

# New York Public Library Retirees Association Newsletter

Fall 2019

Issue 43

## ***NYPL BOOKMOBILES***



See stories on  
pages 3 to 7



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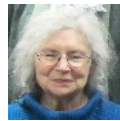
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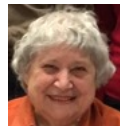
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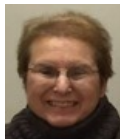
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## PRESIDENT'S NOTES

Greetings everyone! It's time for another wonderful newsletter for your enjoyment, again filled with most interesting articles. As you read, take note of the memorable and unusual activities that our retirees take part in during the year. What a busy group we NYPL retirees are, always partaking of so many unusual events—except when we sit down to read a good book!

As president of our association, and as board and committee members, we are always looking for retirees who aren't aware of our association. Do you know retirees who don't know about us? They may likely be sitting home wondering what to do when they could be joining us for our annual luncheon or taking one of our splendid group tours. And remember, everyone receives our important Membership Directory! It comes to members every year so that you, as a member, can keep track of friends. Please, if you know retirees who are not members, give them this information! They should get in touch with our Membership Chair, Jane Kunstler, by email at [j.kunstler@att.net](mailto:j.kunstler@att.net) or by phone at 212-799-9753; or they can email me at [blekopp@gmail.com](mailto:blekopp@gmail.com) or phone me at 212-874-6199.

Thank you, and enjoy your newsletter!  
Becky Koppelman

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## ***SOME BOOKMOBILE HISTORY***

The 1922 Traveling Library, the generous gift of NYPL trustee Mr. Lucius Wilmerding, was a Ford station wagon equipped with a cupboard for books on each side, one for children and one for adults. It debuted on Staten Island, heralded by the local press, in June of that year. It had a chauffeur and carried about 200 books.

Having been successful, these Book Wagon services were extended to the northern Bronx in 1928. This Library-on-Wheels was a Ford truck with a chassis specially constructed in a new design to use a minimum of space and provide a maximum of service. Shelves held 650 books and were accessible from the outside. During a stop, they were protected by hinged doors which lifted outward and up, forming a temporary roof over the borrowers as they made their choices. Another shelf at the rear let down to form a table for the use of the librarian.

In 1934, during the Depression, NYPL announced plans to cut the Extension Division, including Book Wagons. There was much protest, and the cuts did not take place.

According to *The New York Times*, there were three bookmobiles in 1956 and four in 1967. In 1973, there was a staff of four plus driver and over 2,500 books.

Bookmobile service ended during the 1980s.

In June 2019, the first of three new bookmobiles went into service in the Bronx. Two others are expected in the Fall, one each in the other boroughs. These mobile libraries are nearly twenty feet long and are Mercedes-Benz Sprinter vans. Each can transport up to 1,000 books that can be borrowed curbside or have been requested beforehand.

Photos; Bottom left: Circa 1928

Top right: Circa 1950

Middle right: Circa 1980

Bottom right: 2019 (in use)



## **MEMORIES OF THE BOOKMOBILE**

When people think of bookmobiles, it's often in relation to remote, rural areas. In fact, one of the earliest mobile libraries in the United States was a mule-drawn wagon carrying wooden boxes of books. It was established in 1904 by the People's Free Library of Chester County, South Carolina.

One of our own retirees, Marcia Purcell, grew up in one such rural area: Forest Hill, Louisiana. It was so small, with a population just under 500, that it never had a library. As Marcia says, "It was a town that had many, many churches, two bars, a post office, and three filling stations, but no library." What it did have was regular visits from the Rapides Parish Bookmobiles that came regularly, year in and year out. "That bookmobile was just one of the highlights of my life. And I also loved the librarian because she had red hair like me; not so many people had red hair in our little town, and the librarian did. She always would put aside a stack of books for me. I didn't even have to look so much because she always said, 'Here, I think these are for you.' So, I loved her, I loved the books, and it was very important to me, those visits."

Bookmobiles in remote, rural areas, yes! But bookmobiles in New York City? Naomi Noyes, who concluded her career as the long-time Borough Children's Specialist in Manhattan, recalled the Bronx in the early 1950s as a place that was still relatively undeveloped, with parts that felt almost rural. For Telza Gardner, who recalls bookmobile stops all over the East Bronx where there were no libraries, "It was like you had stepped back into another world, you weren't in New York City." Both Naomi and Telza remembered one of the older bookmobiles, described by Naomi as, "a truck with a specially built body which had outside flaps that were metal-framed with glass in the middle. When we came to the stop, the driver raised them up, revealing what you could already see through the glass but now you could touch: shelves of books. This was on both sides, but since we parked at the side of the road, only one side was useful. The other side was used to carry books that we could use at the next stop or change the stock. The inside was the adult department, and the outside was for children. There was a small children's section on the inside for rainy days." When talking about the vehicles, Telza remembers coming to work each day and asking if she would be going out on the

TL or the old TL, but she doesn't remember why they were called that. Perhaps it stood for "traveling library."

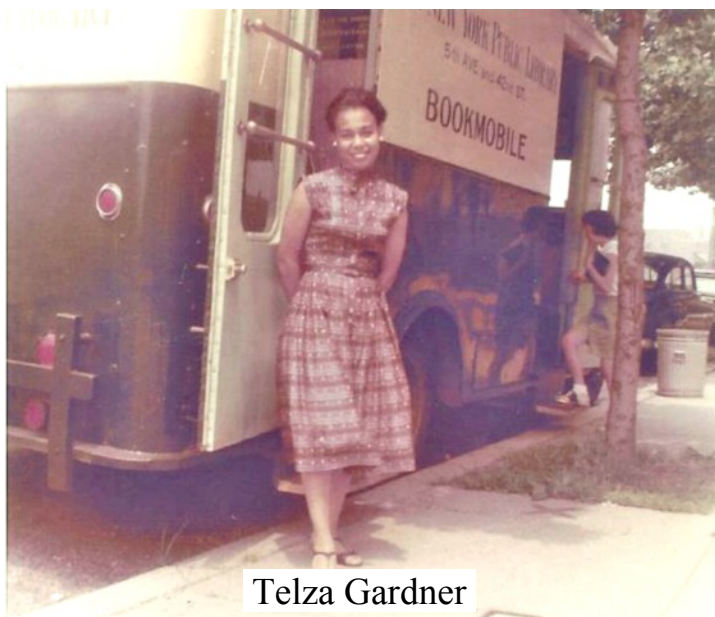
Naomi said, "I used to write a 'prescription' by going to the bookmobile shelves, after the shelving had been done, to see how many inches of fiction we needed for the next day...and if there were gaps in particular areas of non-fiction—travel, biography, whatever." She and everyone who spoke of the bookmobile also described the other "delightful" part: taking notes of what readers wanted that they didn't find that day and trying hard to locate the items and bring them to specific readers the next week.

Naomi bemoaned that fact that there was very little opportunity for group work. She recalled that "there was a very famous spot called 'Story Hour Rock' off Hollywood Avenue, near a church and convent. I think it was St. Frances de Chantal, but I'm not positive. Anyway, there was a rock there and children sat on the rock, and the librarian sat in a chair and told stories. And one day, I was there telling a story when I was enveloped in a dark black cloud, and it was a nun who had taught me in the seventh and eighth grade in Katonah. She was now at St. Frances. I don't know whether we got back to the story or not!"

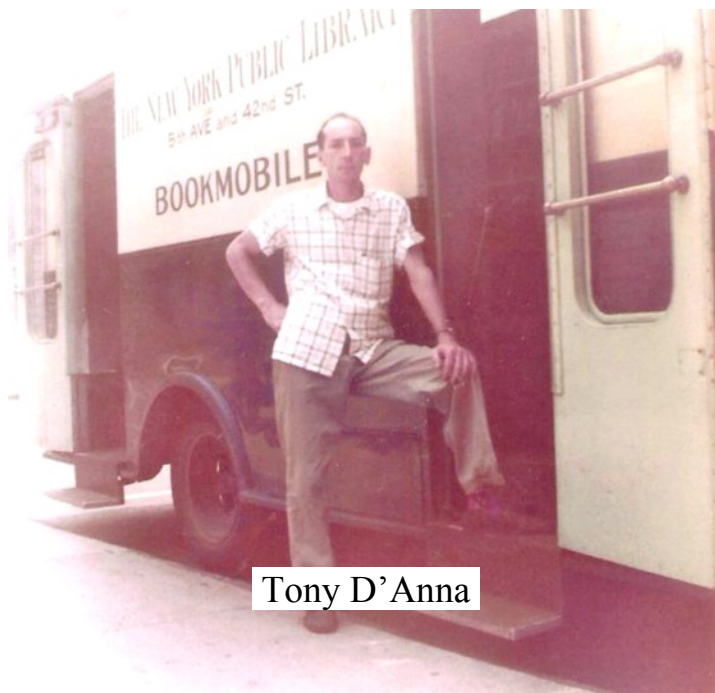
In addition to working on the Bronx Bookmobile, Naomi was also the first librarian of the Manhattan Bookmobile, which was established to serve the Bloomingdale community while the new Bloomingdale branch was being built. Naomi recalled that, "Cass Eaton had great pleasure in designing it. It looked like a bus—a big bus—without windows on the side. All the books were inside, and it was used in Manhattan to serve the public at branches that were closed for rehabilitation, a project undertaken by the Library and the City in the fifties and maybe the early sixties."

