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

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED  
WITH ANNOTATIONS

- \* Asterisks denote books of special distinction.
- 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 34

APRIL, 1981

Number 8

## *New Titles for Children and Young People*

Adoff, Arnold. *Friend Dog*; illus. by Troy Howell. Lippincott, 1980. 80-7773. Trade ed. ISBN 0-397-31911-8; Library ed. ISBN 0-397-31912-6. 43p. Trade ed. \$8.95; Library ed. \$8.79.

R  
2-4 Soft, textured pencil drawings illustrate a loving prose poem in which a girl speaks to her dog, describing the way they found each other and how they care for each other and what they do together. The text, nicely integrated with the pictures, is imbued with the deep sense of protective love and the joy of companionship that children feel for their pets; it has both depth and simplicity.

Alexander, Sue. *Whatever Happened to Uncle Albert? And Other Puzzling Plays*; illus. by Tom Huffman. Houghton/Clarion, 1980. 80-15075. Hardcover ed. ISBN 0-395-29104-6; Paper ed. ISBN 0-395-30061-4. 94p. Hardcover ed. \$8.95; Paper ed. \$3.95.

Ad  
4-6 Four one-act plays are illustrated in cartoon style, mildly funny but hardly relevant to the characters or plots. Each of the plays is brief, has a small cast, and requires little effort to costume; no special effects or props are needed. One play has Blaylock Jones and his helper Datson solve the mystery of a ghost that may do Lady Plymouth out of her inheritance; in another a brother and sister, searching for Uncle Albert, turn into wolves when they discover that's what happened to their uncle. The third play is about a mad scientist who turns people to stone, the fourth about a thief unmasked during a courtroom trial. Light, with a bit of suspense and humor, and with good pace, the plays are weak in characterization and uneven in dialogue.

Asbjørnsen, Peter Christen. *The Runaway Pancake*; by P. Chr. Asbjørnsen and Jørgen Moe; illus. by Svend Otto S.; tr. by Joan Tate. Larousse, 1980. 80-80439. ISBN 0-8332-137-8. 23p. \$7.95.

R  
3-6 yrs. An oversize book affords the eminent Danish illustrator a splendid opportunity to show his skill at composition and to give details without cluttering a page, as he interprets a favorite nursery tale. The color is bright, but used with restraint; the line is free; the figures are imbued with vitality and humor. The cumulation, the reiteration, and the appeal of the chase, as the runaway pancake is finally outwitted, may be more familiar to some listeners as the story of the gingerbread boy, but this smooth translation should captivate them whether the tale is familiar or not.

Barkin, Carol. *The Complete Babysitter's Handbook*; by Carol Barkin and Elizabeth James; illus. by Rita Floden Leydon. Wanderer/Simon & Schuster, 1981. 80-12350. ISBN 0-671-33067-5. 128p. Spiral bound. \$4.95.

R  
6-10 Like other books by Barkin and James, this is a solid and sensible book, with well-organized text and useful advice; written in a light, conversation style, it has moments of humor as well. There is advice on getting and keeping babysitting jobs, handling

children, indoor and outdoor activities, appropriate books for children of different ages, and on the practical matters of food, dress, bath, and bedtime. Sample sheets for emergency information and for practical information are included, the latter accommodating facts that may differ in different households, facts about regular routines for meals, naps, bedtime hours, location of clothes, rules about play and play equipment, et cetera.

Barton, Byron. *Building a House*; written and illus. by Byron Barton. Greenwillow, 1981. 80-22674. Trade ed. ISBN 0-688-80291-5; Library ed. ISBN 0-688-84291-7. 31p. Trade ed. \$7.95; Library ed. \$7.63.

R  
3-6  
yrs. Like the books by Anne and Harlow Rockwell, this has minimal text (never more than a line per page) and clear, spacious format and illustrations; the latter are spare, also, never cluttered with detail but given interest by strong colors and the use of perspective. Although there are a few double-page spreads, the format is primarily a full-page picture facing a white page with its single sentence: "Builders hammer and saw," or "Carpenters come and make a wooden floor," or "A plumber puts in pipes for water." Simple, clear, informative.

Beatty, Patricia. *Lupita Mañana*. Morrow, 1981. 80-26704. Trade ed. ISBN 0-688-00364-8; Library ed. ISBN 0-688-00365-6. 224p. Trade ed. \$8.95; Library ed. \$8.59.

Ad  
5-7 A shy thirteen, Lupita was called "Lupita Mañana" because she was such an optimist; she always felt that things would get better tomorrow. When her father was drowned while fishing, Lupita's mother decided that her daughter should go, with her older brother Salvador, to live in the United States with an aunt, so that they could make enough money to send home and—eventually—save enough to come back to Mexico. The major part of the story is devoted to the difficulties the two young people have as they trudge from their home near Tijuana to the California town where their aunt lives: the people who try to cheat them, the constant hiding from authorities, the menial labor, and the discrimination. Salvador meets a pot-smoking, rather tough friend and moves out of Aunt Consuelo's house; later, at a party, he is picked up in a raid but Lupita escapes—still hoping that things will be better mañana. The story is burdened by the obtrusive aura of a case history; although it is interesting to read of the plight of illegal entrants into the United States from their point of view, the narrative is uneven and is marred by the occasional use of bilingual iteration: there is no reason why one person speaking Spanish to another should say, "Estupidos, stupid ones," or, "Tomorrow, mañana, you will catch more, Papa."

Belden, Wilanne Schneider. *Mind-Call*. Atheneum, 1981. 80-18488. ISBN 0-689-30796-9. 246p. \$9.95.

Ad  
5-7 Tallie (Otalie) had had precognitive dreams, so she was not surprised when, after the earthquake, she found herself alone in the apartment. En route to the place she had "truedreamed," she found herself compelled to stop and rescue the baby, Andy, although it slowed her journey. Tallie arrives, as do the other children with psychic powers, at the isolated, fortified mansion of the evil Logran. Wheelchair-bound, tyrannical, and vicious, he had "called" the children to come to him, since they were all members of the same family, even Tallie—who had never known her ancestry. Logran dies during his final attempt to gain limitless power, and the house is set up as a school for children with psychic power. An interesting concept is presented in a story with many appeals: the triumph over evil, the post-catastrophe isolation, the achievements of the children, and the psychic abilities—each different—they display. The pace of the story is not even, however, and there are too many instances of convenient appearances or of contrivance to make this fantasy wholly convincing.

Bible, ad. *Benziger Bible Stories*; ad. by Geoffrey Horn and Arthur Cavanaugh; illus. by Arvis Stewart. Benziger, 1980. ISBN 0-02-653960-8. 317p. \$10.48.

M  
3-5 Like any adaptation of the Bible intended for children, this is truncated and, although it preserves some of the phrases of the Bible, it lacks the sonority and beauty of the whole. This is the version by Benziger, a Catholic publishing house, of the Macmillan *Bible Stories for Children*; it contains sixty-three stories from the Old and New Testaments and is profusely illustrated by colorful, pedestrian paintings. The retellings are adequate but simplified, with an introduction that describes Bible study skills; an activity book and a teacher's manual are available from the publisher.

Blegvad, Erik, illus. *The Three Little Pigs*. Atheneum, 1980. 80-10410. ISBN 0-689-50139-0. 32p. \$8.95.

R  
3-5 yrs. The delicate line, soft tints, and harmonious composition of Blegvad's small-scale drawings are nicely placed and appropriate in mood for a long-loved nursery tale. The pigs are amiable and the wolf ferocious in the story of one pig who, after two others have been eaten by the wolf who blows down their houses, not only has chosen the bricks that make his little house strong, but also outwits the wolf several times. Children enjoy the pattern, the suspense, the repetition of phrases, and the just fate that befalls the predator in this read-aloud story.

Charles, Prince of Wales. *The Old Man of Lochnagar*; illus. by Hugh Casson. Farrar, 1980. 80-24716. ISBN 0-374-35613-0. 42p. \$10.95.

Ad  
3-5 Written eleven years ago to amuse two younger brothers, this is a six-episode royal fantasy that is illustrated with sketchy line and wash drawings. The very old man who lived near Balmoral had a visit with "the Scottish fresh-water variant of Neptune," and sneezed so hard he shot up to the top of Lochnagar where he was picked up by a golden eagle and dropped, landing on a trampoline that the children at Balmoral had been given for Christmas, and so on. This is amusing but rambling as a story, and for American children may present some difficulties because of local references.

Clay, Patrice A. *We Work with Horses*. Putnam, 1980. 80-18319. ISBN 0-399-20735-X. 159p. illus. with photographs. \$8.95.

