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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 29

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Number 6

New Titles for Children and Young People

Adams, Pam, illus. *There Was an Old Lady Who Swallowed a Fly*. Grosset, 1975. 74-17715. 15p. \$3.95.

Adams, Pam, illus. *This Old Man*. . . . Grosset, 1975. 74-17716. 15p. \$3.95.

Nr
4-6
yrs.

Big, thin books use portions of two familiar songs as texts, incorporating the device of cut-out sections of pages. In *There Was an Old Lady Who Swallowed a Fly*, a small circle is cut out of the center and, as the animals who swallowed each other cumulate, the circle gets larger and more irregular on succeeding pages, showing the fly within the spider within the bird, etc. On the verso pages, the rims of the cut-outs, with print circling the edges, make a confusing splotch of pattern and color, since each page is a different color. The latter is true, as well, in *This Old Man*. . . , which is even more confusing, since it attempts to teach addition; the recto pages are more crowded, the verso pages have cut-out circles with digits (on one page, for example, there are three circles with 2, 3, 4, and 5 showing—plus a 6 on the page. Off at the side are “+ 2 = 6” next to the four, “+ 3 = 6” next to the three, and “+ 1 + 3” on one side of the 2 with “= 6” on the other. The drawings are pedestrian, the colors often dull in both books.

Allan, Mabel Esther. *Romansgrove*; illus. by Gail Owens. Atheneum, 1975. 75-9628. 217p. \$6.95.

Ad
5-7

Clare and Richard Manley are walking through the woods of Romansgrove, where they have just come to live, when they find an old medallion that functions as the magic object that enables them to see the old Roman (a family name) mansion as it was at the turn of the century. Only young Emily Roman can see them, although they see all the people of that past time; when Emily steps into the contemporary scene she is invisible. The author handles the time-shift adequately, but the story is burdened by a heavy emphasis on inculcating Emily with contemporary ideas (women's rights, treatment of workers, sanitary facilities, etc.) that does not substitute for a strong plot.

Ames, Mildred. *Is There Life on a Plastic Planet?* Dutton, 1975. 75-6746. 134p. \$6.95.

R
5-6

An intriguing fantasy that should delight the please-make-me-shudder readers; it's original, convincing in conception, and based in reality. Hollis is pudgy, she doesn't do well in school because she's absent-minded, and she is irked by the fact that her cousin Addison (a tease and a clown) has just entered her class. Naturally, when the charming Ms. Eudora, owner of a doll shop, makes her welcome and gives full attention when Hollis talks, Hollis feels she's found a friend. Naturally, when Ms. Eudora suggests that she needs a model for a doll so natural she can pass as a human being, Hollis volunteers to be the model and to let the doll substitute for her in school. But the doll also usurps Hollis's bed—and she claims *she* is the real girl. And

Hollis finds there are other doll-people posing as the boys and girls they've replaced. The suspense is deftly built, the characterization is strong, the action taut.

Amon, Aline. *Reading, Writing, Chattering Chimps*; text and drawings by Aline Amon. Atheneum, 1975. 75-9524. 118p. \$7.95.

R
5-7 A fascinating report on several programs in which scientists have trained chimpanzees to communicate through the use of signs or symbols, this is written in a brisk, informal, but dignified style and is illustrated by photographs of the chimps. One animal described at length is Washoe, who learned to sign short, structured sentences by hand gestures; another was taught through the use of plastic symbols, and a third through operating a computer. Amon discusses the limitations of the chimpanzee, physical handicaps to communication such as the shape and size of the pharynx, so that they cannot make the same sounds as a human does. There's every evidence in the book of the chimpanzee's intelligence and sense of humor, and the text is lucid in explaining training methods and the evolution of each animal's growing ability to use increasingly complex language. A list of suggestions for further reading is included.

Anticaglia, Elizabeth. *Heroines of '76*. Walker, 1975. 74-24583. 112p. Trade ed. \$5.95; Library ed. \$5.83 net.

M
5-7 Fourteen capsule biographies emphasize the wartime efforts of women on both sides of the battle between England and the colonial patriots; most of the heroines were patriots, some actually fighting at the front, some serving as couriers or spies. A few—like the sculptress Patience Wright or the poetess Phillis Wheatley—had little to do with the war effort. Their inclusion seems odd, since the title implies participation in the American Revolution as the criterion. However, the fact that the author does impute bravery to Loyalists is an asset; otherwise, the value of such a collective biography is that it shows the scope of women's roles. Unfortunately, the writing is pedestrian and the accounts highly fictionalized. A bibliography and a glossary are appended.

Asimov, Isaac. *The Heavenly Host*; illus. by Bernard Colonna. Walker, 1975. 75-16515. 80p. \$5.95.

R
3-5 The heavenly host are sentient beings on another planet, Anderson Two, in this science fantasy cum Christmas story, illustrated with strong, representational black and white drawings of people and "Wheels." Wheels are columnar creatures that can change shape and spin away, that have a glorious period of flight before they mature, and that can—when young—mindspeak to the young of other species. The boy they talk to is the son of a planetary inspector who must make a decision about the planet's future. If there are intelligent life forms, one does not destroy them or change their environment, and this is the humane message of the book. The boy proves to an angry colonist that the Wheels are sentient when he predicts a Christmas Day flight of the young Wheels and reveals that one had communicated with him. The boy's mother, the inspector, quotes the Biblical reference to the heavenly host and tears up the planet's contract. "In the universe peace, good will toward all intelligent beings," the boy whispers gratefully. The ending seems a bit much, but the story is convincing, the structure is taut, and the message is effectively conveyed.

Babbitt, Natalie. *Tuck Everlasting*. Farrar, 1975. 75-33306. 139p. \$5.95.

A fantasy written in flowing, natural style is deftly constructed, firmly based on a realistic foundation, and strong in dialogue and character establishment, save for one malevolent character. However, if the villain is a bit too villainous, he is the one

R 4-6 * exaggeration that sets off the other, wholly believable characters. And the Tuck family, who have drunk the waters of immortality, *are* wholly believable. The parents and two sons who, by accident, had found a hidden spring, have hidden their longevity by separation and isolation from others; they have a secret reunion every ten years. When ten-year-old Winnie Foster stumbles across them, the Tucks take her home for a night so that they can explain their predicament, and they all become fast friends. When a slick evil man who has been tracking down the Tucks takes advantage of the situation and endangers the family, Mrs. Tuck shoots him and is jailed. Then Winnie helps plan the rescue and escape that will take her friends away forever—unless she decides to drink the water herself. A very good read, indeed, with an unexpectedly poignant ending.

Bibby, Violet. *Many Waters Cannot Quench Love*. Morrow, 1975. 75-14446 160p. Trade ed. \$5.95; Library ed. \$5.11 net.