Telza Gardner had the pleasure of working on the bookmobile during part of the time Naomi was in charge. Telza's first experience in the Bronx had been at the Mott Haven Branch, so it was an easy transition when she was assigned to the bookmobile, which had its office and collection in the basement. Shortly after she began, Telza remembers a day when a driver was sick and was replaced by a substitute. The problem was that the substitute didn't know the route. Telza recalls, "You had all these people who had worked on the bookmobile for ages, but they could not tell this man how to get





Telza Gardner



Tony D'Anna



Second from left to right: Lucy Cajigas, Mary Little, and Naomi Noyes

to these stops. I said to them, 'What have you people been doing sitting up here that you don't know how to get to these stops!' I was the one who had to tell him, and I had only been there two to three weeks at the most!" Telza admits that she was born with a good sense of direction. She particularly recalls the Fort Washington and Washington Heights areas, which had a large, enthusiastic German/Jewish population, and the stop at the Edenwald projects. "The children at Edenwald would be lined up waiting. We would circulate 500 and 600 books in the time that we were there. It was an experience I loved tremendously. And working with Naomi Noyes and the bookmobile staff was just a terrific experience. We had lots of parties, and as I look back on some of the pictures I have from those days, it brings back fond memories." After reading a draft of this article, Telza recalled that Naomi had an infectious enthusiasm for the work that brought out the



Far left: Telza Gardner, Center: Mabel Boyd Bell

best in the staff; they missed her terribly when she was transferred to Manhattan. Naomi was replaced by Mabel Boyd Bell, another children's librarian. Telza notes that the bookmobile was one of the few positions in which a children's librarian could achieve the supervising level.

Mabel Bell was in charge by the time Elga Cace arrived. One day when "it was raining and it was really a miserable day, I remember one of the drivers saying, 'I wish we had four flats.' Of course, the

whole thing stopped if there was a flat tire ...” But despite inconveniences like rainy days, Elga says, “I loved the bookmobile. There must be a bit of gypsy in me!”

Imagine Elga’s delight when she became the borough children’s specialist at the Staten Island Borough Office in the 1970s and was asked, from time to time, to fill in for absent staff on what was then the Richmond Bookmobile, so designated for the official name of the Borough. Mrs. Mary Baker was the bookmobile’s supervising librarian, and the bookmobile quarters were in the old New Dorp Branch after the present New Dorp opened. “It was a beautiful building: one floor, large fan windows that looked out on tall shady trees and lawn, wooden shelves. It seemed to radiate peace despite the busyness of the staff as they hurried to set up bins for the next run. We went to areas that were almost rural at that time.” In fact, Elga remembers that once she went to one of those remote locations by herself to tell stories, and it took her three hours to get there by bus from St. George. “There were places where the manicured and designed yards disappeared and grass grew tall. Lilac bushes and fruit trees grew where someone had happened to plant them. We were met by a line of children waving and jumping up and down. The mothers were sedate, but just as happy to see us. The driver would stand outside and count people as they went in. When the limit was reached, he stopped the line and waited for some to leave before letting in more people. I remember all the drivers in the Bronx and Staten Island as being kind and patient, dedicated to keeping their bookmobiles in good running order, and having a necessary sense of humor. When it was time for lunch, the Staten Island driver would find a favorite spot under a shady tree, park, plug in his pot and make hot cocoa for all of us! We were a happy company.”

When the old New Dorp building was sold, the bookmobile was given the borough specialists’ room in the Borough Office at St. George. “We borough specialists were moved into the borough coordinator’s office. The charm was gone, but the Borough collection was more accessible for the bookmobile staff. I was sorry to learn that the bookmobiles were closed. They provided a greatly needed service.”

Wendy Caldiero certainly wasn’t thinking of becoming a bookmobile gypsy when she walked into the personnel department at NYPL in 1968. She was

desperate for a job, and she was prepared to be a rare-books librarian. Instead, what she heard was “Oh, well we have some openings for children’s librarians,” and she said, “Oh, that sounds wonderful. Just what I’ve always wanted!” She was sent to be interviewed by Augusta Baker and from there, there was no turning back. “I was sent to work on the Bronx bookmobiles, and I realized—even at the time—that this was where they sent brand new ‘children’ who didn’t know any better. There I worked with Mabel Bell, who really was one of the greatest influences in my career. She was a wonderful children’s librarian, very active in the American Library Association and on the Newbery Caldecott Committee. She involved all her new ‘children’ in reading and discussing the books, visiting with publishers, and making the whole field of children’s literature a very wonderful and exciting one, which obviously I needed, never having had a children’s literature course in my life. Although I read a great deal as a child, I was not introduced to a lot of the better literature. At that point, I realized how important it was to introduce children to the best of literature, and Augusta Baker and Mabel Bell really made me come to understand that and truly believe it. Also, the bookmobile was located in the basement of the Mott Haven Branch. Upstairs, on the third floor, was the South Bronx Project, with many wonderful people including Pura Belpré, who really brought to life working with folklore with children, working with puppets, and telling stories of her life and her experiences. So it was a tremendous introduction to The New York Public Library.”

Wendy worked on the bookmobiles for over five years and recalls the one Manhattan stop in the Fort Washington area and the various stops in areas of the Bronx where branches were yet to be built, such as Coop City, Soundview, Edenwald, and Pelham. Although each librarian had his or her own specialty, you had to become familiar with all the materials. Wendy says, “I became quite good at Fort Washington recommending romance novels to nice ladies who wanted just a little bit of excitement.” Thinking back to the rainy days Elga spoke of, Wendy recalls that “you got to understand things like mechanical breakdowns or working in adverse conditions. And those were the days of THI, before air-conditioning. The bookmobiles did not have a THI thermometer, and occasionally they could get extremely hot. They’re parked right in the sun, and they’re like tin cans that just concentrated the heat. I just remember one day calling up Mr. Gold and



saying, ‘It is so hot; we can’t stand it.’ He said, ‘For goodness sakes, go back to the office. Everybody else is closed!’”

The drivers Wendy recalled were Ray Bannigan, Johnny Mack, and Tony D’Anna, and, later, Bob Sutler, who was the substitute but who became a driver when a fourth bookmobile was acquired. But, basically, it was the librarian with “Ray, Johnny, or Tony, and the clerical staff out there having a great time.”

Angela Calderella first worked on the bookmobile when, in May of 1981, she became the first assistant and children’s librarian at Pelham Bay. By that time, the bookmobile had come under the supervision of the Pelham Bay staff. As a children’s librarian, Angela invariably went out to the children’s stops. One, she recalls, “was right in front of a school, and the kids would run out, so excited, and just hang on the bookmobile. They didn’t even give the driver a chance to park!” Like Naomi, Angela regretted that the children had no programs at all. Toward the end, she occasionally tried showing films—short films only—“since some of the adults who were looking for books were not pleased when the lights went out. But the children loved it.” Angela never tried telling stories because “it was just mass confusion.” Still, she says, “It was a great experience and so much fun. We were sorry to see it stop. But with more branches opening, there really wasn’t that problem of people not being near a branch.”

Another time bookmobile service stopped was during World War II. One of the highlights of B. MacDonald’s time on the bookmobile was hearing one of her supervisors describe that time, at the beginning of the War, when she had to explain at each stop that bookmobile service was to be suspended. She was particularly worried about one Tuesday stop where a young, serious, reader always came, rain or shine. B. recalled, “The supervisor told me that she took special care that last Tuesday to explain to the young girl that, because all the gas and tires were needed for the war effort, the bookmobile would not come back until after the war. The little girl asked, ‘Will it come back the Tuesday after the war?’ That story just knocked me out.”