R  
7-10 With twice as many horses in use for all purposes in 1980 as there were in 1960 in the United States, opportunities for working in the field are increasing for both men and women. Clay's descriptions of the many kinds of jobs in the field are based on interviews, so that they have human interest and variety as well as giving useful information for vocational guidance. Many of the jobs involve some aspect of caring for or training race horses, others are more general (veterinarian, riding instructor, mounted police), and the advice is practical; the information is augmented by a glossary, an extensive list of institutions that give training for different kinds of jobs (colleges of veterinary medicine, schools for farriers) and an index.

Cleaver, Vera. *The Kissimmee Kid*; by Vera and Bill Cleaver. Lothrop, 1981. 80-29262. Trade ed. ISBN 0-688-41992-5; Library ed. ISBN 0-688-51992-X. 160p. Trade ed. \$8.95; Library ed. \$8.59.

Ad  
5-6 Twelve-year-old Evelyn and her younger brother Buell come to the Kissimmee Prairie region of Florida to visit a married sister, Reba, and her husband Camfield; they find that Reba's working in a nearby town and Cam sees her only on weekends. Both children adore Cam, who works for Major Peacock as a cowboy. The crusty Major finds Evelyn's tart independence appealing, christens her "The Kissimmee Kid," and tries to win her affection; this minor thread in the story should be (but is

not quite) overshadowed by the major plot line: Evelyn's discovery that gentle, affectionate Cam is helping rustlers steal the Major's cows. The book presents convincingly the strong conflict for Evelyn between her love and feelings of loyalty for Cam, and her ethical sense. With pain, she reports her knowledge of his culpability. The conflict and decision are perceptively handled; less convincing is the catalyst for Evelyn's action, a bird's song. The characterization is strong, but the book is marred by pretentious writing: "Fond was she too of her dreams and inward visions and her ability to take a dull fact and make such a remarkable thing of it that her listener or listeners would gasp. She liked her gloomy tales best, for she was a tall, strong child of abrasive personality."

Colman, Hila. *Accident*. Morrow, 1980. 80-20509. Trade ed. ISBN 0-688-2238-2; Library ed. ISBN 0-688-32238-7. 154p. Trade ed. \$7.95; Library ed. \$7.63.

Ad  
7-10  
Fifteen-year-old Jenny had been interested in Adam and his wealthy, socially prominent family for a long time; although he attended her school, she'd never really known him and had no idea he found her attractive until he asked her if she'd like a ride on his motorcycle. As the title indicates, there's an accident; Adam is unhurt; Jenny wakes in the hospital to find that she's paralyzed. The story focuses on the continuing relationship between the two, a relationship in which their socio-economic differences are an issue, especially because Jenny's brother is so bitter about Adam's money and social position. The background for the relationship and its development is Jenny's inner struggle to accept the possibility that she may never walk normally, a theme that is handled with realistic optimism. Both aspects are given capable treatment, but neither is so perceptively or deeply explored as to give the story maximum impact.

Cook, Fred J. *The Ku Klux Klan; America's Recurring Nightmare*; illus. Messner, 1980. 80-19325. ISBN 0-671-34055-7. 159p. \$8.29.

R  
7-12  
It began innocently enough, a social group for Southern men who were dispirited veterans during the reconstruction period; as "pranksters" they rode at night but soon saw that they could take advantage of the reaction of fear. Officially disbanded, the Klan was reconstituted at the end of World War I by William Simmons, a defrocked itinerant preacher, and the modern Klan emerged, an organization of terror, secrecy, violence, and hate. The major part of the book is devoted to a carefully researched account of some of the documented excesses and crimes committed by Klan groups and individuals, a chilling record. Well organized and competently written, the book has an objective tone despite the author's opinion of the Ku Klux Klan (as indicated by the title) and is lucid and informative; a bibliography and an index are appended.

Cookson, Catherine. *Lanky Jones*. Lothrop, 1981. 80-22676. Trade ed. ISBN 0-688-00430-X; Library ed. ISBN 0-688-00431-8. 192p. Trade ed. \$7.95; Library ed. \$7.63.

R  
6-9  
Fifteen-year-old Daniel is glad that his height keeps him inviolate from the attacks of bullies, because he's really timid and fearful. His mother had left home, later getting a divorce and remarrying, and one of Daniel's problems was that he resented his mother's insistence, after years of neglect, that he now spend time with her. This is the underlying theme of a story in which Daniel and his father become involved with another family, one in which there is something mysterious going on. Who screams at night in the Everton's home? Why is Sally Everton, thirteen, so evasive? Why is her lip cut—does her brother hit her? It is through his concern for the Evertons and their clear affection for him and his father that lanky Daniel Jones gains perspective about his own problems, in a nicely structured story in which there is an



abundance of action and suspense within the tight parameters of the story; characterization and relationships are capably handled and convincing, as are the changes that bring Daniel to the point where he can not only accept his mother's wish for a long visit, but even ask that he may bring Sally because he thinks getting away from home will help her.

Cooney, Nancy Evans. *The Blanket That Had to Go*; illus. by Diane Dawson. Putnam, 1981. 79-28405. ISBN 0-399-20716-3. 27p. \$7.95.

M  
3-5  
yrs. When she was told that one didn't take a blanket along to kindergarten, Susie moped and worried. She tried it as a dress or a book bag, but it still looked like a blanket. Cut in half, it was still too big. Susie cut smaller and smaller pieces until she had a piece small enough to put in her pocket, and on the first day of kindergarten, she was satisfied. A sedate and slight story, adequately illustrated in soft blues and buffs, has little action although it has a problem/solution structure. It is weak in logic, since the scrap of blanket that satisfies Susie is not able to serve all the uses stressed in the beginning of the story.

Dabcovich, Lydia. *Follow the River*; written and illus. by Lydia Dabcovich. Dutton, 1980. 80-10173. ISBN 0-525-30015-5. 29p. \$8.95.

R  
K-2 The ink and crayon illustrations, in varied but rather subdued colors, are reminiscent in their bold use of line, and the way in which they suggest movement, of the work of the late Don Freeman; they have a little less humor, a little more expansive detail. The simply written text begins with a mountain stream, which joins with other streams to become a river; the river flows under a bridge, around an island, and past a village; swollen by rain, it cuts through cities and fields to reach the sea. Not a spellbinder, but a pleasant book that can help develop children's concepts of space and geographical differences.

Dahl, Roald. *The Twits*; illus. by Quentin Blake. Knopf, 1981. 80-18410. Trade ed. ISBN 0-394-84599-4; Library ed. ISBN 0-394-94599-9. 76p. \$6.95.

M  
4-6 As he did in *The Magic Finger* (1966), Dahl uses the hoist-by-your-own-petard device to achieve retribution for the mistreatment of animals. Here the monkeys and birds that have been mistreated by the Twits, an unbelievably unpleasant couple, play a very nasty trick that eventually results in the slow disintegration of both Twits. The story is weakened by the rather sharp break after the first chapters, which are about the increasingly nasty tricks Mr. and Mrs. Twit play on each other in escalating retaliation; perhaps Dahl meant to so firmly establish the Twits as repulsive that the reader would sympathize when the animals trap them and leave them to die. Perhaps the ebullience of Dahl's exaggeration will carry the story for some readers, and certainly the vigor and humor of Blake's pictures help—but this isn't quite as well constructed as some of Dahl's earlier books nor quite as funny. Readers may find objectionable Dahl's statement that ". . . these were English birds and they couldn't understand the weird African language the monkeys spoke."

De Angeli, Marguerite Lofft. *Friendship and Other Poems*; written and illus. by Marguerite de Angeli. Doubleday, 1981. 79-6857. ISBN 0-385-15854-8. 48p. \$5.95.

Ad  
6- The poems have been written over a span of many years; many are affirmations of loving and living, and have the warmth that is evident in de Angeli's many books for children. Yet these are not likely to appeal to most children, heavy as they are—or as most of them are—with intimations of mortality, with reminiscent pain of loss, with the long view of life. Some of the selections express a joy in life, or nature, or

family life, but even these are not child-oriented. The rhyme and meter are handled competently, but the use of language is at times a bit contrived by inversion, and the tone is occasionally not unlike the coziness of greeting card verses.

Derman, Martha. *The Friendstone*. Dial, 1981. 80-24711. Trade ed. ISBN 0-8037-2472-1; Library ed. ISBN 0-8037-2480-2. 160p. Trade ed. \$8.95; Library ed. \$8.44.