M 6-8 A novel set in the English fen country, published in England under the title *Many Waters*, describes the bitterly-contested draining of the land that was commissioned by a company of Gentlemen Adventurers. The work was done by Dutch engineers and their crews, and the foreigners were despised and persecuted by the fen people, their efforts sabotaged. Constancy, whose mother had married a surly fen dweller, falls in love with a Hollander and must hide her feelings from her own people for Henrik's safety and her own. While the story has a modicum of historical interest, it is basically a patterned romance, with stock characters: a mother living below her station (aristocratic lover having had untimely death) and dour stepfather; churlish local swain contrasted to sensitive, sensible Henrik; fairy godmother in the guise of a local wise woman, Goody Tomlin. The style is mediocre, the action predictable.

Bladow, Suzanne Wilson. *The Midnight Flight of Moose, Mops and Marvin*; illus. by Joseph Mathieu. McGraw-Hill, 1975. 75-8972. 36p. Trade. ed. \$5.95; Library ed. \$5.72 net.

Ad 3-5 yrs. Three little mice who live in a house where mysterious objects (toys, as the pictures show) are being made, plan a kitchen raid, but are trapped and hide in a sack. One gnaws a hole and discovers they are flying through the air in a sleigh. Santa Claus? Right! The mice are left behind in a home with a dangerous cat, and they jump into Santa's pockets when he comes back, despatched by his wife, who has concealed an affection for Moose, Mops, and Marvin. They are given a homecoming feast. The black and white drawings have vitality; the story, although a bit on the sweet side, is written adequately, and the triple appeals of mice, toys, and Christmas should catch the read-aloud audience.

Blair, Ruth Van Ness. *Mary's Monster*; illus. by Richard Cuffari. Coward, 1975. 74-16651. 63p. \$5.95.

R 4-5 Covering much the same material as does Helen Brandon's *Mary Anning's Treasure* (reviewed in the June, 1966 issue), this is a fictionalized account of Mary Anning's childhood hobby that became a life interest. At the age of twelve, she discovered a fossil ichthyosaurus and went on to unearth other prehistoric fossils; the ensuing publicity led to a popular amateur interest in curiosity-hunting. The story is adequately told and the text gives some flavor of the period (the 1800's) which is extended admirably by the illustrations, which also include some competent drawings of such prehistoric creatures as a pterodactyl. A list of sources is appended.

Bova, Benjamin. *End of Exile*. Dutton, 1975. 75-6748. 214p. \$7.95.

The great space ship was in danger; all the fifty-seven young people who were left knew that there were ghosts of the dead in the Ghost Place, that the ship was hurtling

R
5-8 toward a blazing star, that the machines had stopped working and the food supplies were low. And Linc knew that somewhere in the ship their mentor, Jerlet, still lived, although the high priestess Magda and the malevolent Monel refused to admit it. In this final volume of Bova's trilogy, "Exiled," Linc finds the dying Jerlet and learns that the ship is headed for a benevolent planet; against the wishes of the ignorant and superstitious survivors, Linc repairs the broken machines and leads his agemates to a safe landing and a new life. This has everything a science fiction fan might want: conflict, suspense, technical information, drama, and a satisfying, realistic ending. It's interesting to compare this with the Nelson book reviewed in the January, 1976 issue, which is about another society in which only the young have survived.

Burch, Robert. *The Jolly Witch*; illus. by Leigh Grant. Dutton, 1975. 75-5891. 31p. \$5.95.

Ad
2-3 Traded to a peddler because she was too merry a witch, little Cluny was deposited on the doorstep of a cross old woman with a handsome, dour son and two morose pets. The old woman didn't like Cluny's cheerfulness but let her stay so that the jolly witch could teach her to fly; little by little, Cluny improved the atmosphere and made its inhabitants happy. She even put the old woman on her own broomstick, which flew back to its home, leaving a smiling son, a purring cat, a singing canary, and a happy Cluny. The illustrations are adequate; the story, simply and smoothly told, has a bit of humor echoed in the illustrations, but the story line is slight.

Cameron, Eleanor. *To the Green Mountains*. Dutton, 1975. 75-6758. 180p. \$6.95.

R
5-8
* Kath hadn't seen her grandmother's mountain home since she was four, but she dreamed of it still, longed to leave Ohio and the detested hotel life and escape to the cool and spacious Vermont hills. Kath's father is a ne'er-do-well who, on his infrequent visits from his farm, ignores her; he is supported by his wife, who manages a hotel with the capable help of Grant, a black man. Grant and his wife Tiss are Kath's close friends, and she is upset both because there is censure of her mother for helping Grant with his plans to read law and by the fact that Tiss resents his studying. Only after a difficult decision to divorce her husband and an adjustment to Tiss's tragic accidental death does Kath's mother decide to return to Vermont, and the book ends with the journey. This is surely the best of Eleanor Cameron's realistic fiction: her characters are vivid, they are affected by—and affect—each other and the course of the story; relationships are intricate but not confusing; the dialogue is smooth, the story line both fluid and cohesive.

Cleaver, Vera. *Dust of the Earth*; by Vera and Bill Cleaver. Lippincott, 1975. 75-18939. 159p. \$6.95.

R
6-9 Fourteen-year-old Fern's family inherit a house in the Badlands region of South Dakota, move there and try, after past failures, to make a success of their lives. Papa has a bank job which he doesn't keep long; Mama has another (fifth) child, and Fern takes over the burden of herding the sheep they've inherited. Troubled by the lack of communication in her family, Fern finds that each member rises to the occasions of crisis and that, through sharing their burdens and aspirations, they have grown closer and revealed their common needs and affection. The characterization is competent, the story realistic and perceptive, but the book would be stronger were it not for two aspects of the otherwise-effective style: a repeated divergence into purplish prose as when Fern is ruminating about killing a wild animal, "Is it because within the still gaze we see old, old secrets, veiled and impassable and menacing to us, and we think we will never touch them?" and on the occasion when a fact doesn't quite convince, as when an eight-year-old sister knows that Mama is pregnant and Fern hasn't noticed and, indeed, says "Her pregnancy, if that was not one of Madge's fabrica-

tions, had not yet begun to show," which seems an odd comment in a retrospectively written first person novel.

Clifford, Mary Louise. *Salah of Sierra Leone*; illus. by Elzia Moon. T. Y. Crowell, 1975. 75-9665. 184p. \$5.95.

