay Feldman** discussing his book *When the Mississippi Ran Backwards*, MO History Museum, Forest Park, 7pm. 367-6731.

Sunday, April 17

The Book Club discusses *Invisible Man* by **Ralph Ellison**; for time & venue: 636-451-3232.

Monday, April 18

Haven Kimmel discusses his book *Something Rising*, LBB, 399 N. Euclid, 7pm. 367-6731.

LBB presents **Edward Conlon** discussing his book *Blue Blood*, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-6731.

Sue Ellen Cooper discusses her book *The Red Hat Society's Laugh Lines*, B&N, 8871 Ladue, 7pm. 862-6280.

River Styx presents poets **Dorian** and **Joseph Millar** reading from their work, 7:30pm, Duff's, 392 N. Euclid. \$5. 4541.

Tuesday, April 19

Big Sleep Books presents **Ridley Pearson**, SLPL Schlafly Branch, 225 N. Euclid. 367-4120.

Wednesday, April 20

The Assembly Series at WU presents **Anita Dimant**, author of *The Red Hat Society*, discussing her work, Graham Chapel, 11am. 935-5297.

Women in the Arts series presents **Sweet** reading from her poetry, UMSL 210, Telecommunity Center, 3pm. 539-4200.

Richmond Hts. Book Group discusses *Dew Breaker* by **Edwidge Danticat**, Richmond Hts. Community Center, 7pm. 645-6202.

Lolly Winston discusses her book *Goodbye to All That*, LBB, 399 N. Euclid, 7pm. 367-6731.

Thursday, April 21

LBB presents **Sue Monk Kidd** discussing her book *The Mermaid Chair*, SLPL Schlafly Branch, 1301 Olive, 7pm.

Nicholas Sparks discusses his new book *True Believers*, LBB, 399 N. Euclid. 367-6731.

Friday, April 22

WU English Dept's **Writing Program** presents **C. K. Williams** reading from his poetry, Lounge, Duncker 201, WU, 4pm. 935-5297.

Nicholas Basbanes lectures on book collecting, "Among the Gentlemen," Whispers Café, Olin Library, WU, 935-5495.

Sunday, April 24

Christine Wiman leads a **St. Louis Poetry Center** workshop, U City Library, Delmar, 1:30pm. Submission info 771-5300 & stlouispotrycenter.org.

Sharon Kinney Hanlon discusses her book *The Fulton Flash: The Life of Stephen*, Webster Groves Public Library, 301 E. Lockwood, 5pm. 961-3784.

Young Readers' Literary Calendar

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Contemporary Fiction and Non-Fiction Reading Group discusses *The Sand Reckoner* by Gillian Bradshaw, Moog Lounge, West Campus Library, WU, 2-4pm. 481-0730.

Monday, April 25

Ridley Pearson discusses his new novel, *Cut & Run*, U City Public Library Friends' annual meeting, 6701 Delmar, 7pm. 727-3150.

Open Book Club discusses *Blue Shoe* by Anne Lamott, B&N, 8871 Ladue, 7pm. 862-6280.

UMSL MFA students read from their work, Duff's, 392 N. Euclid, 7:30pm. 516-6845.

Tuesday, April 26

Dee Knight, Jennifer Skully, & T.L. Schaeffer discuss their books *Impatient Passion*, *Sex & the Serial Killer*, and *The Summerland, the Brotherhood*, Borders, 10990 Sunset Hills Plaza, 7pm. 909-0300.

The authors of *Under the Arch: St. Louis Stories* discuss the book, MO History Museum, Forest Park, 7pm. 454-3150.

WU English Dept's **Writing Program** presents **MFA poetry readings**, Hurst Lounge, Duncker 201, WU, 8pm. 935-7130.

Wednesday, April 27

WU English Dept's **Writing Program** presents **MFA poetry readings**, Hurst Lounge, Duncker 201, WU, 8pm. 935-7130.

Thursday, April 28

LBB presents Alexander McCall Smith discussing his new book *In the Company of Cheerful Ladies*, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-6731.

Schlafly Book Group discusses *Betsy Brown* by Ntozake Shange, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Alliance Française Cercle de Lecture discusses *Un Peu Plus Loin sur la Droite* by Fred Vargas, 8505 Delmar, Ste.G, 7:30pm. 432-0734.

WU English Dept's **Writing Program** presents **MFA poetry readings**, Hurst Lounge, Duncker 201, WU, 8pm. 935-7130.

U City Great Books Discussion Group discusses *Hamlet* by William Shakespeare,

Trinity Presbyterian Church, 6800 Washington, 8pm. 994-7914.

Friday, April 29

WU Center for the Humanities presents **Betsy Hearne's** keynote address to their Children's Film Symposium, Women's Building Formal Lounge, 3pm. 935-5576.