Ad 6- Sally Moffatt, spending the summer with her aunt, uncle, and grandmother at their home in a small town in the Catskills, is happy to be in a place she's always loved, but she does miss having friends. When Evie Grauber, staying at a Jewish resort nearby, makes strong overtures, Sally doesn't respond. Maybe her father's right in his dislike of Jews? The change in Sally is due in part to Evie, whose warmth and vitality more than compensate for her aggressiveness, in part to the attractiveness of Evie's mother, but most of all to Grandma (actually Sally's great-grandmother) who has no prejudice and whose view-point Sally absorbs. When Grandma dies and Sally's father wants to bring his daughter home immediately, Sally has the courage to insist that she wants to stay, in part because she wants to be with Evie to commemorate Grandma in the Jewish way, with seven days of mourning. In a promising first novel, Derman creates strong characters, and she writes capably, although the exposition is noticeably better than the dialogue; the weakness of the story is that its message at times overpowers the narrative.

Edmonds, Walter Dumaux. *The Night Raider; And Other Stories*. Little, 1980. 80-17491. ISBN 0-316-21141-9. 102p. \$6.95.

R 8- While the short story is not a favorite literary form for all young adults, this collection of four stories of varying length may appeal to many of them as well as to adult readers. The prose is vigorous and flavorful, the settings (all in the previous century) vivid, and the story lines diverse. Two of the stories are humorous: one is about an old war veteran who becomes a hero long after the war, the other a battle of wills between a gentleman farmer and his farm manager, a battle that develops in an exchange of very funny letters. The title story is about an owl, and in "Raging Canal" Edmonds draws a stark, dramatic picture of the miserable lives of young boys who worked on the Erie Canal.

Fleischman, Albert Sidney. *The Bloodhound Gang in the Case of Princess Tomorrow*; illus. by David Gothard. Random House/Children's Television Workshop, 1981. 80-19518. Library ed. ISBN 0-394-84674-5; Paper ed. ISBN 0-394-94674-X. 62p. Library ed. \$4.99. Paper ed. \$1.50.

M 3-5 Based on a series created by the author for the Children's Television Workshop, this is a not very convincing detective story that has some superficial but colorful characters and a good bit of action, as one might expect in a book adapted from a visual medium. What it lacks, in addition to credibility, is the robust flavor of Fleischman's usual writing style. The three detectives are Vikki (sixteen), who has been employed by the Bloodhound Detective Agency for three years, Ricardo (fifteen), and Zach (ten) and they solve the puzzle of the medium Princess Tomorrow's ability to forecast race results by a combination of Vikki's acumen and Zach's dog whistle.

Frankland, David, illus. *Old MacDonald Had a Farm*. Merrill, 1980. 80-81329. ISBN 0-675-01065-9. 31p. \$6.95.

Ad 4-6 yrs. The music for a familiar song is offered, followed by a full set of verses illustrated by full-page or double-page spread watercolor pictures. The pictures have some vigor and humor, but they are fussy with details like wrinkle lines in MacDonald's clothing and the skins of animals, or like a sky crowded with myriad, fragmented clouds.

Possibly useful as an additional version of the song, this is simply one of many editions and—although not the best illustrated—may depend for its appeal primarily on the fact that many of the pictures show farm animals.

Funazaki, Yasuko. *Baby Owl*; illus. by Shuji Tateishi. Methuen, 1980. 80-16724. ISBN 0-416-30721-3. 30p. \$7.95.

M  
4-6 yrs. Translated from the Japanese title *Owlet's Friends*, this oversize picture book is illustrated in greys and white, full-page drawings that are subtly shadowed, almost ghostly. As night falls, most baby animals are sleeping, but Baby Owl, who is wide awake, says he might as well go home. "There's nobody to play with. I'm all alone." The moon says "Stay," as do a night-blooming flower and a gleaming white stone. A kite and a feather want to play, and a stream sings a song to Baby Owl. He feels he has many friends, and he plays the night through, until day comes and he goes home and to sleep. The pictures are intriguing, but the text is minimal and slight.

Gibson, Michael. *A New Look at Treasures of Archaeology*. Arco, 1980. 80-11240. ISBN 0-668-04958-8. 78p. illus. \$8.95.

Ad  
5-7 In an oversize book using a three-column format, the pages are broken by irregular placement of illustrative material that includes photographs, diagrams, and some paintings of pedestrian caliber. The text, broken into brief topics covered in double-page spreads, includes accounts of archeological digs, quasi-historical accounts; for example, "The Silent Valley" describes Carter's discovery of the tomb of Tutankhamun and is preceded by a section on "The Child Pharaoh." Interspersed among such topics are others of a more general nature ("Aerial Interpretation," "Be an Underwater Detective") and such projects as "Make a Sumerian Head-dress" and "Make a Chinese Soldier." While the writing style is undistinguished, the factual material is useful and, despite the cluttered format and random arrangement of material, the book may serve as a good introduction for impatient readers. An index and a glossary of archeological terms are appended.

Greenberg, Jan. *The Iceberg and Its Shadow*. Farrar, 1980. 80-20060. ISBN 0-374-33624-5. 119p. \$8.95.

R  
4-6 "Mindy was the first friend I ever had who scared me." Anabeth, the narrator, was in sixth grade; she was popular and happy, secure in the friendship of quiet Rachel. When Mindy joined the class, Anabeth wasn't frightened at all: bold, tough, lively Mindy fascinated her even though it was clear that Rachel was being squeezed out. In time, Anabeth felt uneasy about Mindy's domineering harshness and protested—and that's when she became afraid; Mindy contrived to make Anabeth the class pariah. This is not a new theme in children's literature but it is very well handled: Anabeth's change of feeling is believably gradual, her family is warm and supportive when they learn about her problems, and the ending is realistic, with no convenient reversal, no contrived revenge. Anabeth adjusts to being an outsider, recovers from her humiliation enough to make overtures to some classmates, and—when vacation begins—successfully renews her friendship with Rachel. Good writing style, good pace.

Hall, Lynn. *The Leaving*. Scribner, 1980. 80-18636. ISBN 0-684-16716-6. 116p. \$8.95.

Ad  
7- Like her mother, Roxanne is a big, heavy woman who loves the family farm but she decides to leave home and go to the nearest city, Des Moines, to find a job. Her father, who dislikes farming and does it badly, is taciturn and remote. When her mother returns to the farm after driving Roxanne to the city, she finds that her husband has left her. The book ends with Roxanne's realization that she really prefers

farm life; although she hasn't made up her mind about returning permanently, she is more comfortable than ever before with her mother, and the final pages hint—but only hint—that the two women will live and farm together in amity. This is a somber, thoughtful book, almost bleak in its spare structure; there are few minor characters and little action. The strength it has lies in the fact that events are told from both the mother's and the daughter's viewpoints, told with a probing sensitivity that explores the deep love each feels but has not been able to express.

Hoover, H. M. *This Time of Darkness*. Viking, 1980. 80-15923. ISBN 0-670-50026-7. 161p. \$9.95.

R  
6-8 A science fiction novel is set in a future time in the huge, domed city that is, the inhabitants are told, the only safe place to live. Outside, the air is too polluted to sustain life. Still, when eleven-year-old Amy becomes bored by the regimented, guarded quality of her life, she is ready to believe Axel's story that Outside is safe. He had lived there, been captured, and is going to try to escape; he is willing to take Amy with him. It is a dangerous venture, but the children eventually escape to Outside and a family-structured, free society that welcomes Amy. The vast halls and corridors of the City, the atmosphere of rigid supervision, and the stultifying quality of City life are vividly captured; the details of the children's flight are imbued with action and suspense.

Hughes, Shirley. *Over the Moon; A Book of Sayings*; comp. and illus. by Shirley Hughes. Faber, 1980. ISBN 0-571-11594-2. 44p. \$8.95.

Ad  
2-4 Deft, realistic drawings by the former winner of the Greenaway Award add action and humor to a collection of interpreted sayings. Each page has a black and white drawing that illustrates the saying; for example, "Playing with fire" is the boldface caption below a picture that shows two children lighting matches, and below that, in smaller print, "Meddling with something that might be really dangerous." A few of the sayings may be unfamiliar to American children ("This won't buy the baby a new bonnet," or "Up a gum tree") but they should be perfectly comprehensible. Not outstanding, but a mildly interesting and probably useful collection.

Hurwitz, Johanna. *Aldo Ice Cream*; illus. by John Wallner. Morrow, 1980. 80-24371. Trade ed. ISBN 0-688-00375-3; Library ed. ISBN 0-688-00376-1. 80p. Trade ed. \$6.95; Library ed. \$6.67.