Ad
5-7 In a story that revolves around the bitterly contested election of 1967, the author (who spent that year in Sierra Leone) describes some of the conflicts among the groups representing tribal or racial strains as well as the army faction, the incumbents, and those who fought for free elections. Salah is the son of a bullying army sergeant; through his friendship with a Creole classmate, the boy encounters educational aspirations and a philosophy of life-style he has never known. Caught between his loyalty to his friend's family, who have helped him in innumerable ways, and the loyalty to his own tribe, the Mende, Salah first defends his new principles and then—having gained confidence and perspective—decides to face his tribal leaders and tell them of his action and the motivation for it. The setting is unusual and the historical events interesting, but the flow of the story is frequently sacrificed to explanations of background history and political intricacies, especially in the dialogue.

Collier, James Lincoln. *Rich and Famous; The Further Adventures of George Stable*. Four Winds, 1975. 75-14040. 155p. \$5.95.

R
6-9 A sequel to *The Teddy Bear Habit*, just as funny and perhaps a bit more sophisticated. George is now thirteen, and his agent is still trying to whip up some business; there's a sponsor interested in using George's talent (voice and guitar) on a show that will present him as the apple-cheeked, all-American, small town boy next door. And, of course, make him rich and famous. George, who tells the story, lives in Greenwich Village and is used to junkies and con men; he takes it for granted that his father will go off on a trip with a woman. He does not take it for granted that just as the pilot's being planned, he'll be sent off to live in the home of relatives he dislikes, and to whom he lies heroically in order to get into Manhattan twice a week. The ending is a bit lurid (dope-pushing and attempted murder) but the whole is so cheerful a spoof of agents, television and advertising circles, and the Power of the Sponsor that it overshadows the ending.

Colman, Hila. *After the Wedding*. Morrow, 1975. 75-11587. 189p. Trade ed. \$5.95; Library ed. \$5.11 net.

M
7-9 Kate and Peter, very much in love, knew exactly what they wanted: to get away from urban pressures, to live in peace and freedom, to do their own things. Katie's thing was pottery, Peter's was to work in television with no strings, no conformity, no compromise. And so they were married. And it didn't work, although the author does not prepare the reader for the disintegration of Peter's ideals or for his concession to materialism. They have a baby, but Peter still won't give up the job he's gotten in New York. Tired of seeing him only on weekends, Katie comes to New York, but it's too late. He's made friends who seem incompatible to her, and she eventually discovers that he is having an affair. That does it. Katie realizes that their planned divorce isn't the end of living, and she heads for the country and the life she still wants. The story is realistic and it is written with practiced ease, but the plot is slow-moving and over-extended.

Craft, Ruth. *The Winter Bear*; illus. by Erik Blegvad. Atheneum, 1975. 74-18178. 23p. \$5.95.

Blegvad's at his best in this British import, the delicate but strong precision of his winter scenes complemented by the soft nuances of the colors. The rhyming text is

restrained and polished, telling the details of a wintry day's walk by three children.
R The youngest spots an object in the branches of a tree, and pokes it down. What a
3-5 find! A toy bear. They take it home and lovingly wash, dry, and dress the little
yrs. derelict. Simple as the story is, it conveys the feeling of a cold, brisk country walk
and of the contrasting warmth and bustle of home.

Dixon, Paige. *May I Cross Your Golden River?* Atheneum, 1975. 75-6943. 262p. \$7.95.

Everything's rosy in Jordan's world on his eighteenth birthday: his girl is coming to
R the family party, he likes the lawyer for whom he works; he's looking forward to
7-10 college and law school; he enjoys his mother and three brothers, only occasionally
wondering about the father who'd left them. But at the party his leg gives way. It's
nothing, it passes. Too much tennis, perhaps. The next day he's out driving with his
girl, Susan, and has to turn the wheel over to her. So Jordan goes to a doctor, who
sends him on to Mayo Clinic. Amyotrophic lateral sclerosis, "Lou Gehrig's disease,"
a progressive and incurable illness. Jordan and his family must adjust to the
knowledge of certain death, and this adjustment is handled by the author with conviction
and dignity, with sympathy and no sentimentality. Jordan learns to hoard his
strength, to appreciate some of the people he'd taken for granted, to see others, like
shallow and self-centered Susan, in their true light. Bitter at first, he becomes resigned
and lives as well as he can as long as he can. Solid characterization, warm family
relationships, and a smooth writing style balance the pathos of the inexorable theme.

Donahue, Parnell. *Germs Make Me Sick; A Health Handbook for Kids*; by Parnell Donahue
and Helen Capellaro; illus. by Kelly Oechsli. Knopf, 1975. 74-15309. 96p. Trade ed.
\$5.99; Paper ed. \$2.95.

This doesn't cover all viral or bacterial illnesses, but it does a good job of explaining
R causes, symptoms, and therapy for most of the illnesses children might have.
4-6 Despite occasional grammatical errors ("... just like ordinary strep does..." or
"Anyone who gets the Hong Kong flu probably wished it had stayed in Hong
Kong,") the informal and frequently humorous text is lucid and accurate and it
doesn't talk down to children. The authors conclude with some advice on preventing
illness by cultivating good health habits. Jaunty little drawings add interest; a glossary
and an index are appended.

Dunnahoo, Terry. *Who Cares About Espie Sanchez?* Dutton, 1975. 75-12577. 152p. \$6.95.

Espie had been picked up by the police before for running away, but she was
Ad determined not to stay with an alcoholic mother and Mrs. Sanchez' lover, who lusted
5-7 after fifteen-year-old Esperanza too. This time her mother didn't want her back, so
Espie went to a foster mother, Mrs. Garcia, where Denise also lived. Espie sneered
at Denise's involvement in an auxiliary to the police force, the Law Enforcement
Explorer Group, but she decided to try it. Most of the story is about the rigorous
training at the police academy and about the loving, pious Mrs. Garcia who is truly
like a mother to Espie. After Espie's brother dies (overdose of drugs) she helps track
down the pusher who'd sold drugs to her brother and, in the past, to her. This has
enough information about the L.E.E.G. to give the story an aura of case history, and
it's therefore a bit didactic, but the characterization and style are strong enough to
compensate for this.

Duvoisin, Roger. *Petunia's Treasure*. Knopf, 1975. 75-2540. 29p. illus. \$4.95.

Another story about the silly goose Petunia who, like the woman who counted her
eggs, starts worrying about her wealth when she sees a chest lying on the bed of the

Ad 4-7 yrs. river. Her animal friends all want gifts and importune her; Petunia has restless nights because of dreams that her treasure is stolen. When a frog tells her that the chest is empty, she is relieved; all her friends realize they were silly to bicker, and everybody is again content. A slight tale must depend on the author's lively, colorful pictures for its appeal; dependably, Duvoisin provides frisky, familiar barnyard beasts in great variety, drawn with masterful humor and vigor.

Ewen, David. *Vocal Music; Its Story Told Through the Lives and Works of its Foremost Composers*. Watts, 1975. 74-34115. 260p. illus. \$10.95.

