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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

FEBRUARY, 1981

Number 6

New Titles for Children and Young People

Aaseng, Nathan. *Eric Heiden, Winner in Gold*. Lerner, 1980. 80-16982. ISBN 0-8225-0481-2. 56p. illus. with photographs. \$5.95.

Ad
4-6 Although Eric Heiden participated in the 1976 Olympics, his performance was undistinguished; by the next year, he had so much improved that he won the World Speedskating Championship, the first time an American had won since 1891. In 1979 he won again and his younger sister won all four events in the women's competition, capturing the attention of fans and increasing the speculation about how well the Heidens might do in the 1980 Olympics. Eric won five individual (as opposed to team) gold medals, an Olympic record in itself. The first part of the book focuses on the dedication and training practices of the Heidens; the second part is primarily a detailed description of the five events which Eric Heiden won in 1980. This is not a full biography, since only a few pages are devoted to Eric's childhood, nor does it give a vivid picture of his personality, but since most readers probably will be interested in the main because of his record as an Olympic medalist, it should serve adequately to meet such interest.

Anderson, Margaret. *The Journey of the Shadow Bairns*. Knopf, 1980. 80-12057. Trade ed. ISBN 0-394-84511-0; Library ed. ISBN 0-394-94511-5. 177p. Trade ed. \$7.95; Library ed. \$7.63.

R
4-6 Their parents had been saving money to start a new life in Canada, and the tickets had been purchased, but after Papa was killed in an accident and Mama died of a respiratory illness, Elspeth decided she and young Rob must get to Canada to escape being taken by the authorities and separated. The story begins in 1902, describing the voyage on which Elspeth and Rob tried to be as inconspicuous as they could (therefore the title) and goes on to relate the problems they have for the next two years: they cannot find their kin, they are separated for a time, Elspeth works at a hotel for a hard taskmistress. The book ends with the brother and sister reunited; Elspeth, now fifteen, is encouraged to dream again because they have found a family who offer them permanence, security, and affection. The story line loses strength as the book progresses, but the book creates a compelling picture of the arduous task of wilderness settlers, and the style and characterization are competent.

Angell, Judy. *Dear Lola; Or How to Build Your Own Family*. Bradbury, 1980. 80-15111. ISBN 0-87888-170-0. 166p. \$7.95.

R
4-6 Annie is one of the five orphans who leave St. Theresa's Home and School with the sixth and oldest orphan, Lola, to make a new life for themselves as a family. Annie's ten, Lola is eighteen and making an adequate income as a syndicated columnist; all of them want to be together, so they hike until they are far enough away to feel safe, and Lola buys a house. Lola, unbeknownst to his public, is really Arthur Beniker, and all the children take his name; they share the chores, they go to school

and make new friends, and they are very happy—until some adults discover that “Grandfather,” who’s been the putative head of the family, is only eighteen. Taken to court, the younger children are put into Lola’s care temporarily and later the decision is made to take the minor children from him—so they all hop in a van and take off again; the final chapter is written a year later, when Annie reports that they’ve been living in California and are doing very nicely, thank you, no problems. Patient, loving, wise, and compassionate, Lola is one of the nicest father figures in fiction; if the story isn’t wholly believable, it’s still wholly beguiling: good style, good characters, a fresh plot, and the perennial appeal of a dream come true.

Asher, Sandy. *Daughters of the Law*. Beaufort, 1980. 80-20400. ISBN 0-8253-006-1. 157p. \$7.95.

Ad 6-8 Ruthie is a quiet, timid child, who, after her father’s death, has moved to the town where her father’s sister, lively Aunt Sarah, lives. Ruthie can’t understand why her father was always so sad and stern, and she still can’t understand why her mother is an apathetic, nervous recluse. Ruthie’s problem is whether to study for a bat mitzvah ceremony as Sarah urges her to do or ignore religious observance as her father had always done. It is Rabbi Davis who helps Ruthie decide and who convinces her mother to describe the experiences she’d had during the Holocaust. This clears the air, and the story ends with the party that follows Ruthie’s bat mitzvah. The contrasting note in the book is the story of Ruthie’s friendships. Asher doesn’t write badly, but her characters seem overdrawn and the plot developments overdramatized; for example, when Ruthie’s classmates, especially her friend Denise Riley, get their invitations to the bat mitzvah, they “come to school clutching their engraved invitations in awe, as if they’d come from the White House.”

Ashley, Bernard. *Break in the Sun*; illus. by Charles Keeping. Phillips, 1980. 80-21407. ISBN 0-87599-230-7. 185p. \$9.95.