R  
3-4 In a sequel to Aldo Applesauce (reviewed in the January, 1980 issue) nine-year-old Aldo decides that he wants to earn money during summer vacation, but he soon learns that there aren't many jobs available for children his age. He especially wants to get money for a birthday present for his sister, and decides his best bet is to win the prize being offered for the worst-looking sneakers in town. He wins, he finds an ice cream freezer (the gift) on sale, and his mother makes up the difference. There are also visits to elderly people, accompanying his mother when she delivers Meals-on-Wheels. While not a trenchant story, this has an amicable air, mild humor, good dialogue and competent style, and a nice assortment of positive attitudes.

Ireland, Karin. *Hollywood Stuntpeople*; illus. with photographs. Messner, 1980. 80-18346. ISBN 0-671-34062-X. 128p. \$8.29.

Ad  
5-7 This is not a collective biography, but a collection of anecdotal descriptions of the work done by a dozen stuntpeople—a woman, two boys (an adolescent and a ten-year-old) and nine men. The writing is casual, undistinguished, and a bit gushy, but the subject should make the book appealing to readers; the book describes the stunts

these experts do, gives some information about the training or experiences that led to their jobs, and often explains the way in which the viewer is tricked by camera angles, hidden wires, or concealed landing pads.

Johnston, Norma. *Myself and I*. Atheneum, 1981. 80-21855. ISBN 0-689-30814-0. 216p. \$9.95.

Ad 6-9 In a sequel to *A Nice Girl Like You*, the narrator Saranne is almost sixteen and having a mild relationship with Tim, when the scapegrace Paul of the earlier book unexpectedly comes back from California. Again Saranne becomes Paul's champion; this time she also tries to help Paul discover who his father is (in the earlier book he'd learned that his movie star older "sister" was his never-married mother) and to comfort him when he finds out and is disappointed. While Johnston, in analyzing the relationship between Saranne and the troubled, dependent Paul, reaches a deeper level of characterization than in the earlier book or the still earlier stories about Saranne's family, this book has some of the same weaknesses as its predecessors: a surfeit of characters, a repeated harking back to events of earlier books, a slow development of story line.

Katz, Jane B., ed. *This Song Remembers; Self-Portraits of Native Americans in the Arts*. Houghton, 1980. 80-20593. ISBN 0-395-29522-X. 207p. illus. with photographs. \$8.95.

R 7- Although the text is largely based on interviews with twenty Native American artists, it is given added depth and coherence by the knowledgeable and sympathetic background notes that precede each section of the book. The material is divided into sections on the performing arts, literature, and—by far the longest part—visual arts, and it is illustrated with photographs of many of the artists and their work. Material is grouped by region in the section on visual arts, and Katz is meticulous in identifying tribal sources. As does any anthology based on personal interviews, this has variety of viewpoint and expression, yet there are strong similarities among the many statements by individual artists: an awareness of the importance of preserving tradition, a pride in that tradition, and a reflection of the close and intricate relationship between art and the culture from which it emanates, particularly in the spiritual beliefs of that culture. Another sort of variety is also evident in the spectrum of individual artistic expressions, via technique, form, medium, etc. The diversity and the sociological implications may be of equal interest to readers, but it is as an introduction to the work of contemporary Native American artists that the book seems most valuable.

Keeping, Charles. *Willie's Fire Engine*; written and illus. by Charles Keeping. Oxford, 1980. 80-4027. ISBN 0-19-27928-X. 31p. \$10.95.

M K-2 Oversize pages afford the author-artist a fine opportunity for splendid paintings, sophisticated impressions that reflect both reality and fantasy for a small boy by combining blurred day-glo colors with highly detailed geometric patterns in the urban background. The text, alas, has nothing like the strength of the illustrations; it is a staccato story about Willie's hunt through a scruffy urban neighborhood for his "real-life hero," Mick the milkman. "I don't think I want to go up there," Willie muses. Then, "I'll not go that way either." He meets a girl who says she knows where Mick is (more street scenes) and eventually he comes into a huge hall where a fire engine stands; the story then moves into fantasy, as Willie becomes a fireman, goes by his splendid engine to the castle, and rescues the princess, then they ride away by horseback. Very thin stuff.

Kerr, M. E. *Little Little*. Harper, 1981. 80-8454. Trade ed. ISBN 0-06-023184-X; Library ed. ISBN 0-06-023185-8. 160p. Trade ed. \$8.95; Library ed. \$8.79.

In a very funny and very witty story, Kerr takes some caustic pokes at some of

R 7-10 the aspects of our society, including snobbery, parent-child relations, show business and promotion, evangelistic entrepreneurs, and the treatment of those who differ from the majority. This is also a love story, and it is told in alternate chapters by Little Little (an attractive and wealthy midget) and by Sydney Cinnamon (an orphaned dwarf who has become famous for his television commercials) as they struggle against the former's parents' desire that their little girl marry the diminutive evangelist Little Lion. Kerr's characters are strong and independent, her plot is novel, and her writing style vigorous, especially notable for dialogue. Hilarious yet provocative, the book elicits laughter, but the reader never laughs at the diminutive people—one laughs with them at the foibles of others.

Krasilovsky, Phyllis. *The Man Who Entered a Contest*; illus. by Yuri Salzman. Doubleday, 1980. 79-3112. Trade ed. ISBN 0-385-13351-0; Library ed. ISBN 0-385-13352-9. 59p. Trade ed. \$4.95; Library ed. \$5.90.

Ad 1-2 A man who lived alone with his cat and loved baking cakes decided to enter a cake-baking contest; his old stove was in bad condition and the contest prize was a new stove. On the day of the contest, he rose so early and worked so hard that he didn't notice the fact that his cat had spilled baking powder into the batter. The cake overflowed, when it was in the oven, to cover chairs and stoves and curtains and sink, etc. When the judges arrived, they thought the stove cake was wonderful and immediately gave the man first prize. Everyone in town came to eat the curtain cakes, the sink cake, and the flower-pot cakes. The illustrations (comic line drawings with touches of buff and orange) show the cake's unconvincing selectivity: it covers all the aforesaid articles without touching intervening floor or wall spaces. This has the exaggeration and the disaster humor that appeal to children, but they are not believable within the parameters of the fantasy.

Lauber, Patricia. *Seeds; Pop, Stick, Glide*; illus. with photographs by Jerome Wexler. Crown, 1980. 80-14553. ISBN 0-517-54165-3. 57p. \$9.95.

R 2-4 Superbly clear photographs, some magnified, are on every page of a handsome and informative book that introduces readers to the varieties of seeds; individual plants and their seeds are each allotted from one to three pages, and the minimal, clear text includes facts about how the seeds travel. Some are light and float in the air, some have barbs, some are eaten by animals and dropped, some travel by water. A final section gives a brief botanical description of seeds as parts of the parent plants, and discusses how they are formed and how they function.

Lavine, Sigmund A. *Wonders of Mice*; illus. Dodd, 1980. 80-1018. ISBN 0-396-07891-5. 80p. \$6.95.

R 4-6 Like *Mice, All about Them* by Alvin and Virginia Silverstein (reviewed in the February, 1981 issue) this covers the topics of laboratory mice, mice in lore and legend, mice as laboratory animals, and the fact that there are mice whose behavior is beneficial to people as well as those (the majority) that are responsible for crop and property damage and the spread of disease. Lavine does not discuss mice as pets, as the Silversteins do, but does also focus on the varieties of species, the adaptability of the mouse, and the physical characteristics that have made the mouse so successful a mammal. Authoritative, clearly written, not quite as extensive in coverage as the Silverstein book but a fine introduction to the topic; an index is appended.

L'Engle, Madeleine. *The Anti-Muffins*; illus. by Gloria Ortiz. Pilgrim Press, 1981. 80-21425. ISBN 0-8298-0415-3. 48p. \$7.95.

In a book with pedestrian illustrations, L'Engle adds to the story of the Austin

Ad 5-6 family (*Meet the Austins*, 1960) with Vicky's account of how she, her brother, and their friends accepted the orphaned Maggy, who lives with the Austins, into their anti-muffin group. Muffins are conformists, and the whole story—although it's told with L'Engle's usual grace—has the air of being a vehicle for the message of being oneself and accepting others for what they are.

Levin, Betty. *The Keeping Room*. Greenwillow, 1981. 80-23931. ISBN 0-688-80300-8. 256p. \$8.95.