R 7- As he has done in other books about musical subjects, Ewen provides a rich, full, and knowledgeable history by focusing on major composers, discussing the men (no women) who write vocal music in terms of their distinctive contributions and of their response to, or innovations on, the trends of their times. The book is given color and variety by the biographical information, the length of which varies in relation to the importance of the composer; information about musical forms, changes in notation, influences of—and on—other composers is woven throughout the text, which is chronologically arranged. The book is both impressive and enjoyable. A glossary and an extensive index are appended.

Farber, Norma. *As I Was Crossing Boston Common*; illus. by Arnold Lobel. Dutton, 1975. 75-6520. 26p. \$6.95.

R K-3 "As I was crossing Boston Common, not very fast, not very slow, I met a man with a creature in tow." Thus begins a linked parade of creatures with odd names, from angwantibo to zibet. The words are spoken by a turtle; the whole text has a slow, stately pace, just right for the speaker, and a poetic cadence. The grave, faithfully detailed illustrations are in soft, pale green and buff; each creature bears a label, each picture has a touch of humor, and the repeat frieze of bordering houses changes in appropriately inch-along fashion. A descriptive listing is appended. Only one question arises: how many children old enough to be interested in odd (and sometimes difficult) names will be caught by what looks like an animal alphabet book?

Fleming, Alice. *Contraception, Abortion, Pregnancy*. Nelson, 1975. 74-10268. 92p. \$5.95.

R 9-12 Fleming's discussion of the subjects is candid and objective; she advances no viewpoint and makes no judgments about mores. The text describes the reproductive process, birth prevention methods, and the various abortive techniques, stressing legality and safety. In discussing pregnancy, the author again stresses proper care and safety during the prenatal period and the health of mother and child during and after labor. The writing is direct and straightforward, comprehensive and informative. A relative index is appended.

Fritz, Jean. *Who's That Stepping on Plymouth Rock?* illus. by J. B. Handelsman. Coward, 1975. 74-30593. 31p. \$5.95.

R 3-5 * What's to write about? You'll be surprised. Plymouth Rock hasn't just sat there in the harbor doing nothing. It's been broken in half, broken again and cemented, parts enshrined in two places, reunited, moved, and enshrined again. And it all began in 1741 when one elderly man, pressed, said he thought he remembered hearing that the rock was, indeed, a landmark. There is no proof that the Pilgrims ever landed on it. Jean Fritz, whose meticulous research buoys rather than burdens her books, has written another lively, amusing, and informative little gem.

Goffstein, M. B. *Daisy Summerfield's Style*. Delacorte, 1975. 75-7499. 115p. \$6.95.

Ad 7-10 En route to New York to attend a school of fashion design, Daisy—who has failed as a college freshman—sees a girl who looks as though she may be an artist, and she swaps luggage, feeling that the other girl will have her own lovely wardrobe. So, with the other girl's frowsty sweater, Mexican dress, and old pants, Daisy begins life as an artist, teaching herself to use the wood-carving tools that are in Daphne's duffel bag. And Daisy finds her *métier*; working hard, going without material comforts, living in a hotel for women, she teaches herself. The conversion of Daisy from an aimless, decorative girl to an artist dedicated to creativity is convincing on a personal level, but the September-to-May metamorphosis from beginner to self-taught sculptor whose work is purchased with delight by an art dealer is less convincing. Daisy is a sympathetic character, and Goffstein's ingenuous, direct writing style is particularly appropriate to her protagonist's innocent, enthusiastic personality, but there is too little contrast of other characters or events to balance the story line.

Greene, Constance C. *I Know You, Al*; illus. by Byron Barton. Viking, 1975. 75-9741. 126p. \$5.95.

R 5-7 At last, a sequel to *A Girl Called Al*, and it's every bit as entertaining, as warm, as perceptive. Again the story is told by Al's staunch friend (her name is never used) and has just enough about the narrator to balance the comments on, and conversations with, Al as she faces the problems in her life: being the only girl in the class who hasn't yet begun to menstruate, being too plump, not liking her mother's suitor, and meeting the father she hasn't seen for eight years. Al's father invites her to his wedding, and *that* entails tremendous decisions about clothes as well as attitudes. Throughout the story, as the narrator copes with a younger brother, as Al grumbles about her mother's friend, as both of them rebuff the class in-group, there's evidence of supportive friendship between the girls and of a perceptive sympathy on the part of the author.

Greenfeld, Howard. *They Came To Paris*. Crown, 1975. 75-2413. 176p. illus. with photographs. \$6.95.

R 8-* The creative ferment of Paris in the years just after the first world war has been touched on in several of Greenfeld's biographies; here he pulls together the highlights of movements in art, music, literature, and dance in an engrossing survey of the major personalities who loved, quarreled, met at Gertrude Stein's salon and at Sylvia Beach's bookstore, who applauded or decried new ideas at concerts, cafes, and exhibitions. The author conveys vividly the intensity and excitement of those years and, in fluent prose, describes the cross-currents in the lives of French intellectuals and others, many of whom were American expatriates: Pound, Hemingway, Fitzgerald, Stein, Ford, Anderson, Antheil, Beach, and Dos Passos. A well-researched feast for the reader interested in literature and other arts. A bibliography and an index are appended.

Greenfield, Eloise. *Me and Neesie*; illus. by Moneta Barnett. T. Y. Crowell, 1975. 74-23078. 33p. \$5.50.

Ad 4-6 yrs. Janell describes her mother's exasperation with her insistence on Neesie, an imaginary friend and—presumably—her alter ego. When an elderly aunt comes to visit, Janell says, "Don't sit on Neesie!" since the latter is mischievously ensconced in the chair Aunt Bea's about to sit in. Aunt Bea flails about with her walking stick, crying, "I'll get it!" thinking Janell has seen a ghost. Janell and Neesie retreat to the bedroom and a giggling session. The next day Janell goes to school and finds new friends; when she gets home she can't find Neesie. The illustrations lend humor and

vivacity to the book; the story has a familiar situation and its own vitality, but it is weakened by the abruptness of the change at the end of the story.

Griese, Arnold A. *The Way of Our People*; illus. by Haru Wells. T. Y. Crowell, 1975. 74-23086. 82p. Trade ed. \$5.95; Library ed. \$6.70 net.

R
4-6 Stark, clean illustrations in black and white, softened by smoky grey, echo both the isolated vastness of the setting and the sturdy dignity of an Alaskan Indian community. The story, set in 1838, describes a critical period in the life of an adolescent boy; it is written with restrained vigor, the characters are strong, and it gives a convincing picture of the mores and legends of the Anvik community. Kano, who has just been admitted to the circle of manhood, knows that he must conquer his secret fear of being alone in the forest or become an outcast. He turns to the Old One for help, and the solitary old forest-dweller does give Kano enough experience and comfort to cope with a crisis when it comes, so that he wins the respect of Anvik.