R 7-9 Patsy Bligh, in this English story, detests and fears her new stepfather, Eddie Green; Patsy is too emotionally upset to understand her own problem, bed-wetting, is related to her hostility and fear. When she sees a rare chance to get away Patsy takes it, pretending a note of permission for a school outing is a note of permission for her to join a theatrical troupe that is travelling by boat. There has been one witness, a neighboring fat boy as unhappy as Patsy herself is, and Kenny goes reluctantly along with Eddie Green when he sets out to look for Patsy. The scene shifts, periodically, from Patsy’s experiences with the theater people, fascinating in detail, to the dogged pursuit by Kenny and Eddie, a set of episodes in which their story and relationship are developed; the two sets of scenes are used deftly to build suspense as Eddie comes ever closer to finding Patsy. When he does, there is a logical and satisfying improvement in the relationship, since each of them has learned something and gained perspective because of the exposure to new circumstances. A dramatic story, handled realistically, and written with perceptiveness.

Bell, Bill. *Saxophone Boy*; written and illus. by Bill Bell. Tundra Books, 1980. 80-53747. ISBN 0-912766-98-0. 32p. \$12.95.

Ad 4-6 An oversize book is based on the author’s life, although this is not a full biography. Each of the four sections begins with a page of background (At Home, Going Out, A Saxophone at Last, and Playing) and a fifth section, “Moving On,” quickly recapitulates some facts about Bell’s adult years. The focus is on his experiences as a saxophone player, a dream come true for a boy who grew up in the time of the “big bands,” and who was thrilled by the sight and sound of the saxman, spotlighted, playing a solo. The full-color, full-page pictures are filled with details of street scenes, cozy if cluttered interiors, and such special Philadelphia sights and events as the

Mummer's Parade, the railway station, or the zoo, or a pier at Atlantic City. The text seems likely to appeal to a rather more mature audience than those who would enjoy the busy pictures or have less appreciation for the Jazz Age nostalgia that pervades the text.

Berson, Harold. *Truffles for Lunch*; written and illus. by Harold Berson. Macmillan, 1980. 80-13367. ISBN 0-02-709800-1. 29p. \$8.95.

Ad
K-3 The elegant sprightliness of Berson's line, in uncluttered pictures with soft, clear colors, adds humor and vitality to a story on a familiar theme: the animal who wants to be something else and then discovers, after achieving its goal, that it prefers the original form. Here the hero is Phil, a discontented pig that helps a magician and is granted his wish; he is changed into a lion. Now all the animals are afraid of him and won't come close to see his lovely fur or feel his strong muscles, the things he'd never had and for which he yearned. Hungry, Phil can find no food; he chases another pig but doesn't have the heart to eat her. Fortunately, the magician again needs Phil's help, again grants a wish, and Phil is a pig again, happily trotting down the road with his new friend to lunch on the truffles he'd disdained as a lion. The writing style is brisk, the plot a mildly amusing but not distinguished variant on an old theme.

Boutet De Monvel, Maurice. *Joan of Arc*; written and illus. by Maurice Boutet De Monvel; introduction by Gerald Gottlieb. Viking, 1980. 80-5169. ISBN 0-670-40735-6. 55p. \$12.95.

R
4-6 An introduction by Gerald Gottlieb, Curator of Early Children's Books at the Pierpont Morgan Library, which owns a copy of the 1896 edition from which this was adapted, gives background about both the subject and the artist. The biography has dramatic and historical appeal, and the stunning paintings, intricately detailed but never cluttered, filled with action, and authentic in costume, architecture, and military equipment, add to the value of the book.

Branley, Franklyn Mansfield. *Feast or Famine? The Energy Future*. T. Y. Crowell, 1980. 79-7817. Trade ed. ISBN 0-690-04040-7; Library ed. ISBN 0-690-04041-5. 87p. Trade ed. \$7.95; Library ed. \$7.89.

R
6-9 Branley, always explicit and lucid in his science writing for children and young people, discusses in a well-organized text some of the specific problems and solutions of the energy crisis. He addresses first the problem of providing alternate sources, other than forms of fossil fuels, for cars, houses, and transportation; he then moves to various ways of eliminating or reducing waste, and goes on to describe the production of electrical energy, including nuclear, solar, tidal, and geothermal energy as well as wind power, the processing of organic wastes, and photosynthesis. A well-rounded survey, the book makes it clear that although supplies of gas and oil are not yet depleted, they will be—and that the time to conserve what we have and to plan for alternative sources is now. A list of books for further reading is included.