Ad 6-9 Assigned by his social studies teacher, Lew Rifkin, to compare some aspect of their community with the way it was in the past, Hal also acquires the job of looking after Lew's five-year-old Emily. Emily is precocious, a bit fey. When Hal begins to query an elderly brother and sister, the Titcombs, and to become interested in their family history, he discovers that one member, Hannah, had disappeared many years ago; little Emily claims she has met Hannah. In the course of Hal's investigations, a great deal of nineteenth-century source material is found and quoted at great length, particularly Titcomb family letters and the diaries of the lost Hannah. The writing style is good, as are the dialogue and characterization; what weakens the book is the crowding of sub-plots: Emily's disappearance and the hint that some supernatural element is at work; the unraveling of Hannah's story, the predicament of the Titcombs, who are being imposed on by some cousins who are trying to take over their lives and their property, and some of Hal's problems in communicating with his parents.

Lifton, Betty Jean. *I'm Still Me*. Knopf, 1981. 80-24372. Trade ed. ISBN 0-394-84783-0; Library ed. ISBN 0-394-94783-5. 243p. Trade ed. \$8.95; Library ed. \$8.99.

R 7-10 There have been several stories for young adults about an adopted child seeking to learn about, or make contact with, natural parents. This story treats the subject with far more depth and sensitivity than the others; Ms. Lifton has already written, for an adult audience, *Memoirs of an Adopted Daughter* and *Lost and Found: The Adoption Experience*. The story is told by Lori, a high school junior, and is nicely balanced by material about a younger brother (also adopted) and peer relationships, but it focuses on Lori's efforts to track down her mother, her feelings of guilt about keeping this effort from her loved adoptive parents, and her ambivalence when she does meet her mother. This has good structure, a smoothly flowing writing style, perceptive handling of characters and relationships, and a strong story line with suspense and dramatic contrasts.

Lipp, Frederick J. *Some Lose Their Way*. Atheneum, 1980. 80-13510. ISBN 0-689-50178-1. 118p. \$7.95.

R 6-8 Eighth-grader Vanessa is shy and solitary, close only to the grandmother with whom she lives and their neighbor Charlotte; when Gram goes to help her sick daughter, Vanessa (white) stays with Charlotte (black). Vanessa has been bullied by a classmate, David, and he's the last person in the world she might have expected to become a friend; they are drawn together by an interest in bird life in a nearby marsh, and their relationship grows to the point where Vanessa is terrified when David, caught in the marsh mud, is hospitalized. The story ends with David recovered and delighted by a visit from Vanessa at his new home on Cape Cod. Slow-paced and often introspective, the story has believable characters and perceptive development of changes in relationships; it has conflict and resolution, but the one dramatic event—David's accident—occurs a good bit before the end of the story, so that the last two chapters and the epilogue seem somewhat overextended.

Lipsyte, Robert. *Summer Rules*. Harper, 1981. 79-2816. Trade ed. ISBN 0-06-023897-6; Library ed. ISBN 0-06-023898-4. 150p. Trade ed. \$8.95; Library ed. \$8.79.

R  
7-10  
The slogan of the Happy Valley Bungalow Colony was "More in 'Fifty-four!" but sixteen-year-old Bobby wanted less of the Happy Valley Day Camp. The protagonist of *One Fat Summer* (reviewed in the July, 1977 issue) tells the story; he had other plans for the summer, but his father had insisted on this job as a camp counselor because he didn't want Bobby spending the summer with the rough, tough Rumsons of the first book. Bobby's toughest job was trying to cope with the spoiled, hostile Harley, age nine, motherless child of one of the family that runs the camp. Much of the book is concerned with Bobby's romance with Harley's cousin Sheila, a romance that quickly loses its appeal, and throughout the story Lipsyte paints an acidly candid picture of camp life, but the climax of the story is serious and dramatic: Bobby knows that a fire at the camp was started by Harley, rather than Willie Rumson, released from an institution, confused by shock treatments, and a natural suspect because of his previous record. Shall Bobby let Willie go to jail—which might benefit society—or tell what he knows and have Harley take the merited blame—which might do further damage to his already-disturbed personality? Although not difficult reading, this is a sophisticated story, provocative and perceptive.

Llimona, Mercedes. *The Seasons with Strawberry Shortcake*; written and illus. by Mercedes Llimona. Random House, 1980. 80-50180. ISBN 0-394-84569-2. 12p. \$2.95.

NR  
2-4  
yrs.  
A small book with heavy board pages devotes a few pages to each of the seasons of the year. The text is minimal; the entire text for autumn, for example, is "Chilly autumn has come. The leaves change colors. It's time to pick apples." The cozy-cute children on the pages are dumplings in greeting-card style. The pages show some familiar activities, but the text is slight, the illustrations pedestrian, and the coverage of the subject so superficial (especially compared to that of other books about the seasons) as to give little information about seasonal changes.

MacCracken, Mary. *City Kid*. Little, 1981. 80-26547. ISBN 0-316-541869. 280p. \$12.95.

R  
7-  
Luke is the city kid, seven years old, with an already-long record of theft, truancy, and arson, and he was chosen as MacCracken's charge in a program of therapeutic tutoring. The book focuses on the relationship between teacher and child, and on the ways that were devised to help Luke with his personal and academic problems. Written with warmth and humor, the author's account is without educational jargon or sentimentality, and it's given balance by anecdotes about her classes (and very funny they are, often acidly so) since at the time the tutoring program was set up MacCracken had gone back to college for certification, although she had for many years been teaching disturbed children with success and sympathy. This has moments of poignancy or drama, wit, a yeasty writing style, and strong portrayal of characters; above all, it is a trenchant testimonial to the redemptive power of a program of intelligent and empathetic individualized teaching.

McLoone-Basta, Margo. *The Kids' Books of Lists*; by Margo McLoone-Basta and Alice Siegel; illus. with photographs. Holt, 1980. 80-13255. ISBN 0-03-056226-0. 128p. \$8.95.

Ad  
4-6  
Like any similar compilation, this has limited reference use, since the facts given are random facts, but will probably have popular appeal, since there is a constant appetite for curiosities and stumpers. Of the five headings under which entries can be found, by far the most inclusive is "Firsts in . . ." (books, business, contests, edibles, etc.) and the others are "First to Be Born," "Firsts and Youngests in Sports,"



“Youngests,” and “Firsts for Kids.” Subheads are alphabetized; entries under subheads are not; the index (very small print indeed) seems more laboriously than thoughtfully compiled.

McNaughton, Colin. *Soccer Crazy*; written and illus. by Colin McNaughton. Atheneum, 1981. 80-67834. ISBN 0-689-50189-7. 30p. \$8.95.

Ad  
2-4  
Bright paintings of animal characters, some in strip form, tell as much of the story as does the rather pedestrian text. Bruno, new in the neighborhood, yearns to join the local soccer team, Tex’s Tigers. He gets taken on as substitute, and—after another player is injured—is called into the game. He kicks badly, but then he’s put in goal and Bruno saves the day with a remarkable catch and follows it with a remarkable kick, winning the game for his team by one point. Lots of action and the appeal of animal characters compensate for the slight and unoriginal plot.

Mayne, William. *The Mouse and the Egg*; illus. by Krystyna Turska. Greenwillow, 1981. 80-15084. Trade ed. ISBN 0-688-80301-6; Library ed. ISBN 0-688-84301-8. 30p. Trade ed. \$9.95; Library ed. \$9.55.

R  
4-7  
yrs.  
First published in England, a bland story with folktale quality is illustrated by fetching paintings that use a peasant motif. Framed and bordered, the soft pastel hues and ornamental details would be too soft were it not for the humor of the faces of an elderly couple, an apprehensive mouse, and an irritated-looking hen. Grandfather complains that he is tired of eggs, always eggs, why can’t they have a different kind of egg? The hen obligingly produces a golden egg, lovely to look at but useless, that eventually crumbles into dust. By then Grandfather is hungry, and he is quite contented when the hen goes back to producing the same old brown egg he’d previously spurned. The mouse is a bystander, never participating in the action, but tying knots in his tail as the story moves to its peak, and untying them as the resolution takes place. A very pleasant conceit, and a very attractive book.

Murphy, Jill. *Peace at Last*; written and illus. by Jill Murphy. Dial, 1980. 80-66743. Trade ed. ISBN 0-8037-6757-9; Library ed. ISBN 0-8037-6758-9. 22p. Trade ed. \$7.95; Library ed. \$7.45.

R  
4-6  
yrs.  
An engaging vignette of family life focuses on poor Mr. Bear’s efforts to get some sleep. He tries Baby Bear’s room because Mrs. Bear is snoring, but his offspring is wide awake and making airplane noises; he moves from room to room getting more and more heavy-eyed, as ticking clocks, dripping faucets, and outdoor night noises keep him awake. Just as he finds peace at last the alarm clock rings. His cheery, rested wife brings a cup of tea and the mail, and the last page shows bleary Papa gazing in resignation at Baby Bear, who has brought himself and toys, and has affectionately climbed in Papa’s bed. The story appears on the verso pages with line drawings; facing pages are in full color; the pictures have warmth and humor and the story is told in brisk, forthright style with an appealing refrain that will probably elicit listener-participation, “Oh, NO! I can’t stand THIS.”