Halmi, Robert. *Zoos of the World*. Four Winds, 1975. 72-87078. 117p. illus. \$6.95.

R
5-7 Although there are many other good books about zoos, this well-organized discussion of the subject has a somewhat different emphasis, focusing on the improved zoos and game parks of today and on some of the facts that have been established about the comfort, happiness, and health of animals by careful and concerned zoo personnel. Reviewing the animal collections made in antiquity and the early zoos that were established, Halmi describes some of the inadequate zoos of today (Central Park in New York) and some of the great ones (San Diego) as well as the huge game parks that no city can afford within its boundaries. He also stresses the zoo as an educational experience for adults and children, and discusses such problems as feeding, escaped animals, preservation of endangered species, mating and breeding in captivity, and learning what environment is conducive to an animal's security. An index is appended.

Henry, Marguerite. *The Little Fellow*; illus. by Richard Rudish. Rand McNally, 1975. Rev. ed. 75-6828. 47p. Trade ed. \$3.95; Paper ed. \$1.95.

M
3-4 Chip is a colt who enjoys being fussed over by people and who longs to grow up, especially to pair off for brushing flies away. He is jealous and hostile toward a younger colt, but the animosity ends when he finds that the two of them are just the right size for pairing off as the big horses do. For children going through Horse Addiction, a story from a colt's viewpoint will probably be appealing; it is unfortunate that the author so often attributes powers of human thought to the animal: "Chip was anxious to grow up. He wanted to be as big as Chocolate and the other horses," or " 'Hmmmmm . . . good!' he thought. 'But I still like milk better,' " or " 'The big baby!' thought Chip. 'For less than a turnip I'd chase him out of the pasture.' " The illustrations cannot compare with those of Wesley Dennis, the late artist who illustrated so many of the author's books: the black and white pictures are adequate, those in color are mediocre.

Hitchcock, Gordon, comp. *Let Joybells Ring*; Carols for Christmas From Many Nations; arranged by Ian Copley. David and Charles, 1975. 74-82826. 96p. \$8.95.

R
4- This isn't at all the traditional collection of familiar songs; most of the best-known carols of the English language are missing. But those are easily obtainable elsewhere, and for devoted singers who want to extend their repertoire, this should be a delightful addition. It contains the melodic line, fairly simple piano accompaniment, and often one added feature such as notation for chime-bars, castanets, or descant recorder. The songs have been gathered from sixteen countries; unfortunately, there

is no index or access to the songs by language or country of origin, although such information appears on the music page. Occasionally there are explanatory notes; for example, one such note describes the manner in which St. Lucia's Day is celebrated in Sweden, another explains a Latin phrase used in a carol. The small print unfortunately makes the music hard to read.

Hoban, Russell C. *Dinner at Alberta's*; illus. by James Marshall. T. Y. Crowell, 1975. 73-94796. 36p. Trade ed. \$5.50; Library ed. \$6.25 net.

R
K-2
* Other illustrators have worked successfully with Russell Hoban, but it would be hard to envision a better matching of text and illustration than he and James Marshall achieve here. The pictures have a rakish flair that fits the sensible nonsense of the story admirably; the crocodile characters have a seriocomic blandness. Arthur is—let's face it—a slob, the despair of his family. And then love finds a way. His sister's friend Alberta, with whom he is smitten, invites Arthur and his sister to dinner. Arthur practices his table manners, which have been ghastly, and delivers a stellar performance, taking a brief time out to teach Alberta's obnoxious brother a lesson in how to treat a guest. That's the best part, he concludes, teaching manners to others. Hoban's humor lies both in the situation and in the writing style. When Arthur's mother and a friend are exchanging condolences on their children's behavior, for example, " 'I suppose we all have our troubles,' said Mrs. Crocodile, and both ladies bought new hats." Arthur's week of practicing table manners is hilarious, and if he's meant to teach a lesson to the audience, they won't mind knowing about it.

Hopkins, Lee Bennett. *Sing Hey for Christmas Day*; illus. by Laura Jean Allen. Harcourt, 1975. 75-6612. 32p. \$4.75.

R
K-3 A selection of poems about Christmas is illustrated with dark green dot-line drawings that are effectively composed but that are, on most pages, too space-consuming. They would be more appealing were there less of them on each page. The poems are all short, wisely chosen for younger children, and they vary in quality although few are mediocre. Some of the best poems are by Gwendolyn Brooks, Aileen Fisher, Langston Hughes, Myra Cohn Livingston, and Christina Rossetti. A few selections are humorous, some are devout or sentimental, but most of them convey that aspect so important to children, the excitement and suspense of the Christmas season.

Hughes, Ted. *Season Songs*; pictures by Leonard Baskin. Viking, 1975. 74-18280. 73p. \$10.00.

R
6-
* Old and new poems by the eminent British poet are grouped by seasons and are superbly illustrated by paintings and drawings that have a grand simplicity of composition, subtle use of color and line, and a felicitous evocation of mood. The latter quality is one of the most notable achievements of the poems as well; in the autumn poem, "The Seven Sorrows," for example, Hughes creates a vivid picture of the faint melancholy, the stillness of dying life forms, the end of the golden time of year. All of the poems have a singing quality and an awareness of the natural world that is communicated through sharp, illuminating phrases and concepts.

Kraus, Robert. *Three Friends*; illus. by Jose Aruego and Ariane Dewey. Windmill/Dutton, 1975. 75-6745. 29p. \$6.95.

Remember Herman, Leo, and Milton? (The Helper, the Late Bloomer, the Early Riser?) Here they join forces and form a triumvirate; instant friends, they dance, sing, play games, have adventures—and each goes off to his own habitat. This has plenty

Ad of activity but lacks the humorous story line that made each of the three earlier books
3-5 entertaining, although the illustrators have used the opportunity to give more variety
yrs. to the pictures and just as much color, humor, and imaginative detail.

Kumin, Maxine. *The Wizard's Tears*; by Maxine Kumin and Anne Sexton; illus. by Evaline Ness. McGraw-Hill, 1975. 75-8822. 42p. Trade ed. \$5.95; Library ed. \$5.72 net.

R The old wizard of the town of Drocknock had given up and gone into retirement;
3-4 his spells just didn't work any longer and he couldn't end the drought, couldn't cure the townspeople of their chickenpox, couldn't retrieve the cows that had vanished. A new wizard was brought in, young but diligent, who solved all of Drocknock's problems but, in his youthful zeal, caused a worse problem still: everyone turned into a frog. Young readers can, thanks to Evaline Ness, enjoy anticipating the outcome as the wizard (a bespectacled boy) searches for the answer to a riddle when it's literally right under his nose. Blithe and nonsensical, this nicely written fantasy has some piquant surprises, a yeasty humor, and the appeal of a double problem-solution in its structure. The illustrations capture the mood of the story and have a vitality of their own.