Recently the Library announced it will be reinstating bookmobile service! According to a publicity release,

three new vehicles—outfitted to offer books, library card sign-ups and renewals, reference services, and, potentially, Wi-Fi—will help maintain library service in communities facing temporary closures because of renovations. The Library goes on to say that bookmobile service will also help test “new targeted outreach tactics,” such as setting up at special community events, or providing “lobby stops” at senior centers, schools, and elsewhere.

In the end, everything old is new again!

[The stories and quotations in this article are from interviews conducted for the NYPL Retirees Association Oral History Project. Parts have been paraphrased, condensed, or edited for publication.]

## UNIQUE NEW BRANCH

On Thursday, August 8, 2019, a groundbreaking ceremony was held on Staten Island for the Charleston Branch of The New York Public Library. This building will be *Leadership in Energy and Environmental Design* gold-certified, making it the first net-zero energy library in New York City. It will feature a solar panel array on the roof along with other energy-saving measures. Expected completion date is early 2021. Perhaps the Retirees Association will make the new branch a destination for one of our future outings!



Artist’s rendering of the new Charleston Branch.

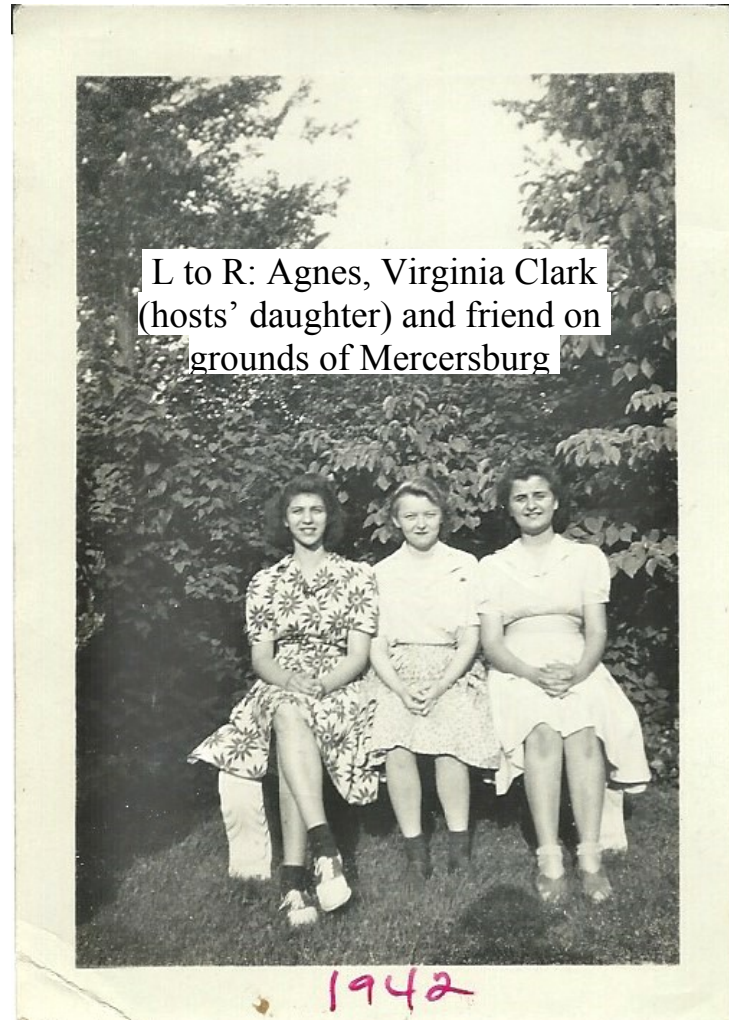
**AGNES BABICH**  
**READY FOR A CHANGE AND READY WITH AN**  
**ANSWER**

In September of 1966, after beginning her career in private industry, Agnes Babich was ready for a change. When she saw an ad in *The New York Times* for a secretarial position in The New York Public Library, she applied and got the job as secretary to Winifred Luthy in the Personnel Office. "The first week I realized the work really wasn't suited to me; I felt it was more clerical. So I just told them I would leave. But they had an opening in Preparation Services in the Research Library as secretary to the Chief. Clare Rodgers sent me there, and I met Joseph Rosenthal, who was very interesting." The two of them "clicked." Agnes says, "It was a large division, and I handled personnel records, work orders, and PCNs [Personnel Change Notices]. There were loads of them because there were over two hundred people in that division, and it was like working for the United Nations, because we had people who came from everywhere. It was very exciting."

Agnes herself is a first generation American. Her parents emigrated from Croatia and lived on the West Side in Hell's Kitchen, a name that disturbs Agnes "because it makes people think that everyone was a gangster. But everybody worked very hard in a very diverse community and brought up their children to go to school and do well." Agnes went to public schools, including Washington Irving High School, "which was like a finishing school. I had wonderful teachers. Even at this time of my life, I can see teachers' faces." Then it was on to City College of New York, where, Agnes says, "We didn't have to pay. All we had to buy were our books, and we paid a registration fee, but you had to have a certain average in order to go in."

In her younger years, Agnes was a "Fresh Air Kiddie." She says, "I spent two weeks at the age of eleven with a family in Mercersburg, PA. Under the Fresh Air Fund, they would call me back every summer until I was sixteen. After that, I went on my own and brought my family later on." The host family—the mother and father who took care of Agnes and their daughters—came to visit Agnes, and she still sees the daughters and their children. "These families can date their ancestors on one side back to the Revolutionary War and on the other side

to the Civil War. And here I was a first generation American! I was fascinated by them, and they were fascinated by my background. I loved being in that small town, I think there were about 2000 people in Mercersburg." The Fresh Air Fund told Agnes that she is the oldest Fresh Air Kiddie who keeps in touch with her host family.





But Agnes's love of libraries started right here in NYC when, as a child, she haunted her local library on 40th Street between 9th and 10th Avenues every day. "The librarians knew me and were wonderful and kind. I had a very good experience and loved libraries and liked librarians, too." So the library turned out to be a perfect fit and one in which new challenges were always possible.

The first challenge came in 1970, when Agnes was promoted to METRO [Metropolitan New York Library Council] to assist Forrest Carhart, who was the executive director. METRO, which was fairly new at the time, "was a member of what they called the 3Rs [Reference and Research Library Resources Systems]. There were nine throughout New York State, and METRO served and represented libraries in the metropolitan area: the three NYC library systems, university libraries, and special libraries. We had an office in the Central Building right near the Personnel Office, which is now Gottesman Hall."

"Forrest Carhart would meet with various librarians from all these institutions, and they developed ideas for educational seminars and meetings for librarians, and then I would see them through. I would get the meeting place, hotel reservations for speakers who came from out of town, compile mailing lists, and take care of registration. It was very exciting." In 1979 or 1980, when METRO moved out of the Central Building and into a basement room across the street with no windows, Agnes thought, "Well, it's time for a change." She saw the ad for the Manager of Staff Benefits. She liked working with people, and knew the job would involve that. And she was accepted.

Eileen Duane, who was the retiring Manager of Staff Benefits, stayed on for a month to assist with Agnes's training. "They also sent me to the New York State Chamber of Commerce downtown for some education meetings on different personnel issues. So I had an idea of all the benefits that the Library had, and I knew the people. But getting to meet—for the first time—a lot of branch people was very nice. I would meet people who wanted to retire, explain everything to them, and give them an idea of what to expect. I could give them an estimate of what they would get—just an estimate—and sometimes I saw people three or four times because a lot of them were nervous, and I don't blame them because it is a big step."

A couple of the people Agnes remembers assisting with retirement were Jim Greene and Ed Orff. "Jim was very charming and very grateful for all the information. I just see his face, even now. There are certain people that make a big impression. And Edward Orff was so funny. He said, 'Agnes, I have to retire. I need trousers. I don't have time to buy trousers!'"