Myers, Walter Dean. *The Golden Serpent*; illus. by Alice and Marvin Provensen. Viking, 1980. 80-12731. ISBN 0-670-34445-1. 37p. \$9.95.

Ad  
3-5  
Set in India at the turn of the century, this is an original tale in the folk tradition, but it may be limited in its appeal to readers because of the mystical-philosophical quality of the open-ended plot. A wise man and his helper are summoned from their mountain home to the king’s palace and ordered to find the answer to a mystery—but what the mystery is, the king does not know. The sage Pundabi goes about the

city looking for the mystery, which he has told the king is the mystery of the Golden Serpent. "I didn't know I had one," says the king, and Pundabi answers "The thief must be very clever." They search the city, but find only people who are blind, crippled, and poor. Irritated, the king returns to the palace and gives the wise man a bag of gold. Pundabi distributes it to the people the king has met and goes home. His puzzled disciple says that the king will never find the Golden Serpent. "No," the story ends, "Some people never do. But that is another mystery." For some readers, this may be a challenging concept, but they are likely to be a small group; this would be an interesting story to use in stimulating discussion within a group of children. The style of writing is smooth, and the illustrations are beautifully composed, contrasting the clean lines of buildings and figures with the hazy backgrounds of mountain peaks that have a Japanese brush-painting appearance. The use of color is restrained, with small, clean patches of pure tones.

Noble, Trinka Hakes. *The Day Jimmy's Boa Ate the Wash*; illus. by Steven Kellogg. Dial, 1980. 80-15098. ISBN 0-8037-1723-7. 27p. Trade ed. \$7.95; Library ed. \$7.45.

R  
K-3 Bouncy, busy pictures full of color, action, and humor reflect and extend the text of a tall, tall read-aloud tale; the narration is matter-of-fact, the plot is pratfall, and the vigorous double-page spreads go even farther than the plot. One small girl, reporting to her mother after a class visit to a farm, nonchalantly describes the frenzied day; she works backward from effects to causes, beginning with the statement that the day was kind of dull and boring until the cow started crying. Why? A haystack fell on her. How? The farmer hit it with his tractor. Why? He was busy yelling at the pigs to get off the school bus . . . and she goes on to unfold the tale of how Jimmy's boa escaped, set the hens in a flurry, precipitated an egg-throwing match, and so on. Total nonsense, great fun; the bland delivery is in effective contrast with the zany events, each strengthening the other.

Oakley, Graham. *The Church Mice at Christmas*; written and illus. by Graham Oakley. Atheneum, 1980. 80-14518. ISBN 0-689-30797-7. 33p. \$10.95.

R  
K-3 Like previous books about the mice and their friend the cat, who live in the church of an English town, this is merry and witty, with both text and pictures replete with action and humor. Here the two mouse buddies, Arthur and Humphrey, decide that they would like to have a Christmas party with all the traditional games and foods. To earn money for the party, they coax the cat, Sampson, into being raffled off; unfortunately, Sampson hates the couple who get him and slinks back, so the mice have to make a refund. After being chased by a policeman when they try caroling, the mice meet an evil-looking Father Christmas (Santa Claus) who is caught (he's a burglar) by the police; a sergeant dons the Father Christmas costume and—because the mice have been instrumental in the burglar's arrest—brings the church mice a huge hamper of goodies. It isn't the electric guitar, cuckoo clock, or pocket calculator Arthur and Humphrey had asked for, but it does provide party fare. In other words, the usual Oakley romp.

O'Connor, Jane. *Magic in the Movies; the Story of Special Effects*; by Jane O'Connor and Katy Hall. Doubleday, 1980. 79-7503. Trade ed. ISBN 0-385-14716-3; Library ed. ISBN 0-385-14717-1. 145p. illus. with photographs. Trade ed. \$8.95; Library ed. \$8.99.

Ad  
5-9 Using examples from films, with many stills to illustrate the results gained, the authors discuss the many and varied techniques used to achieve cinematic illusion. They discuss the use of stunt experts, miniature replicas, full-scale models, trick photography, makeup, and the creation of weather effects. The writing style is ad-

equate, as is the organization of material; the subject has broad appeal; the print is so small as to be eyestraining. A list of films that have won Academy Awards for special effects is provided, as are a brief bibliography and an index.

Oz, Amos. *Soumchi*; tr. by Amos Oz and Penelope Farmer; illus. by Papas. Harper, 1981. 80-8157. Trade ed. ISBN 0-06-024621-9; Library ed. ISBN 0-06-024622-7. 90p. Trade ed. \$8.95; Library ed. \$8.79.

Ad  
5-6 Translated from the Hebrew is a story told by eleven-year-old Soumchi, so nicknamed by his classmates, and set in Jerusalem just after World War II. The black and white line drawings by Papas have a sophisticated comic flair that is eminently suitable for the tone of the story, smoothly translated. Soumchi is a quirky, engaging boy who is desperately in love with a classmate, Esthie, who gets into scrapes (trading his newly-acquired bicycle for part of a model railroad which a bully wrests from him, for example) and who is so despondent about getting a scolding that he's delighted when Esthie's father takes him home. Eventually his parents find Soumchi and there is a day of reckoning. This has a sturdy plot and a humorous style, but not an easy style to read; Oz creates believable characters, but the exposition is often slow and occasionally seems too sophisticated to be the writing of a child of eleven.

Pfeffer, Susan Beth. *What Do You Do When Your Mouth Won't Open?* illus. by Lorna Tomei. Delacorte, 1981. 80-68731. Trade ed. ISBN 0-440-09471-2; Library ed. ISBN 0-440-09475-5. 128p. Trade ed. \$7.95; Library ed. \$7.45.

R  
5-7 Reesa, twelve, has always had teachers who understood that she felt panic at the thought of reading aloud, and—since she's a good student—they've excused her. Now she has won a school essay contest and is horrified when she learns that she's supposed to read it aloud at the county level. Reesa tells the story believably, and her efforts to get over her phobia (with the help of a sympathetic psychologist) in two weeks are equally convincing. Her parents are proud, her best friend is supportive, and her biggest enemy is her jealous sister. When Reesa explodes and confronts her sister, the two girls talk about their relationship for the first time, Reesa accepts the fact that her phobia may in part be an attention-getting mechanism, and she is of course delighted to learn that her sister has been jealous. The story ends with Reesa's successful reading (no prize) after a deft build-up of suspense. Good pace, good style, and a perceptive handling of characters and relationships are the strong points of a story that may touch many readers who have shared Reesa's fears in varying degrees.

Platt, Kin. *Flames Going Out*. Methuen, 1980. 79-23625. ISBN 0-416-30621-7. 167p. \$8.95.

M  
8-10 "I feel sure Dr. Greengold will straighten her out," Tammy's mother said. "She'll make him work for it," her father predicted. Tammy was just fantasizing, her mother said. Crazy, perhaps, her father thought. Adolescent Tammy is withdrawn, often angry; she talks to herself, she taunts her psychiatrist, Greengold, she has schizoid tendencies, she uses foul language. And she falls in love, having disgustingly rejected the advances of other males, with Greengold's son Jonathan, a drug addict. There are flashback scenes, therapy sessions, episodes in which Tammy talks to her other self—and the ongoing plot, the on/off relationship with Jonathan that ends when she pays a surprise visit to his apartment to find him dead. The book ends with the bereaved father frantically trying to reach Tammy, who has taken her telephone off the hook and is taking pill after pill after pill. This is a depressing, unrelievedly negative novel; Platt handles the shifting of time adequately and the writing style is competent, and he conveys, as he did years (and many books) ago in *The Boy Who Could Make Himself Disappear*, with bitter brilliance the conflicts within a psychotic

personality. As a novel, however, this seems too monochrome, too intricate, too directionless to reach readers.

Pollock, Penny. *Garlanda; The Ups and Downs of an Uppity Teapot*; illus. by Margot Tomes. Putnam, 1980. 80-12966. ISBN 0-399-20713-9. 107p. \$7.95.