Saturday, April 30

WU Center for the Humanities presents a Children's Film Symposium, Brown Hall room 100, screening 12-2pm, panel discussion 2:15-4pm. 935-5576.

Notices

MO Writers Guild holds its annual conference, theme *Writing Discoveries*, April 22-23, Holiday Inn Select, St. Peters; professional workshops, lectures, networking; \$90 mems/\$120 non-mems. 636-448-8983.

Register now for **National Association for Poetry Therapy** conference, with keynote speaker Gregory Orr, May 4-8, Hyatt Regency, Union Station. www.poetrytherapy.org, or call 636-947-7939.

Register now for **Summer Writers Institute** at WU, June 13-24, instructors Robert Earlywine, David Clewell, Rick Skwiot, Kathleen Finneran, for fees and details call 935-6759.

SLCL Adult Reading Club runs March 1-May 31, throughout metro area, prizes, contact local SLCL branch or call 994-3300.

Feature Notice

River Styx Turns 30!

Happy Birthday! This year *River Styx* turns 30! Help celebrate St. Louis area's oldest independent literary magazine and reading series at the *River Styx* Literary Feast Benefit Dinner on May 2 at Duff's Restaurant. \$45 plate dinner includes all-you-can-eat buffet dinner of excellent Duff's cuisine and a night of entertainment: poet Diane Wakoski, fiction writer David Haynes, and musician Ptah Williams. Call the *River Styx* office (314-533-4541) for tickets. The party begins at 6:30 pm!

For space reasons, we list mainly events for school-age children. For pre-school story times, contact branches of SLPL and SLCL, B&N, and Borders bookstores. Registration required for most library events.

Saturday, April 2

LBB presents **Quincy Troupe** reading from his book *Little Stevie Wonder*, Vaughn Cultural Center, 3pm. 367-6731.

Monday, April 4

LBB presents **Meg Cabot** reading from her book *The Princess Diaries, Vol. IV: Princess in Training*, SLPL Buder Branch, 4401 Hampton, 7pm. 367-6731.

Tuesday, April 5

Young Adult Booktalk, discuss current books and write reviews, ages 12-15, SLCL Bridgeton Trails, 4pm. Also 4/19. 291-7570.

Meg Cabot reads from her book *The Princess Diaries, Vol. IV: Princess in Training*, B&N, 8871 Ladue, 7pm. Donate your used prom dress for charity. 862-6280.

Thursday, April 7

Home Schoolers' Reading Patch Club, grades 1-2, SLCL Jamestown Bluffs, 2pm. Also 4/21. 741-6800.

Byron Von Rosenberg reads from his new book, *I Don't Want to Kiss a Llama*, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

COCA presents a stage version of *Color Me Dark* from the book by Patricia McKissack, older children, 524 Trinity, 8pm Fri, 1:30 & 3:30pm Sat & Sun. \$17. 725-1834 x124. Meet the author after the show, 4:30pm.

Wednesday, April 13

Teen Poetry Café, bring own and other poems to read, ages 12-17, SLCL Cliff Cave, 7pm. 487-6003.

Thursday, April 14

VSA Arts holds its annual **Children and Arts Festival** for children with disabilities, Sheldon Concert Hall, 9am-2pm. director@showmevsa.com

SLCL presents **Back to the Books!** with **Bobby Norfolk**, for Library Week, Headquarters, 1640 S. Lindbergh, 10 am. 994-3300.

Club Read picks apart poetry: Lyrics to Limericks, Rap to Rhapsody, teens, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Family Night, read cowboy stories, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Sunday, April 17

Cynthia Hirschler, author of the *Jacky Blue* series, signs her books, B&N, 8871 Ladue, 1:30pm. 862-6280.

Tuesday, April 19

Poetry Slam, read your favorite poem, ages 11-16, SLPL Schlafly Branch, 225 N. Euclid, 7pm. 367-4120.

Saturday, April 23

SLCL Cliff Cave presents film matinee *Harry Potter & the Chamber of Secrets*, from the book by J.K. Rowling, 2pm. 487-6003.

Friday, April 29

Teen after hours: Shakespeare's Birthday Bash, ages 11-16, SLCL Samuel C. Sachs, 6:30-8:30pm. 636-728-0001.

Saturday, April 30

Borders presents a children's poetry event, with poems by Shel Silverstein, Jack Prelutsky, Dr. Suess, et al., 1519 Brentwood, 1pm. 918-8189.

Abbreviations:

B&N: Barnes & Noble; LBB: Left Bank Books; SIUE: Southern Illinois University Edwardsville; SLCL: St. Louis County Library; SLPL: St. Louis Public Library; UMSL: University of Missouri St. Louis; WU: Washington University.

Check the online calendar at cenhum.artsci.wustl.edu for more events. To advertise, send event details to litalc@artsci.wustl.edu, or call Amanda Beresford, Calendar editor, at 314-935-5576.

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