It was the Vice President for Finance, David Bauer, who encouraged Agnes to start pre-retirement seminars. "So I contacted the State Retirement System and the Social Security Administration and got speakers: lawyers to speak on estate planning; representatives from the AARP to discuss second careers, because they ran a job hub; and others from the Mayor's Volunteer Center who discussed volunteer opportunities. That was lots of fun." David Bauer also wanted to start the tax deferred annuity program. So Agnes took the insurance people and Personnel Reps to Staten Island and the Bronx to talk to staff in those Boroughs and met in Manhattan with the staff from the Manhattan branches and the Central Libraries. In the outer Boroughs, "I would bring Danish, and they would provide coffee, and it would break the ice. I liked the annuity program because I thought it would help people have another source of income. And it really did help a lot of people." "I was also in charge of the blood bank. I would stop some of the people in the halls, especially the strong men, and I would say, 'I give blood, you can too. We need it; your family needs it.' I tried to make light of things so they wouldn't be so nervous."

Agnes stayed in that position from 1979-84, but it was intense and she was getting very tired. So she decided to take early retirement and think about the next change she wanted to make.

As it happened, a friend worked at the I.M. Pei Architectural Firm. The friend was an artist, was taking a three-week leave to attend an art colony, and asked Agnes to fill in for her. Henry Cobb, the partner for whom Agnes worked, went to the Personnel Office when the three weeks were up and said they should find a way to keep Agnes. Although she wanted a rest, Mr. Pei needed someone to organize his files and records. "Everything was scattered, and I'm good at organizing. I like making order out of messes, and I did that. I was there on a part-time basis for about three months, and then he offered me a

permanent position to take care of his expense accounts, his insurances, and his two homes. He was a live wire—very charming—and you worked very hard because he kept telling you how wonderful you were. But it was fun. He would come in late, and you'd work late, and we would go over his expense accounts, and I would say, 'Well, could I have the receipt?' He would say, 'Oh, I don't know.' And I'd say, 'You have to have the receipt because we have to be reimbursed by the client.' He would look at me and say, 'I'm so sorry.' I felt like his mother!"

"Mr. Pei knew a lot of very famous people. We would get calls from Jackie Onassis and Richard Holbrooke and Tom Brokaw. Different reporters would come and interview him; he was very famous. He was doing the Louvre at that time. He paid for me to go to Paris to see the Louvre. That was the first time I ever had [done] anything like that!"

"While I was working for I.M. Pei, I received a phone call from Priscilla Southon who was then head of Human Resources. She wanted me to come back and help them because the person who was handling the pensions really didn't have experience in handling paperwork, and things were sort of mixed up. So I spoke to Mr. Pei, who was friends with Dr. Gregorian, and he said it was okay for me to help out until they got a permanent person to take care of pensions. I spent two days a week at the Library and three days with Mr. Pei. When I came back to the Library, all of a sudden the phone started to ring. It was Herbert Thorne, and he said, 'Babich is back; I've been telling everybody Babich is back! Call her if you have retirement plans.' I think I was there about two months. I stayed until they hired Penny Donius. She was very lovely, and I helped train her."

After eight years with I.M. Pei, Agnes retired to begin the next busy part of her life—helping to care for a new grandchild, serving as president of her coop, and being active in the local Democratic club. With Juanita Doares, Moritia-Leah Frederick, Betty Gubert, and Mercy Kellogg, she became a founding member of the NYPL Retirees Association, serving in many capacities over the years, including on the social committee and as treasurer.

Of the Library, Agnes says, "It provided a wonderful opportunity for me, and I thank the Library. I started as a secretary and ended up being Manager of Staff

Benefits. I never turned down a job even though it frightened me. I think that was the right thing to do, and I think that the Library gave us that opportunity. It worked for many people."

[This article is based on Agnes's oral history interview, which conducted on April 12, 1012. Parts have been paraphrased, condensed, or edited for publication.]

## ***SUNDAY AFTERNOON IN NEW YORK***

by Estelle Friedman

Last Sunday was a beautiful spring day. The weather was so lovely that I arranged to meet my daughter, Wilma, at Bryant Park behind the Research Library. Coming into the city is always an effort, particularly on Sunday when the express bus runs only once an hour. However, I felt this was a special day.

The park was filled to the brim with families with young children running about, teenagers eating ice cream, a group of nuns, and dozens of tourists speaking dozens of different languages.

We found a small table with two chairs and sat drinking hot chocolate and inhaling the aroma of flowers that were blooming everywhere. An entertainer was playing the bagpipes, and people were singing Scottish songs while a few girls were dancing the Highland fling. Near us, a group of men and women were playing a game called petanque—which seemed to be a variation of bocce—and all around were people just walking their dogs.

As we sat observing all this, I remember thinking that this is truly a New York experience.





## RETIREE NEWS

### MARY K. CONWELL

I recently decided to begin genealogical research on my maternal grandmother, Susan Theresa Garvin, who was born in Pennsylvania in 1876. Her parents were Irish immigrants who came to this country with three older children in tow. The family eventually settled in Stockton, California, and numbered thirteen children. When I rediscovered a family photo taken in Stockton in 1900, I found my grandmother as a young woman standing off to one side, but my attention was drawn to the nun standing in the center of the photo. On the back, in my mother's handwriting, it said, "Sister Imelda." I knew one of my grandmother's sisters was a nun, but I knew nothing about her,



including what order she had joined, where she was born, and what her given name was.

So, I cropped the photo of Sr. Imelda, wrote what little background I knew, and consulted NYPL retiree, Sr. Yolanda Bonitch. Being the excellent librarian that she is, she soon was able to tell me that the habit Sr.

Imelda was wearing was of the Dominican Order, that the Dominican Sisters of San Rafael covered the diocese of Stockton in those years, and that they still do. Yolanda included the address of the convent and the name and email address of the archivist.

My subsequent email to Sr. Patricia Corr resulted in a letter from her that began, "Well, you hit the jackpot!"



Included with the letter were not only a biography and photos of Sr. Imelda—my great aunt Kate Garvin, who was born in Ireland—but also the biographies of her two first cousins who were also members of the order. In February of this year, my sister Sue Rasmussen and I had the pleasure of visiting the convent and meeting Sr. Patricia.

The photo of the three of us (bottom left) with Sr. Patricia in the center, commemorates a wonderful day!

### JULIE CUMMINS

An article I have written was published in the March/April issue of a regional magazine, *Life in the Finger Lakes*. It plays out the whimsical possibility that there is a monster in Seneca Lake akin to Nessie. If anyone would like to read it, contact me, and I'll send along a copy. It can also be found at <https://www.lifeinthefingerlakes.com/monster-or-myth/>.

Julie Cummins  
5163 Cheshire Glen Rd.  
Canandaigua, NY 14424

### ESTELLE FRIEDMAN

Every year between December and January, Wilma and I visit my son and his family in Israel. It is a lovely time of the year; the temperature is usually between forty and fifty degrees, sometimes rainy and sometimes snowy, and it's usually not crowded.

This year was an odd mix. It was colder in Jerusalem than in northern parts of Vermont, and it was about seventy degrees in the northern part of Israel so that we were able to picnic outdoors. Sometimes it feels strange to experience thunder and lightning in the middle of a hailstorm.

However, despite these interesting weather conditions, we managed to visit new areas as well as see family. My granddaughter is finishing her medical internship in northern Israel, which is a very mixed area

consisting of Arabs, Jews, Circassians (descendants of Moslem refugees from the Far East), and Druze (Arabs with their own secret religion). It is truly ethnically diverse.

During one of the seventy degree days, my granddaughter, who had purchased a pizza oven, treated us to homemade pizza—outdoors—absolutely delicious.



On another day, we went to Caesaria to see the latest Roman excavations and aqueduct as well as beautiful sculptures. The waves were breaking along the seashore, and you could almost picture Julius Caesar coming ashore.

Visiting family is always wonderful, and the days slip by so quickly that, before we knew it, our time was up. It was time to go home and look forward to next year.

### **PATRICK HARDISH**

Patrick Hardish's "Sonorities II" for violin was performed in concert on the program "Music Hour: Composers Now--The Russian Connection" on February 14, 2019, at the Recital Hall, Center for the Arts, College of Staten Island, Staten Island, New York.

### **JESSIE LEE JOHNSON**

In 2017, I moved to Inverness Village, a continuing care retirement community in Tulsa. There are 374 older adults here now, with a capacity for 400. There are numerous amenities, including a well-equipped fitness center with a swimming pool, all types of workout equipment, and fitness classes. Most residents are former home-owners, grandparents, and many--women and men,--had served in the armed forces. Jan Keene, another resident of Inverness, was well-known in ALA and OCLC management committees for many years.