NR  
4-5  
"From the very beginning," this fantasy begins, "Garlanda knew she was not an ordinary teapot." Garlanda's story starts in London in 1889. The potter who makes Garlanda tells her she must find someone to share his gift of love, which is now hers. Purchased by Lord Exeter, Garlanda envisions a gentle girl who will love her, but the man's daughter proves to be a sweaty, slouching twelve-year-old who prefers horses. Then, put on a pantry shelf, Garlanda is derided by other crockery and must struggle to hold back her tears. Then, when a thief ransacks the pantry, all the pieces (metal or china) call for help, but the firecrackers of Guy Fawkes Day are so loud nobody can hear them. Then the thief's girlfriend horrifies Garlanda by filling her with coffee, and so on. Eventually an artist brings the teapot home for his lovely, crippled daughter, and he proves to be the nephew of Garlanda's creator. The story ends with Garlanda singing to the daughter, who hums along and then happily asks her father if she may invite someone to tea. The writing style is not bad, but the plot seems contrived and the fantasy permeated with whimsy that tends to cloy.

Roth, Arthur. *The Caretaker*. Four Winds, 1980. 80-66249. ISBN 0-590-07631-0. 216p. \$9.95.

Ad  
7-9  
Mark, seventeen, who tells the story, has assumed more than his share of the work that he and his father do together; they provide caretaking service for vacant houses in the off-season in a resort community. The problem is that Mark's father is an alcoholic; Mark acquires another problem when he discovers a runaway girl in one of the houses, a house that belongs to her detested stepfather. Much attracted to her, Mark keeps her secret for a time, but eventually he tells her mother and stepfather. Dad joins an A.A. program after Mark loses his temper in a quarrel; the girl, after telling some lies about going home, actually does go home. Although most of the story is devoted to Mark's relation with the runaway, it seems overextended and of less importance than the problem of his father's alcoholism, so that the whole seems uneven. The writing style and characterization are competently handled; there is a nice depiction of the mutual trust and respect between Mark and his mother.

Sarnoff, Jane. *That's Not Fair*; written and illus. by Jane Sarnoff and Reynold Ruffins. Scribner, 1980. 80-18983. ISBN 0-684-16714-X. 28p. \$9.95.

Ad  
K-2  
Bored, Becky tries to find companionship from her older brother and her parents, but all are busy. To each, little Becky says "That's not fair," until her brother explains that there's a difference between injustice and factual divergence. After a few stumbles, Becky gets the idea, and she's absolutely delighted when her brother says it isn't fair that he has to go into town for a preschool haircut. Softly executed illustrations with a casual air have some humorous details, and there is mild humor in this slight but pointed story, written in a simple style and in dialogue.

Sharmat, Mitchell. *Come Home, Wilma*; illus. by Rosekrans Hoffman. Whitman, 1980. 80-18991. ISBN 0-8075-1278-8. 29p. \$6.50.

Ad  
4-6  
yrs.  
Like Sendak's Max, Wilma has been sent to her room and works through her resentment by fantasizing. "I don't have to stay in my room just because I hit my brother," she begins, and she rides off on her adventures on an imaginary horse. As they proceed, she refers to her mother periodically: Mother will bite her fingernails, plead with Wilma to come home, remind her that she hasn't had lunch, and so on—

but as the story progresses, Wilma's vengefulness softens, and by the end of the story, she's imagining her return home, complete with presents for Mother, like a washing machine from Macy's and sixty-seven roast beef sandwiches. Mother will hug her, they'll both feel warm, and they'll take a ride on the elevated train. Adequately developed, but not a new concept in children's books, this has a simple style, a clear and assuring message, and interesting illustrations with alternate use of color and of black and white; the drawing is slightly grotesque, slightly comic, soft in style, and interesting in ornamental details and textural treatment, especially the black and white.

Simon, Seymour. *Silly Animal Jokes and Riddles*; illus. by Dennis Kendrick. McGraw-Hill, 1980. 80-19030. ISBN 0-07-057397-2. 61p. \$7.95.

M  
2-4 Scrambly, tinted line drawings illustrate a series of jokes that vary in quality but that will probably appeal to the riddle-crazy primary grades reader. Some are visual gags: a dog wearing a belt to which a watch is fastened is labelled "A watch dog." Some are puns: "What animal doesn't play fair? A cheetah." Some are puerile: "When is it polite to drink milk from a saucer? When you're a cat." Some have substance: "Why do spiders play the outfield in baseball games? Because they're good at catching flies." In other words, a run-of-the-mill collection.

Simons, Wendy. *Harper's Mother*. Prentice-Hall, 1980. 80-17308. ISBN 0-13-383984-2. 220p. \$8.95.

NR  
8- Fourteen-year-old Harper is the narrator in a story about her mother and the relationship between them. It begins with the two leaving the house where her mother (at times referred to by her name, Kitty) has been living with the latest of a series of men; they leave in anger because of the man's advances to Harper. Lodged in a boarding house, Harper and Kitty are befriended by kind Mr. Wilson, who later offers them a home when Kitty loses her job and is evicted from the boarding house. During the times they are there, there is a great deal of reminiscent material about the past years, a certain amount of coarse language, and the discovery by Harper that her father is a man known to her as a homosexual. Predictably, kindly Mr. Wilson and Kitty decide to marry; Harper runs away to her father (whom she had known as an adult friend) and is sent back to her mother—assuaged by the gift of a puppy—and decides, while on her way home, that everything's going to be all right. Simons has good style and interesting characters; the plot and pace of the book are, however, meandering and uneven; this is a sophisticated but quite dreary problem novel.

Slater, Jim. *Grasshopper and the Wise Owl*; illus. by Babette Cole. Holt, 1980. 80-7959. ISBN 0-03-057631-8. 89p. \$7.95.

Ad  
3-5 First published in England, a fantasy that is adequately, if superficially, blended with realism is marred by the inclusion of useful information that is brought into the story through dialogue. Graham Hooper, nicknamed Grasshopper, eats a piece of magic candy and shrinks in size, having several encounters with wild creatures before he grows back to his usual height. One of his new friends is an owl, Jacob, who agrees to fly Grasshopper to safety in return for being given information. Grasshopper uses the candy again to get small enough to get into the home of curmudgeon Mr. Groll, who has cheated the boy's widowed mother and threatens eviction. The damning document is stolen and burned by a diminutive Grasshopper who then becomes normal size and is caught by Groll; the boy escapes, the home is saved. Nice style, rather labored plot; the fact-bearing aspect of the book is emphasized by the inclusion

of a glossary of terms. The illustrations are deft, comic line drawings, a bit reminiscent of Beth and Joe Krush, although the line is not as consistently light.

Snyder, Zilpha Keatley. *A Fabulous Creature*. Atheneum, 1981. 80-18977. ISBN 0-689-30829-9. 252 p. \$9.95.

R  
6-9  
\*  
Fifteen, the intellectual son of intellectual parents, James had been reluctant to spend a whole summer in a mountain cabin. Then he found, on a solitary ramble, the beautiful stag, proudly antlered, that accepted the food James brought him. He also found Diane, and was smitten by her voluptuous charms, although he soon found out she was dishonest and a tease. He also knew that she, like her father, was a crack shot and avid animal hunter; having kept the stag a secret from everyone but Griffin, a thirteen-year-old who so loved and understood animals that she actually tamed the stag, James in the end told Diane his secret as a last, desperate bid for her attention. The outcome seems inevitable, once Diane and her father know about the magnificent creature that to them would be a prize trophy; there's an unexpected development, however, in which James tracks down a runaway Griffin, knowing that she would do anything to protect the fabulous creature. Or is it, as James at last becomes aware of Griffin's integrity and beauty, Griffin herself who is a fabulous creature? This beautifully developed story has a remarkable integration of theme and plot, it has memorable characters, and it's written in a polished style that comprises some acidly sharp characterization, strong family relationships, an appreciation of nature, and one of the funniest bittersweet depictions of unrequited first love in fiction.

Sullivan, Mary Beth. *A Show of Hands; Say It in Sign Language*; by Mary Beth Sullivan and Linda Bourke with Susan Regan; illus. by Linda Bourke. Addison-Wesley, 1980. 80-15997. ISBN 0-201-07456-7. 96p. \$6.95.

Ad  
4-6  
Cartoon style drawings in black and white are combined with signs and captions to teach the sign language used by the hearing impaired; there is considerable variation in the clarity of the information. For example, "F is for French fries. You can make this and other signs by moving the word's first letter in a particular way," is not a full explanation, although the picture extends the text somewhat. The writing is jocose, the arrangement seems random, and the tone is flippant and/or corny.

Tarsky, Sue. *The Potted Plant Book*; illus. by Will Giles, Barbara Firth, and Jane Wolsak. Little, 1980. 80-82104. ISBN 0-316-83206-5. 41p. \$6.95.