LeRoy, Gen. *Emma's Dilemma*. Harper, 1975. 75-6293. 123p. Trade. ed. \$5.95; Library ed. \$5.79 net.

R Emma loves her dog. She also loves her grandmother, who has just come to live
4-6 with Emma's family. The dilemma: Grandmom proves to be violently allergic to dogs, and the sheepdog, Pearl, has to go. Emma's comfort comes from an unexpected source, six-year-old Herbie, for whom she baby-sits, and the relationship between the two is drawn with warmth and humor. Balancing these aspects of the book are some delightful scenes and dialogue between Emma and her friend Lucy, especially the episode in which the two experiment with beauty aids. Not a dramatic story, but nicely constructed and written, with the appeal of everyday problems and the satisfaction of a happy but realistic conclusion.

Livingston, Myra Cohn, ed. *One Little Room, an Everywhere; Poems of Love*; woodcuts by Antonio Frasconi. Atheneum, 1975. 75-8859. 136p. \$5.50.

R Chosen with discrimination, varied in mood and style, and representing a dozen
7- countries and a broad time span (from Biblical days to contemporary decades), this fine collection is divided into "Hopes," "Joys," and "Sorrows." There are poems from fourth-century China, the Song of Songs, a Browning sonnet, an Irish ballad, a jaunty dialogue from sixth-century Greece, many favorites from major poets, and some bittersweet poems of today. There are separate indexes for titles, first lines, translators, and authors.

Low, Joseph. *BOO to a Goose*; written and illus. by Joseph Low. Atheneum, 1975. 74-18188. 36p. \$5.95.

Ad Jimmy loved and was loved by all the animals on the farm except Gus, the "mean
K-2 old goose" who nipped and hissed and frightened him. Mother said Jimmy had to learn to say "Boo" to the goose; as long as he ran, the goose would chase him. All Jimmy's animal friends took turns pretending to frighten him—and pretending to be frightened when he said "Boo" to them. Then he tried it on Gus, and it worked. Now Jimmy could scare Gus off whenever he wanted, but he decided that Gus couldn't help being mean, and—as seen in the last picture—a cautious détente was established. The story is slight but rather engaging in the way all the animals cooperate to help Jimmy lose his fear, and the writing flows smoothly. It is the illustrations,

however, that give the story vitality. Low's vigorous line and sense of humor are displayed to best effect by the simplicity and spaciousness of his drawing.

McHugh, Mary. *Law and the New Woman*. Watts, 1975. 75-15584. 120p. \$5.90.

R
7- A solid compendium of information about women in the legal profession includes advice on preparation for, and choice of, a law school as well as descriptions of fields of law and types of careers. McHugh discusses teaching of law, private practice, government service, corporation work, political life, public interest jobs and feminist law firms; throughout the book she quotes the opinions or experiences of women lawyers, and she also discusses combining a career with motherhood. In addition to the index, there are a list of approved law schools and a bibliography; within the text many sources for obtaining information are cited. Brisk but informal, well-organized and broad in scope.

Maestro. Betsy. *A Wise Monkey Tale*; by Betsy and Giulio Maestro; illus. by Giulio Maestro. Crown, 1975. 75-9749. 29p. \$5.95.

R
K-2 A variant of one of Aesop's fables is used as the plot for a picture book with pages crowded with animals and fantastic plants. Monkey falls into a deep hole; cleverly she inveigles other animals into climbing down (claiming to have a message from Gorilla that this will make them wise) and then climbs on them to get out. And, since they have been duped by Monkey into believing that the last action was based on another instruction from Gorilla, the others are not angry. "You will all know very soon just how wise I am," Monkey says, and disappears. The humor of the situation is just right for the read-aloud audience, and Monkey's clever triumph (little creature over a big lion and a bigger elephant) is stressed by the bright, bold illustrations of a grinning monkey and her worried companions.

Mahy, Margaret. *The Boy Who Was Followed Home*; pictures by Steven Kellogg. Watts, 1975. 75-4866. 27p. \$5.90.

R
K-2 An amusing, nonsensical story is told in a bland, direct style, and the illustrations echo both qualities; Kellogg's softly-tinted pictures have delightful details, especially in the scenes of the protagonist's classroom during the production of an opera. Robert, small and bespectacled, likes hippopotamuses and is quite pleased when one of them follows him home from school. His parents are not pleased. They are especially not pleased when the next day four, the day after that nine (it mounts to forty-three) hippopotamuses are sporting amiably on the front lawn. They call in a witch, who tries repeatedly to tell them, even as she is giving Robert a hippo-cure pill, that they should be warned—but they cut her off every time. As readers will see, they should have listened. Nice, nice.

Morey, Walt. *Operation Blue Bear; A True Story*; illus. with photographs. Dutton, 1975. 75-12521. 87p. \$6.95.

R
4-6 The blue bear is a rare species, and when the staff of an Alaskan Coast Guard station realized that the young specimen that raided their garbage cans had aroused the interest of trophy hunters, they were determined to save him. But how? This is a true story, a sympathetic but unsentimental tribute to an endangered species and to the men who persistently worked to save one member of it. The San Diego zoo wanted the bear; time and money were equally short; they needed a cage, they needed the cooperation of the Defense Department, they needed a plane. And they needed to catch the bear. Even when the happy ending is obvious, the story has suspense, and to say it has action is an understatement.

Mother Goose. *Mother Goose Nursery Rhymes*; illus. by Arthur Rackham. Viking, 1975. 75-16242. 153p. \$6.95.

Ad
3-6
yrs. As do other Rackham-illustrated reprints in Viking's "A Studio Book" series, this will have interest for students of children's literature as well as for the primary audience. There are a dozen full color plates, and over eighty pictures in black and white: line drawings, silhouettes and page decorations. This is a reprint of a 1913 edition and does contain some controversial material, such as "Jack sold his gold egg / To a rogue of a Jew / Who cheated him out of / The half of his due."

Nilsson, Lennart. *How Was I Born? A Photographic Story of Reproduction and Birth for Children*. Delacorte Press/Seymour Lawrence, 1975. 75-24725. 31p. \$5.95.

R
3-6 First published in Sweden under the title *Så Blev Du Till*, this unusual and informative book uses diagrams, photographs, and magnified color photographs of egg, sperm, and fetus to augment the direct, clear text. Nilsson shows and explains how the fetus changes and develops, how it is nourished and disposes of wastes, how it begins, in utero, to hear, to kick, to suck a thumb. After describing the birth process, the author-photographer goes back to describe mating and fertilization in informal but dignified fashion, concluding with a brief note on parental care and hereditary characteristics. An excellent addition to the many sex education books for children.