Tulsa is a relatively new oil and, more recently, aeronautics city with an Art Deco downtown. The city is growing; for example, a second large botanical garden is now under construction. Tulsa has both an opera and a ballet company; they present several performances on weekends every year. The Tulsa Public Library CEO, Kimberly Johnson, was born and raised in the Bronx!

### **SANDRA MCDONOUGH**

I enjoy crocheting.

### **ALAN PALLY**

I spent the first half of 2019 working on the Uta Hagen Centennial. My work included curating the opening program at HB Studio (where I am on the Board of Directors) and working on three public programs at the Performing Arts Library, which houses Uta's archives. I also curated a small exhibit on Uta Hagen in LPA's third floor reading room. In July, I was interviewed and gave a tour of the exhibit to the producer of NPR's *Studio 360* radio program.

I continue as a Trustee of the Noël Coward Foundation. By the end of 2019, I will have made three trips to London in conjunction with the Coward Foundation. The London visits are not all work — far from it! I see many friends, lots of theater, and occasionally get taken on trips to the country.





Alan at Hatchlands Park, East Clandon, Surrey, April 28, 2019

## **HARA SELTZER**



I am having an exhibit of paintings, "Birds in Winter," at Revelation Gallery, West Village, 224 Waverly Place, near Bank Street, in November. The gallery is open Monday, Tuesday, and Wednesday from 10-3. For further information, people can call me and leave a message at 212-206-7875.

## **BOB SINK**

I continue to work on my social history of the women who worked in the Circulation Department, 1901-1950. In February, I was interviewed for "An Archivist's Tale," a podcast run by a married archivist couple who focus on how one came to be an archivist and what the attractions of the work were. NYPL, of course, figures in the story. It can be heard at: [https://www.listennotes.com/podcasts/an-archivists-tale/episode-51-i-guess-i-was-P4\\_b-keMJ16/](https://www.listennotes.com/podcasts/an-archivists-tale/episode-51-i-guess-i-was-P4_b-keMJ16/).

## **MIRIAM TULIAO**

I did a fundraiser event for ALA's Spectrum Scholarship to honor Leslie Fass Ederer and Chad Quartuccio. Here is a link with information: <https://www.facebook.com/pg/alaspectrum/posts/>

## **BONNIE WILLIAMS**

I'm recovering from a broken right wrist. I'm actually writing this with my right hand, so I must be making progress! I'm enjoying retirement—almost 20 years now. I've been housebound mostly from December 15, 2018 to date. My entertainment is M.D. appointments! But I love my little apartment at Penn South and I'm very happy to still be in N.Y.C. UPDATE: My wrist is pretty well healed. First broken bone ever!

## **ARLINE WILSON**

AIRBORNE AT THE SAVOY  
A Vignette from the 50's

During my teens, when I lived in Queens, my friends and I often ventured into Manhattan to have fun on weekends. Our destination was almost always the Savoy Ballroom on Lenox Avenue between 140th and 141st Streets in Harlem. In those days, the Savoy Ballroom was the dance capital of New York City. Future jazz greats Dizzy Gillespie, Charlie Parker, and Thelonious Monk, among many others, played the famed palace. Chick Webb's band, featuring a very young Ella Fitzgerald, was the most well known of the house bands. Years later Webb would record the classic "Stompin' at the Savoy," his homage to the

famed dance palace. There were two bandstands. When one band took a break, the other picked up the beat, assuring non-stop music and dancing. I wish I could say I was there the night Clark Gable walked in. Amid the buzz his entrance caused, one dancer was heard to say, “yeah, but can he dance?”

I remember the grand marble staircase leading up to the vast ballroom located on the second floor—10,000



square feet of space able to accommodate up to 4,000 people. The walls were mirrored, and huge chandeliers made the whole place glitter. As one Runyonesque character put it, “this is a classy place.” Bouncers kept the place free of any trouble. There never was any problem with security when we were there. The greatest thing about the Savoy was that you didn’t have to have an escort. Everyone came there to dance. Just standing on the sidelines was enough to attract a partner. We all danced until we were breathless.

I remember one memorable experience from those days. I was asked to dance by a young man, and we were out on the floor lindy-hopping, each of us keeping up with and topping the other, spinning and twirling around, jitterbugging with the best of them. Suddenly he flipped me over his head. For a split second I was airborne. One second, feet on terra firma—the next, thrust upside down over his head to land on my feet again. It took a few seconds for me to realize what we had done. It was only due to my partner’s skill and my good luck that I didn’t end up a humiliated heap on the dance floor. That move was totally unexpected, and I’d like to think that I sat out the next few dances to recover, but I honestly don’t remember.

During those years, the Savoy Ballroom was nearing its demise. Its greatest days were during the 1930’s and 40’s—the heyday of the big band era. The Savoy Ballroom finally closed its doors in 1958. Although that era had come to an end, swing music and lindy-hopping will always provide wonderful memories for me—my own remembrance of things past.

## LARGO

Was there? Yes, there was a time  
when walking was as thought-free  
as the breath, heartbeat, muscles,  
nerves that made it possible.  
Not only walking  
but its improvised variety.

Soon past the first trial steps  
and sea-leg swayings, came,  
up-tempo, allegretto, allegro,  
skipping, jumping in rhythm  
with a clothesline rope,  
skating over pavement cracks,  
spinning to turn our living room  
into a carousel.

There were falls, of course,  
from momentum, headlong  
impulse, impetus, never caution.  
Why ever expect the legs to fail,  
betray, forget? No, get up,  
inspect the knee and elbow  
and catch up with the runners  
who never looked behind.

Marjorie Mir



**PURE GOLD:  
WHAT HAPPENS AFTER YOUR ORAL  
HISTORY INTERVIEW  
(OR WHY HAVEN'T YOU HEARD FROM US?)  
THE NYPLRA ORAL HISTORY PROJECT  
(OHP)**

No. of interviews recorded: 118

No. of interviews transcribed, edited, and archived: 39

There you have it – in a nutshell – so many interviews, so little time. Even if you haven't heard back from us, we haven't forgotten about you or your recording. The interview is just the beginning, and a lot has to happen before your oral history is ready for the NYPLRA Oral History Project archive. The early parts of preparing an interview are especially time-intensive.

But what you already know – and what we are constantly reminded of as we work – is that our oral histories are pure gold. Our individual and collective experiences are interesting, inspiring and multi-dimensional. The NYPLRA's remarkable members—friends, mentors, and colleagues—have staffed The New York Public Library from the 1940s to the present, carrying out the Library's mission, influenced by our unique talents, perspectives and personalities. The breadth of the Library's collections, services, and history is reflected in our oral histories. The Library couldn't have done it, and wouldn't be the institution it is, without us.

So, what happens after your recording session? All of our narrations are digital, and even those initially recorded on cassette tape have been digitized and backed up. Our current digital recording device is a Zoom H1 Handy Recorder. Your recorded interview is the most basic and important component of what will comprise your archived file. Each narrator's complete file includes the:

- o Recorded interview
- o Narrator's work history
- o Signed release
- o Verbatim transcription
- o Annotated verbatim (includes added notes, definitions, etc.)
- o Edited transcription
- o Names list

- o Glossary of terms
- o Photos, when available

After uploading your recording, the next step is transcribing. One of our truly dedicated transcription volunteers will listen *very* carefully and type *exactly* into a Word document everything you and your interviewer say. A complete verbatim interview often runs to eighty or more pages and includes every repetition, verbal stumble, and fragmentary statement you and your interviewer may utter. Each transcriber will listen again and again to make sure all your dialog is captured correctly. Any places in the recording that are difficult to understand are time-stamped and noted as "unclear" in the verbatim document. Unclears can occur when the narrator and interviewer speak at the same time, if someone turns away from the microphone, or if there are competing sounds such as sirens and street noise.

The completed verbatim transcription is reviewed by the transcription editor who checks for accuracy, and also makes note of all proper names (Library and non-Library) and identifies any library terms that are unique to NYPL, for example: A-list, Budget Action, PCN. The names are compiled into a Names list that accompanies each narration, is part of the archived file, and serves as an archival finding aid to the narration. The terms are sent to the Glossary committee where they are defined and added to a comprehensive glossary of the Oral History Project. The transcription editor also identifies and defines non-library terms that may assist future researchers in understanding a narration.