R  
3-6  
An excellent first book for the beginning plant enthusiast is illustrated profusely with clear, meticulously detailed pictures in full color. While the author gives some advice on specific plants, most of the text consists of tips on house plants in general, with quite specific instructions on planting, watering, feeding, etc. One feature that is not found in many other books is the citation of plant species that are particularly suitable for certain environments, such as a south-facing living room or a north-facing bathroom. Suggestions for creating special environments (a terrarium, for example) are included, as are sections on hydroponics, pest control, and propagation. A plant chart and a relative index are included. Simultaneously published are the same author's *The Prickly Plant Book*, and Rosemary Verey's *The Herb Growing Book*, reviewed below.

Taylor, Sydney. *Danny Loves a Holiday*; illus. by Gail Owens. Dutton, 1980. 80-17065. ISBN 0-525-28510-5. 70p. \$8.95.

Ad  
2-4  
Almost photographic in detail, soft pencil drawings illustrate a book that consists of chapters related only by the fact that Danny (who appears in the illustrations to be eight or nine) learns about, and celebrates, a different Jewish holiday in each

chapter. The writing is adequate, a bit on the cozy side (references are to Danny's mommy and daddy) and, although there is some plot structure in each chapter, the emphasis is on the holiday's religious significance rather than on the way it is celebrated. This is a fine book for religious education programs; it should please those who celebrate the holidays because of the familiarity and provide information to readers who are not familiar with them—but as stories, they are weakened by the fact that the instructive function outweighs the narrative function.

Thayer, Marjorie. *Climbing Sun; The Story of a Hopi Indian Boy*; by Marjorie Thayer and Elizabeth Emanuel; illus. with woodcuts by Anne Siberell. Dodd, 1980. 80-13743. ISBN 0-396-07844-3. 95p. \$6.95.

Ad 4-6 A fictionalized text is based on the childhood experiences of Dawa-Wufto (Climbing Sun) who was given the name Hubert by the teachers at an Anglo day school. At eleven, Hubert was sent to a government Indian school, the Sherman Institute; here he learned new cultural patterns, made friends (after a hostile beginning) with a Navaho, and brought his new friend home with him at the end of the term. Like other books, fictional or factual, on the subject, this gives a good picture of cultural conflict and adjustment. The writing style is rather plodding, however, so that despite the authenticity of Hubert's experiences, the book has little vitality.

Verey, Rosemary. *The Herb Growing Book*; illus. by Barbara Firth and Elizabeth Wood. Little, 1980. 80-82106. ISBN 0-316-89974-7. 41p. \$6.95.

R 3-6 Like Tarsky's *The Potted Plant Book*, reviewed above, this is designed for—and appropriate for—children, but both are also good first books on the subject for adults, since the instructions are clear, complete, and authoritative. Verey explains terminology: the differences among annuals, hardy annuals, and perennials; how to plant and propagate; what the best planting conditions are for various plants; and planning a garden. Several projects are included (making a potpourri, a pomander, an herb nosegay), instructions are included for making teas, but there are no other suggestions for specific recipes. The illustrations are as clear as the text, and are useful for identification of species. A plant chart and an index are provided and, as is true of other books in this series, the text is always careful to suggest adult supervision or assistance when needed for the sake of safety.

Webster, Joanne. *The Love Genie*. Elsevier/Nelson, 1980. 80-22766. ISBN 0-525-66699-0. 125p. \$7.95.

M 6-9 The handsome young man who appeared whenever Jennie whistled while rubbing an ammonite was an unorthodox genie, clad in jeans and a sweatshirt; it was hard to believe in him, but he did grant her wishes. What Jennie really wanted was Simon Mathews, and some of her genie's willing help was no help at all—and finally Jennie decided that she would give it all up: she shattered the ammonite. Paired with this fantasy element, but not very convincingly, is the story of Jenny's on-off-on relationship with Simon and a few minor plot threads about school. The writing style is adequate, but the characterization is shallow and the plot labored.

White, Florence Meinman. *Linus Pauling: Scientist and Crusader*. Walker, 1980. 79-7554. Trade ed. ISBN 0-8027-6389-8; Library ed. ISBN 0-8027-6390-1. 96p. Trade ed. \$8.95; Library ed. \$9.85.

Ad 5-7 The only American to receive two Nobel Prizes (for peace and for chemistry) is described in a biography that is adequately written and well-researched, with a good balance of personal material and information about Pauling's work but vitiated by a flat writing style. There is inherent drama, however, in Pauling's story, not only

because of his Nobel awards but also because there were periods in his life when he was attacked for his militant pacifism, even being denied a passport. The book concludes with a description of Pauling's campaign to promulgate the use of vitamin C as preventive medicine.

Williams, Barbara. *Breakthrough: Women in Archaeology*. Walker, 1980. 80-7687. ISBN 0-8027-6406-1. 190p. \$9.95.

R  
7-12  
Following a preface that discusses the problems women have had (and, to a lesser extent, are having) in being fully accepted as archeologists, Williams presents the biographies of six contemporary archeologists. These illustrate both the sex discrimination and the difficulties of working in a field in which academic posts are not easily available, unexplored cultures no longer exist, and preparation is long and demanding. The biographies also show the conflicts between the pressures of family and professional obligations, and the several areas of specialization within the profession. This is a fine example of career orientation, and it's written with vitality in a smooth, informal style; its usefulness is increased by the provision of a glossary, a list of archeological field schools (by states), a list of museum departments, and a list of departments of archeology and anthropology in colleges and universities.

Wood, Phyllis Anderson. *This Time Count Me In*. Westminster, 1980. 80-15068. ISBN 0-664-32665-X. 120p. \$8.95.

NR  
6-8  
Newly transferred from St. Anne's to a public high school, Peggy is fearful that she will make no friends, but two pleasant black girls (Peggy's white) and one boy, Ron, make her feel welcome. Peggy's bothered by the malicious behavior of two other boys (one white, one black) and is apprehensive when she has to give evidence in a hearing that sends one of the two to a Youth Detention Center. Threatened by two tough (female) friends of the culprit, Peggy is surprised when twenty-five black classmates form a protective circle in the school lunchroom. She's not just surprised but delighted when her two black friends invite her and Ron to join them and their dates for a dinner at home; the book ends with a tender, mildly sexist scene between Peggy and Ron. The writing style is adequate, the plot laborious, and the author's well-meant effort to emphasize interracial friendships doesn't come off because of the contrivance of the plot's development, although it does portray some strong black characters, strong in themselves but not in the author's depiction.

Wrightson, Patricia. *Journey Behind the Wind*. Atheneum, 1981. 80-25005. ISBN 0-689-50198-6. 144p. \$8.95.

R  
6-9  
Wirgun, the Aborigine hero of *The Ice Is Coming* and *The Dark Bright Water*, is appealed to a third time to avert a danger in the land, a mysterious alien thing with no body, a thing that brings death. In the pursuit of the nameless thing, Wirgun loses his mercurial wife, Murra, who had once been a water-spirit and who returns to her element. Wirgun learns that he must confront the terrible Wulgaru, master of the thing and stealer of men's spirits. Wirgun is turned to stone, but his spirit joins Murra and together they wander through the land. Like the two earlier books, this is beautifully developed and paced, with vivid characters and with that smooth blending of realism and fantasy that marks the best in fanciful writing.



## READING FOR LIBRARIANS

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.

Bennett, Peter. *The Illustrated Child*. Putnam, 1980. 128p. \$16.95.

Benton, Michael, ed. *Approaches to Research in Children's Literature*. University of Southampton, 1980. 41p. Paper. £1.00. Order from the Dept. of Education, The University, Southampton, S09 5N4, England.

Bodart, Joni. *Booktalk! Booktalking and School Visiting for Young Adult Audiences*. Wilson, 1980. 249p. Paper. \$8.00.

Calderone, Mary. "Sex Education Books for Young Adults: 1892-1979: A Critical Review." *Top of the News*, Spring, 1980.

Carus, Marianne. "Translation and Internationalism in Children's Literature." *Children's Literature in Education*, Winter, 1980.

Commire, Anne, ed. *Something About the Author*, V.21. Gale Research Company, 1980. 214p. \$38.00.

Lochhead, Marion. *Renaissance of Wonder*. Harper & Row, 1980. 169p. \$8.95. A study of fantasy writing, primarily British.

McDonough, Irma. "The Modern Canadian Child's World of Books." *In Review*, February, 1981.

Mitchell, Edna. "Children's Books from the People's Republic of China." *Language Arts*, January, 1980.

## AWARDS

The International Reading Association's Children's Book Award, given annually to an author whose first or second book shows unusual promise, went to Delores Beckman for *My Own Private Sky*, published by Dutton in 1980.