Nöstlinger, Christine. *Fly Away Home*; trans. from German by Anthea Bell. Watts, 1975. 75-16255. 134p. \$6.95.

R
6-9 First published in German under the title *Maikäfer Flieg!* and based on the author's experiences as child during the German and Russian occupations of Vienna, this lively story of the way one family coped is told by eight-year-old Christel. It has pathos without being pathetic; it has drama without being melodramatic. With food and clothing at a premium, and with housing a problem that increased as buildings were bombed, the Göth family is delighted when a wealthy acquaintance, fleeing the city, offers her suburban house. Christel becomes fast friends with their benefactor's grandchildren and an equally fast enemy of the prissy child next door. She learns to live with the Russian soldiers who are quartered in the house, even learns to love one of them; she frightens her parents by sneaking back into the city to visit her grandparents, one of the most touching episodes in the book, for stalwart, domineering Grandmother has become frail and insecure. The print is very small, unfortunately, but the vitality of the story will no doubt hold readers despite this.

O'Dell, Scott. *The Hawk That Dare Not Hunt by Day*. Houghton, 1975. 75-17029. 222p. \$7.95.

R
7-9 Based, the author's prefatory note states, on the work of the best known of William Tyndale's biographers, this historical novel describes Tyndale's determined and successful efforts to translate the Bible into English and to publish it so that it would be available to all Englishmen. Many of the characters and the events are actual; the principal characters of the story, Tom Barton and his uncle Jack, are not. There is enough material about Tom, who tells the story, about his and Jack's smuggling, Jack's imprisonment, the ship they sail and the question of its true ownership, to overshadow slightly the story of Tyndale's determined zeal in the face of persecution, his hurried flight to Hamburg, his harried and furtive hidings while the Bible was being printed, and his trial in Belgium. He was turned over to the secular government for punishment, condemned as a heretic, and hung. Although there is more emphasis on Barton than on Tyndale, the personality of the latter is strongly defined, the story has plenty of action and historical detail, and it gives a vivid picture of the confusion and dissension in the turbulent years of the early sixteenth century.

Parnall, Peter. *Alfalfa Hill*; written and illus. by Peter Parnall. Doubleday, 1975. 74-186. 26p. \$4.95.

Ad 3-5 Parnall has written a prose poem about the coming of winter and the reactions of wild creatures to the silent hush of the first snow. This is a mood piece with effective atmosphere and some vivid phrasing but it has a weak ending. The illustrations are superb, black and white lines with all of this artist's usual spare elegance, his distinctive veining of trees, and a soft realism in depicting animals that is reminiscent of the work of John Schoenherr.

Pearson, Susan. *Izzie*; illus. by Robert Andrew Parker. Dial, 1975. 74-18597. 34p. Trade ed. \$5.95; Library ed. \$5.47 net.

R 3-5 yrs. While a very simple story about a child and a stuffed cat, the book smoothly introduces the year's cycle of activities for a small child and it is permeated with the warmth of a family's small events. The illustrations, tenuous though the artist's line is, have a solidity and spontaneity that are engaging as they picture all of the activities that leave their mark on Cary's beloved toy (named Izzie in honor of the donor) as he acquires stains from summer lobster feasts, faded colors from myriad washings, darns from being stepped on while Cary is jumping in piles of leaves. Izzie is finally renovated so that he looks new—but by then Cary is in school; she leaves him home, but she misses him.

Peretz, I. L. *The Case Against the Wind and Other Stories*; trans. and ad. by Esther Hautzig; illus. by Leon Shtainmets. Macmillan, 1975. 75-14193. 96p. \$6.95.

Ad 5-7 A prolific writer of the nineteenth century, Peretz was one of the first Jewish authors to write in Yiddish, and he incorporated into his writing many Jewish traditions, especially those of his own European background. The ten tales adapted in this collection have humor, they reflect the folkways and mores of their ethnic source, and they have miracles and magic galore, few of the tales being realistic. In the title story, for example, a poor widow is three times deprived of her small amount of food, the last time having lost it to the wind; King Solomon, judging her case against the wind, finds that the crust had saved a traders' ship by being flung into the leak and plugging it. All through the tales, piety and virtue are rewarded, greed and pride punished; they are highly moral in tone. They may have a limited appeal to today's readers because of the slow pace and the repetition of themes and settings.

Robinson, Charles. *New Kid in Town*; written and illus. by Charles Robinson. Atheneum, 1975. 75-8870. 27p. \$6.50.

Ad K-2 A story told in dialogue reflects the belief that a fight between two boys is the path to friendship. The old-time resident invites the newer small boy to come on over, and then proceeds to order him about and make him the underdog in their games. That night the new boy dreams of delightful revenge; encouraged by his mother's sympathy he turns back each attempt at the other boy's bullying the next day. They scuffle, then go off to play checkers, arms entwined. The illustrations are lively, the dialogue choppy but realistic. "I'm the bull, you're the bullfighter. I'm a tow truck, you're the wreck. I'm a bulldozer. You're in my way." "I don't want to play anymore." The drawings are animated and amusing.

Slote, Alfred. *My Robot Buddy*; illus. by Joel Schick. Lippincott, 1975. 75-9922. 92p. \$4.95.

Ad 3-5 A first-person story told by a boy of future times is convincing in its establishment of setting, and is illustrated with black and white drawings that have an amusing contrast of imagined architecture and contemporary artifacts. The story has good

plot development; its weakness is that the plot is a variant on an old formula: by an act of courage, an unwanted pet—or group member—or, as here, a robot—becomes accepted. Jack knows his father can ill afford a companion-robot, but he keeps pressing for one for his tenth birthday gift. At the robot factory, he chooses Danny, programmed just for him. Danny proves to skeptical Dad that he's worth his cost when he thwarts a robotnapper who has, in error, seized Jack; he also helps Dad do a better job as a salesman by relaying messages. So everybody's happy.

Smith, Howard Everett. *Dreams in Your Life*. Doubleday, 1975. 74-33690. 173p. illus. \$5.95.

NR
5-9 A rambling, informal writing style and a lack of scientific objectivity weaken a text that discusses such subjects as "The Occult and Religion in Dreams," "Dream Interpretation," contemporary study of sleep patterns, and experiments in hypnosis and telepathic communication during periods of dreaming. Smith concludes with a chapter entitled "Understanding Your Own Dreams" that is vague and incohesive. He is given to such sweeping statements as "Throughout history—except during the eighteenth and nineteenth centuries—dreams have interested people." No sources are cited. A relative index is appended.

Srivastava, Jane Jonas. *Averages*; illus. by Aliko. T. Y. Crowell, 1975. 75-5927. 33p. Trade ed. \$4.50; Library ed. \$5.25 net.