When the review of the verbatim transcription is complete, it is ready for editing. The goal of editing is to create an easier-to-read document for a researcher, retaining what is spoken by the narrator minus the repetitions and any verbal stumbles. The editors don't pretty up or correct your language, and they work very hard to make sure the flavor and texture of your unique manner of speaking is unaltered. (We do, however, change commonly elided words like "gonna," "hadda," and "wanna" to "going to," "had to," and "want to.") Two editors go over your narration, the first editor doing a thorough basic editing, with the second editor doing a quicker double check—two heads usually being better than one. The editors follow the *Chicago Manual of Style* and have also developed guidelines to cover frequently encountered

NYPL-related concerns such as branch names and job titles.

After editing, the narration goes to the formatter who makes sure the document's overall format is correct for archiving. BUT—before a narration can be archived we send it to you for your approval. We want you to make sure we got it right, and we'll correct whatever errors you may find.

You may be wondering how we developed our procedures. When the NYPLRA Oral History Project was restarted in 2013, we consulted with Columbia University's oral history program. There were many options, and many resources, and the project has evolved over the past six years. We chose a fairly rigorous approach. We hope to make our archive as complete and ready-to-use as possible, leaving minimal processing work to be done when it is finally handed over to a research institution. Actual arrangements have not yet been made, but the most likely one, with the most generous policy of public access, is the one you already know best, The New York Public Library.

Working on our oral histories is rewarding for its own sake, with one bonus being the opportunity to continue working with valued NYPL colleagues. Our sincere appreciation goes to the NYPLRA Executive Board for their support, and to our retiree members, many of whom have generously made monetary contributions to the Oral History Project. Thank you! If you have questions, or would like to help with any aspect of the project, please email or call. We'd be delighted to talk with you.

Mary K. Conwell, [mkconwell@yahoo.com](mailto:mkconwell@yahoo.com);  
212-749-8221

Beth Wladis, [bwladis@hotmail.com](mailto:bwladis@hotmail.com); 212-866-6194

Deb Trepp, [dptrepp@gmail.com](mailto:dptrepp@gmail.com); 516-431-9316

### ***SOME THOUGHTS ON CORA WILMOT***

Marilyn Iarusso

I have been thinking about Cora Wilmot since I read her death notice, and I really felt that somebody should write something about her. I had deep affection and respect for her. She had great dignity, kindness, and patience and could deal with annoying situations

and have a sense of amusement about them. She felt immediately accessible to me. I could ask her things and trust what she said.

Years ago, when I heard that my father was going to vote for Jesse Jackson in the 1988 presidential primary, I started thinking about it. I was always suspicious of good looking men who thought they deserved high positions. I wanted to get some second opinions. Everybody else hemmed and hawed and acted as if they hadn't really thought about the matter. Cora said yes, she was voting for him, so I did, too.

Regarding her kindness and generosity--she used to help me out when I would schedule Michael Shall to do origami programs at branches three times a day in the summer so more children could participate and he could make enough money each day to be worth his effort. It was before we had real program money, and I think we were paying him only \$35 a program. He had given private lessons to such luminaries as Caroline and Jacqueline Kennedy! I thought he deserved at least \$100 for dragging himself between far flung branches on hot subways all day. And he would eagerly go everywhere, even City Island and Tottenville! I had to figure out which branches were on the same train lines and where there were compatible branch program schedules. It was a huge amount of work to put all the pieces together. Cora would always volunteer to pick him up at the previous branch and bring him to Wakefield, so there was at least one connection that didn't depend on train lines. I bet she drove him to the next branch as well. No one else ever thought to make such an offer. Michael adored Cora.

We were lucky to have known her and her darling husband Vincent, who often came to Library events and was always happy to bestow hugs (and kisses). I missed Cora after she retired, and I imagine I will always miss her.



Marilyn



Cora



## CARNEGIE HALL TOUR

by Polly Bookhout

Most of us on our June Carnegie Hall tour knew some of its history, but we learned a lot more from the knowledgeable and personable volunteer tour guides.

As we discovered, Andrew Carnegie had the same approach to establishing a music hall that he had to providing us with libraries. He wanted the music hall to be for the common man, not just for the elite. The low cost balcony seats were more numerous than those of European concert halls. The box seats had low barriers between the boxes, not the enclosed boxes of traditional halls. As Carnegie did with libraries, he used the best materials. For the music hall, the materials were chosen to enhance the musical experience, not for decoration. To find out how to produce the best acoustics, a cellist from the Philharmonic visited the best European concert halls. Special wood was chosen for the floors of the stage and concert hall. Also, care was taken in choosing wall plaster which would prevent sound absorption. Knowing the problems the concert hall at Lincoln Center has had providing acceptable acoustics, the choices made in building Carnegie Hall are most impressive.

Our tour guide shared anecdotes, including one that tells of a noted pianist who insisted that his piano be moved to a certain spot every time he performed. The stage crews marked a particular floor tile to indicate the spot the pianist liked best so they wouldn't have to move the piano again and again. That tile is in the Carnegie Hall museum, a room filled with pictures and mementos giving the history of the hall. We ended our tour there, where we saw a picture of the awful building that would have replaced Carnegie Hall if Isaac Stern hadn't organized the fight to save it.

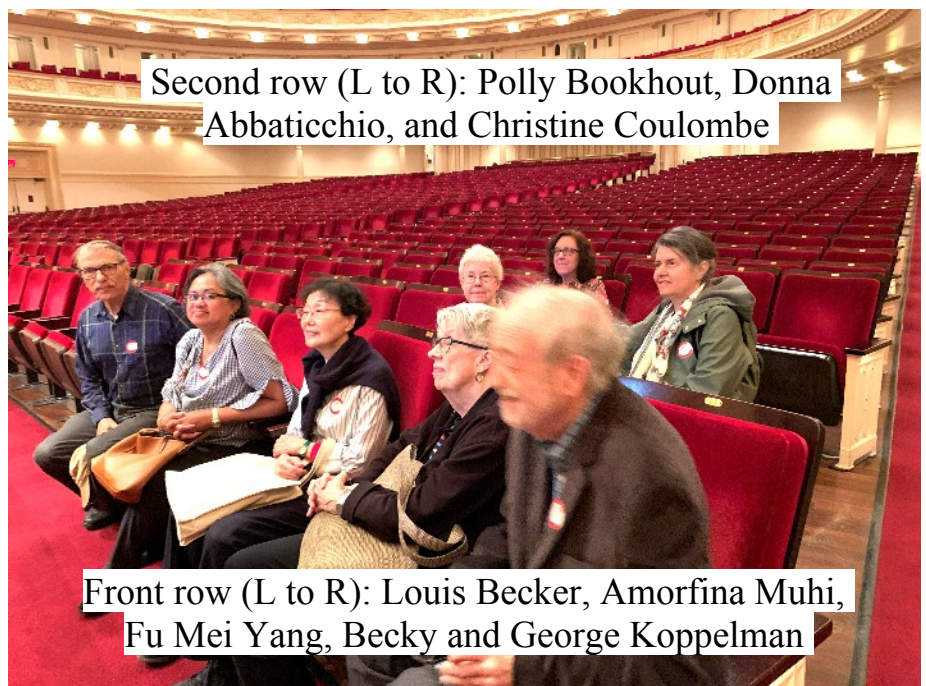
Estelle Friedman, who was in one of the other groups, reported the following: During the tour, I mentioned to the tour guide that I had attended a concert with my father on April 2, 1951, at which the pianist, Simon Barere, was to play Grieg's Piano Concerto. He sat down at the

piano, played the first few chords, then fell forward on the keys and died. We were sitting in the eighth row.

When I said I had the program and ticket stubs with me, the guide took me up to see the archivist, Gino Francesconi, who told me that although he did have a program of that event, he had never spoken to anyone who had actually been there. We chatted for about an



docent Jeff and Estelle Friedman



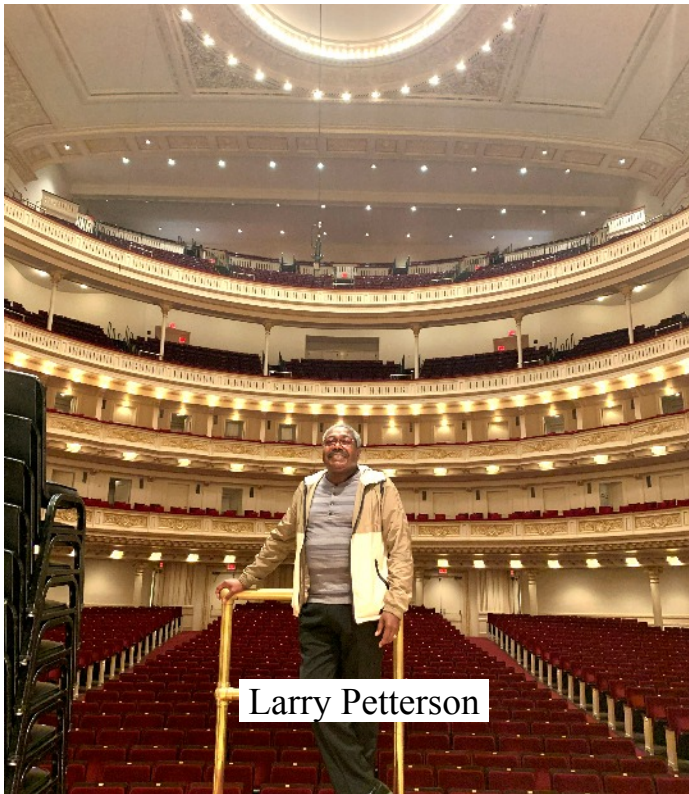
Second row (L to R): Polly Bookhout, Donna Abbaticchio, and Christine Coulombe

Front row (L to R): Louis Becker, Amorfin Muhi, Fu Mei Yang, Becky and George Koppelman

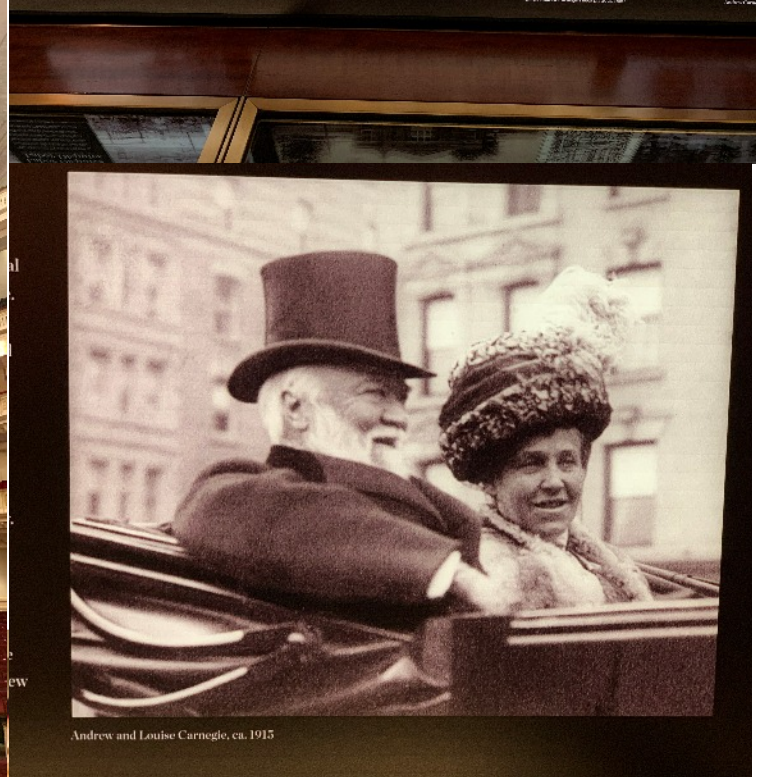
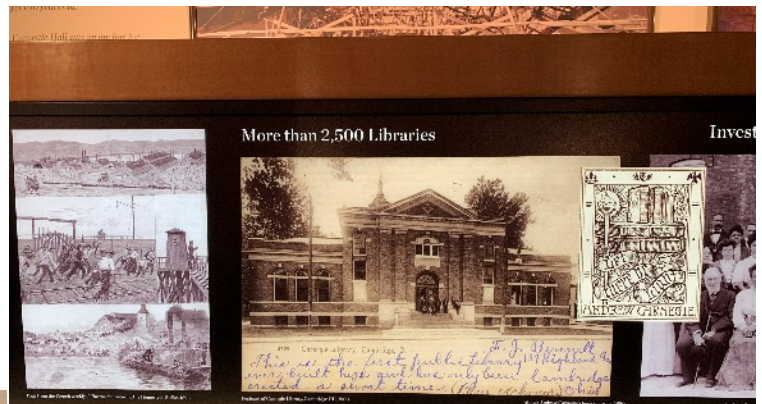


hour. The next day I received a letter from him saying that every season they do a “Recent Acquisitions” exhibit in one of their cases in the museum, and he intends to include my program and ticket stubs on which I had written “pop and I,” together with my story.

I think we can all agree that our Carnegie Hall visit was another successful outing for the Retirees Association.



Larry Petterson



Andrew and Louise Carnegie, ca. 1915



L to R (front row): Joe Zeveloff, Larry Petterson, Joan Jankell,  
(second row): Gail Morse, Fran Rabinowitz, and Arthur Ruhl



## A NOTE ON NYPL'S "FROLICSOME RUSSIAN NYMPHET" [REZVUSHKA]

Edward Kasinec, with Hee-Gwone Yoo

### Rezvushka



For more than forty years, this masterwork of Russian imperial bronze sculpture has enticed and welcomed literally millions of visitors to the Bill Blass Rotunda at The New York Public Library. Yet for decades after the opening of the "People's Palace" on May 21, 1911, the "Water Nymphet," much like other art objet inherited by NYPL from the Astor and Lenox

collections, was relegated to less trafficked hallways adjacent to Astor Hall in the fabled main building. During the era of consolidation (1895-1911), it was mistitled a "Girl Crossing a Stream, or Water Nymph," from the William Astor collection, and attributed to the noted French sculptor Mathurin Moreau (1822-1912). It was only in the Gregorian era of the eighties that colleagues in the newly resurrected Exhibitions program began to showcase art objects from the lower depths and place them in such public areas as galleries on the third floor. Its more central position adjacent to the Salomon room provoked many further questions from knowledgeable visitors as to its proper attribution. However, an additional twenty plus years were to pass before "Lucie Lenox" (the girl's popular sobriquet) was correctly attributed and its provenance trail established.

In 2010, specialists on the Library staff were spurred on by reference inquiries from the public to examine the rear base of the bronze and decipher the Cyrillic inscription to read CHYZHOV [left image].

Further research in Russian art reference works and the Library archives\* revealed that Matvei A. Chyzhov's [1838-1916] bronze



sculpture had been originally cast in 1873 [right image] in the Felix Shopin foundry in St. Petersburg. Five years later, a later iteration of this original casting was submitted to the Russian Pavilion at the Paris Exposition Universelle of 1878. This later iteration caught the attention of Robert Lenox Kennedy (d.1887), nephew of the book collector extraordinaire, who deposited it in his uncle's Library. In addition to this copy, other copies were cast in both plaster and bronze, with a copy even finding its way to imperial residences in Livadia, in the Crimea.

In the centennial year of the public opening of the People's Palace, the label describing the NYPL nymphet was finally redone, a mere century and a quarter after its first creation.

\*\*\*\*\*

Edward Kasinec served as Curator (1984-2009) of Slavic and East European Collections and later as Staff Consultant in Exhibitions and Public Programming (2009-2011). Since 2014, he has held an appointment as Visiting Fellow at the Hoover Institution on War, Revolution and Peace, Stanford University. His first publication, an NYPL exhibition catalog, appeared in the *Bulletin NYPL* in November 1969.

Hee-Gwone Yoo is Senior Librarian and Slavic Collections Specialist at the General Research Division of the Schwarzman Building. He is the co-author of *Visual Resources from Russia and Eastern Europe in The New York Public Library: A Checklist*, 2008.

\*New York Public Library Archives, RG 2 Lenox Library; Board of Trustees, Box 5; Lenox Library Records, Boxes 26, 61 and the "art files" held in the Art and Architecture Division.



## **NYPLRA ANNUAL LUNCHEON**

The 2019 Retirees Association's annual luncheon took place on May 3<sup>rd</sup>, a lovely spring afternoon, at Le Monde, a popular Upper West Side French restaurant. Approximately fifty members and their guests attended. There were several first-timers, including Francie Einkel and Margaret Fleesak. Although the restaurant had double-booked our room, resulting in some of us being moved to a side room—confusing and irritating—an enjoyable time was had by all. There was plenty of time for chatting with former colleagues. As always, the best part of the event was table-hopping and learning what everybody had been doing during the past year.