R
2-4 A good addition to an excellent series of books that explain mathematical concepts and terms for the primary grades reader. The text is lucid and simply written, describing the differences in the terms "median," "mode," and "mean," explaining how each is deduced and how it is used. Aliko's pictures extend the text, and they are also amusing, often using cartoon-style balloon comments to add humor.

Watson, Jane (Werner). *Whales: Friendly Dolphins and Mighty Giants of the Sea*; illus. by Richard Amundsen. Western, 1975. 73-94379. 61p. Trade ed. \$4.95; Library ed. \$9.27 net.

R
4-7 An oversize book, profusely and informatively illustrated, is logically arranged, broad in scope, and written in a brisk style that is—for the most part—straightforward but that occasionally has a note of coyness: "But to a baby Humpback, its mother looks just right," or, ". . . no one can really understand the dolphins' language. Do you suppose the dolphins, with their large brains, can understand ours?" Watson describes kinds of whales and ocean and river dolphins, their habits and habitats, anatomy and reproduction. A full relative index is appended.

Wayne, Kyra Petrovskaya. *The Witches of Barguzin*. Nelson, 1975. 75-2143. 188p. \$6.50.

Ad
7-9 Vasily and his mother have come as political exiles to live in a Siberian village, in this story set in a time that is vaguely the turn of the century. Vasily meets a half-wild girl in the forest, Lubasha, and learns that she and her mother are regarded as witches by the ignorant, superstitious villagers. They had gone into hiding when Lubasha's father was murdered and had taken refuge with a hermit and holy man, Trofim, who had raised the child, since her mother lost her reason after the frightening experience. Vasily and Lubasha, as they grow up, fall in love; the villagers continue to hate the "witches" and to persecute Vasily and his mother. When a political pardon comes, Vasily refuses to go back to St. Petersburg, but joins his love to live in the wilderness. The writing style is rather pedestrian ("He threw a sidelong glance at Lubasha's exquisite profile and felt a stab of sweet pain in the pit of his stomach.") Although Lubasha and Vasily become lovers, there is something curiously old-fashioned about the book, a conventional romance redeemed only by the vivid picture it gives of the obtuse villagers and by the unusual setting.

Wier, Ester. *King of the Mountain*. Walck, 1975. 74-19716. 169p. \$6.95.

Ad 5-7 His mother had left them, and eleven-year-old Orpheus not only relied on his father, he admired and respected him. That's why it was so hard to believe when Orph began to suspect his father of hunting bighorns. They had come to his father's boyhood home, Fearful Valley, because his father was making a survey, and the boy spent part of his time with Aunt Em and absorbed her reverence for the handsome bighorns and shared her anger at the illegal hunting of the animals. Father proves to be not only innocent but a secret agent who is tracking down the villains. There is vivid creation of wilderness scenes and some strong characterization in the story; the writing style is uneven, however, at times moving smoothly and at others bogging down in passages of solid description. The plot has some colorful incidents and the element of suspense, but it is weakened by the good-guys/bad-guys pattern of development and by the fact that Orph's mother suddenly appears in the last scene. At Christmas.

Wilkinson, Brenda Scott. *Ludell*. Harper, 1975. 75-9390. 170p. Trade ed. \$5.95; Library ed. \$5.79 net.

Ad 5-6 Set in rural Georgia in the 1950's and based on the author's memories of childhood, this begins in Ludell Wilson's tenth year and concludes when she is fifteen. There's no development of story line, but through the progression of incidents there is a growth in Ludell until, at the end of the book, she can appreciate a teacher's final comment, "It's your own lil red wagon. You can roll it, pull it, or drag it. You can even stand still—not move it a'tall and go no place at all!" There's the embarrassment of wetting one's pants in school; the excitement of getting a box from mother, in New York (Ludell lives with her grandmother); the realization that Mattie, an unwed mother at sixteen, is fooling around with a married man; problems with teachers; long, intimate talks with a best friend, and falling in love. It's a warm, often lively picture of a black community, but the phonetic spelling of local accent and idiom may prove a reading hindrance for some: "Oh I aine stutting bout yall," "Cause I done told Ruthie Mae nem," or, "That thang was so sour!"

Windsor Patricia. *Home Is Where Your Feet Are Standing*. Harper, 1975. 74-21530. 247p. Trade ed. \$5.95; Library ed. \$5.79 net.

Ad 5-7 Colin is too young to remember the United States, but his disagreeable older sisters want to go home, and his mother finally decides she must leave England, because things are getting out of hand. Mostly, Colin is getting out of hand, since he has a poltergeist; the situation is confused by spiteful neighbors who invent ghostly occurrences. Determined to stay in England, Colin takes off for London and is picked up by an understanding chap who takes him home and then Colin learns he does not, after all, have the "poltergeist disease," only violent temper tantrums. The nice man and Colin's mother (a character given to frank language) fall conveniently in love, so the plan to move is abandoned, all of which is a bit pat. However, the story is very funny, with sly pokes at village life, and a great deal of wit in the writing; for example, when Colin's sister orders him to wash his filthy hands, she uses her "High Priestess of the Immaculate Kitchen" voice.

READING FOR TEACHERS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Adams, Anne and Cathy Harrison. "Using Television to Teach Specific Reading Skills." *The Reading Teacher*, October, 1975.

Axelrod, Jerome. "The Most Widely-Read Reading-Related Journals." *Elementary English* (now *Language Arts*), March, 1975.

Bagford, Jack. *Instructional Competence in Reading*. Merrill, 1975. 112p. \$3.95.

Bennett, John. "Poetry, Too, Is a Moveable Feast." *English Journal*, October, 1975.

Bluhm, Meg. "A Classroom Teacher Looks at Books." *Childhood Education*, January, 1975.

Dilworth, Colette. "Teaching to Elicit the Experience of Literature." *High School Journal*, April, 1975.

Dolgin, Ann B. "Fry's Graph and the Diagnostic Survey." *The Social Studies*, November/December, 1975.

Gillies, Carolyn. "Possession and Structure in the Novels of Alan Garner." *Children's Literature in Education*, Fall, 1975.

Page, William, ed. *Help for the Reading Teacher: New Directions in Research*. National Council of Teachers of English, 1975. 120p. \$3.95; members, \$3.75.

Quisenberry, Nancy and Margo Willis. "Puppets as a Learning Tool." *Language Arts*, September, 1975.

Whitehead, Robert. *The Early School Years Read Aloud Program*. ETC Publications, 1975. 96p. \$7.95; paper, \$4.95. 18512 Pierce Terrace, Homewood, IL 60430.

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1. Office use, leftover, unaccounted, spoiled after printing	981	2,621
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