The food was very good and plentiful, consisting, as usual, of three courses including an appetizer—paté, salad, or soup; entrée—mussels, vegetarian lasagna, chicken, or steak; and dessert with coffee or tea. Cocktails and wine were readily available at the cash bar.

If anyone has a suggestion for next year, please let one of the committee members, listed below, know. We prefer neighborhood restaurants since they are generally easier to work with—no contracts or deposits—and are more reasonable in price than midtown restaurants. We require good food and enough space for us to circulate easily. The committee

is also considering organizing a less formal luncheon in the fall, possibly at a Chinese restaurant. Please let us know if this idea interests you.

Till next year!

Larry Petterson ([larry.petterson@icloud.com](mailto:larry.petterson@icloud.com))

Joe Zeveloff ([jlz44zev@aol.com](mailto:jlz44zev@aol.com))

Jane Kunstler ([j.kunstler@att.net](mailto:j.kunstler@att.net))



Jean-Paul Michaud and B. MacDonald



Margaret Hetley, Jean-Paul Michaud, Jane Kunstler, George Trepp, Gennie Perez, and Mary K. Conwell





Francie Einenkel and Margaret Fleesak



Karlan Sick and Gennie Perez  
(in distance) Beryl Eber



Joe Zeveloff and wife Vera



Estelle Friedman and Dalli Bacon



## **"STORIES: A LIST OF STORIES TO TELL AND TO READ ALOUD"**

The History of the New York Public Library's  
Storytelling List

Marilyn Berg Iarusso

*This article describes the work at the New York Public Library to develop a storytelling program over a hundred-year period, starting in 1907. This work was reflected in a list of stories for storytelling, first developed in 1927 from notes on slips of paper. The list was revised seven times over the next sixty-three years by children's librarians actively involved in storytelling, who selected the stories they thought would best serve their work with children. The article draws on unpublished reports, letters, and clippings in the files of the Office of Children's Services of the New York Public Library, accessed in 2003.*

When I did my first revision of the *Stories* list, I found myself becoming extremely anxious about my qualifications for deciding which stories to keep and which stories to drop. I knew some would have to go because there are always new retellings becoming popular and old ones going out-of-print. I remember being worried about two stories in particular, "Padre Porko" and "Chanticleer." It didn't seem very important to me to be telling those stories at that moment in time, but was that just because I was a dolt who didn't have a clue about what was culturally significant? What about long and descriptive stories like "The Nightingale" or "The Swineherd?" I had heard Maria Cimino tell "The Swineherd," and it seemed much admired by the experienced librarians and frightfully philosophical. In short, I was afraid to be the idiot child who destroyed an important resource. By the time I was doing the second of my revisions, I was a lot more confident and was convinced that changes were needed to make the *Stories* list relevant to the times, to the experiences of our librarians, and to the tastes of the children. The combined experiences made me curious about how other storytelling specialists had approached this task, and I decided to try to understand the nature of the changes they had made over the years. That is what

this paper is about. I found it interesting, and I hope readers will as well.

To read the entire article, click on the URL here.

[http://www.nyplretirees.org/uploads/1/0/9/2/109270691/marilyn\\_iarusso\\_article\\_on\\_storytelling\\_.pdf](http://www.nyplretirees.org/uploads/1/0/9/2/109270691/marilyn_iarusso_article_on_storytelling_.pdf)

If you don't have computer access, please phone the editor at (718) 984-3790, and she will mail you a copy.

## **IN CASE OF A RETIREES DEATH**

In the event of a retiree's death, it is important that the following be contacted by the next of kin.

NYPL Human Resources Service Center (212) 621-0500, prompt 4, for general NYPL questions.

DC37 (212) 815-1234, for union benefits information.

New York State Retirement System (866) 805-0990, toll-free, for pension questions and to inform NYSRS of the person's death date. A death certificate will be required as proof of death. Callers will need to listen to several prompts and choose the option that best suits their needs. The NYSERS website is:  
<http://www.osc.state.ny.us/retire/retirees/index.php>

The New York Public Library Retirees Association would also like to be contacted so that we may inform the deceased's former colleagues. This may be done by emailing or calling President Becky Koppelman at [blekopp@gmail.com](mailto:blekopp@gmail.com) or 212-874-6199.

**THIS NEWSLETTER** is published semi-annually by the New York Public Library Retirees Association.

**Newsletter Editor:** Emily Cohen

**Technical Assistant:** Allen Cohen

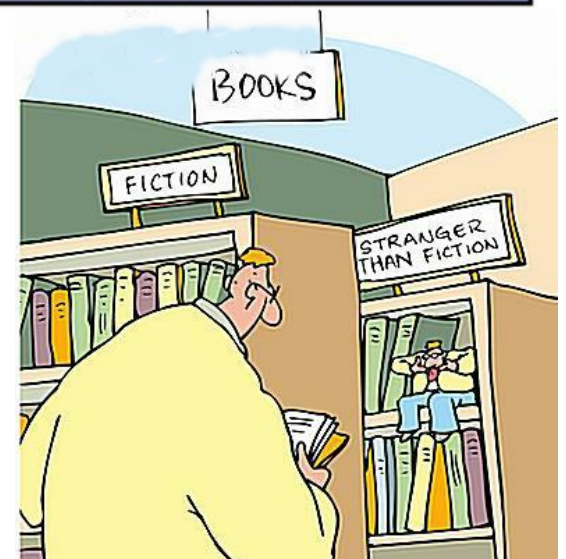
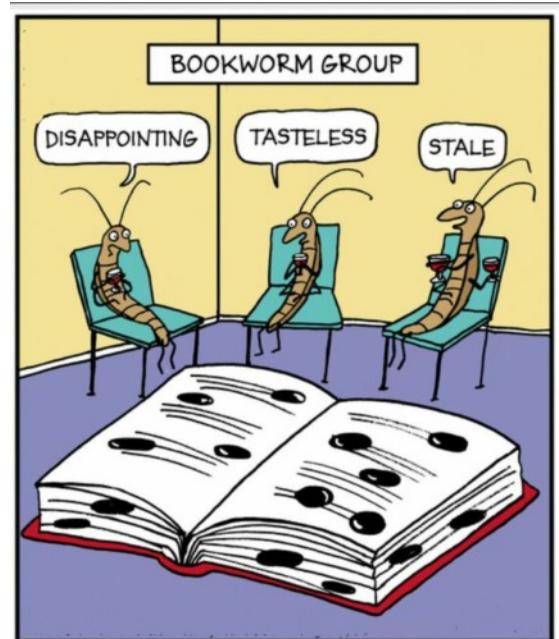
**Copyeditor:** Jane Kunstler



## HAVE A CHUCKLE



"I like scary books. Do you have any by ghostwriters?"



## LETTER FROM THE EDITOR



one box sprung open from within and Tenzin popped out with a cry of “surprise!” I was certainly surprised!

Do you have any reminiscences that you would like to share such as those printed in the Memories of the Bookmobile article? Then share them, please.

We are always looking for more articles for our Retiree News section. Our colleagues have such varied experiences, hobbies, achievements, etc. and everyone would like to read about yours. It enhances a Retiree News item when there is a photo of the retiree to go with it. These may be sent to us by email as an attachment or in the body of the email. For those who find it more convenient, an actual photo may be mailed to us and it will be returned after we have scanned it into our computer.

We are looking forward to hearing from you.

Please send your responses to:  
Emily Cohen, Newsletter Editor  
473 Jefferson Blvd.  
Staten Island, New York 10312  
Or [ecohennypl@aol.com](mailto:ecohennypl@aol.com)

Dear Readers,

We hope that you have enjoyed this issue of the New York Public Library Retirees Association Newsletter and, of course, our past issues. Now we invite you to participate in the next issue. Perhaps you'd like to write a Letter to the Editor giving your reactions to the contents of this issue. Let us know if you are willing to have your letter printed or if it is just your private opinion for our guidance. Of course, space is limited so you may not see your letter in print but we will certainly respond to you and take your comments under advisement.

What articles did you enjoy most? Least? What articles would you like to see in the next issue?

Do you have any outstanding recollections of your library work experience? These make interesting reading. Here is an example from my own experience. Next door to Kips Bay Branch, where I served as Senior Children's Librarian, was a Tibetan restaurant. The people there had an impish little boy named Tenzin. Each day he would spend all his free time in the Children's Room, presumably to keep him out from underfoot in the restaurant. One day when I left from work, I passed the familiar boxes with free newspapers inside. Most unexpectedly the door of