Bulla, Clyde Robert. *My Friend the Monster*; illus. by Michele Chessare. T. Y. Crowell, 1980. 79-7826. Trade ed. ISBN 0-690-04031-8; Library ed. ISBN 0-690-04032-6. 75p. Trade ed. \$8.95; Library ed. \$8.79.

Ad
2-4 Because Prince Hal was so plain and ordinary, his parents kept him isolated in a tower room; he would never have known about the monsters who lived inside the mountain if a girl hadn't slipped into his room and given him an old book. Therefore, when he went to visit his aunt and met a boy monster, Humbert, in the woods, Hal wasn't surprised. Captured by a hunter, Humbert is rescued by Hal and takes him to his mountain home, where they become fast friends; when Hal comes home, the

king and queen decide he has become wise and good (what change in his status or treatment results is not explored) and Hal and Humbert continue to meet, secretly, happy just to be together. The theme of eradicating bias by getting to know someone is the worthy core of the story; the writing style is direct and simple, the plot slight and the ending a bit flat. Any monster book has, of course, appeal to many children.

Bunyan, John. *Pilgrim; The Story of The Pilgrim's Progress*; ad. by Ronald Fuller; illus. by Pat Marriott. Stemmer House, 1980. 80-156. Hardcover ed. ISBN 0-916144-44-5; Paper ed. ISBN 0-916144-45-3. 48p. Hardcover ed. \$10.95; Paper ed. \$5.95.

Ad 7-9 An oversize book is profusely illustrated with watercolor paintings that are darkly dramatic and somewhat romantic; the text is a simplified retelling of the Bunyan classic of redemption, of Christian's search for the Celestial City. The symbolism and the slow pace may not appeal to today's readers, but this is an adequate adaptation of the original and may be useful because it makes the substance of Bunyan's gloomy piety rather more easily available.

Burningham, John. *The Shopping Basket*; written and illus. by John Burningham. T. Y. Crowell, 1980. 80-7987. Trade ed. ISBN 0-690-04082-2; Library ed. ISBN 0-690-04083-0. 30p. Trade ed. \$9.95; Library ed. \$9.79.

R 4-7 yrs. A mild foray into mathematical concepts is incorporated into a blithe story that introduces into its modest, realistic story line one repeated note of fantasy. Sent to the store to buy six eggs, five bananas, four apples, three oranges, two doughnuts, and a package of crisps, Steven remembers everything. Unfortunately, he's waylaid on the way home by a series of beasts; for example, a bear demands the eggs, and Steven bets that the bear is so slow he couldn't catch an egg if Steven threw it up in the air. Next picture: bear with egg on its face. In each case, a page that shows the items in inverse pyramid has one egg or banana or apple missing. Steven gets home, his mother wants to know what took him so long, and Steven just stands there looking hapless and innocent. A brisk, fresh story with just enough nonsense to keep it entertaining rather than silly, this is illustrated with nicely composed line and wash drawings that have an understated humor.

Calvert, Patricia. *The Snowbird*. Scribner, 1980. 80-19139. ISBN 0-694-16719-0. 146p. \$8.95.

Ad 5-7 Orphaned when their parents are killed in a fire, Willie (Willanna, thirteen) and her young brother travel from Tennessee to the Dakota Territory in 1883 to stay with their uncle and aunt, whom they don't know. Their uncle proves to be a quiet, gentle man; Aunt Belle is a lively, loving woman who—by the end of the story—leaves the Territory for a better life. Willie, who has spurned a suitor, is resigned to living in a small town where her uncle has gone back to teaching music. This is a mixture of some very strong and some decidedly weak facets: the characters are convincingly drawn, the setting quite vividly created, and the writing style smooth for a first novel; on the other hand, the inappropriate title (*Snowbird* is a horse) is an indicator of the structural fault of the story: some characters and several plot threads that go nowhere.

Chaikin, Miriam. *Finders Weepers*; illus. by Richard Egielski. Harper, 1980. 79-9608. Trade ed. ISBN 0-06-021176-8; Library ed. ISBN 0-06-021177-6. 120p. Trade ed. \$8.95; Library ed. \$8.79.

R 3-5 A second story about Molly and her family, who live in Brooklyn; the time is the early 1940's, and the setting is confined to the neighborhood: the public and Hebrew schools, the streets of Brooklyn, the synagogue. Like the first book, *I Should Worry*, *I Should Care* (reviewed in the June, 1979 issue) this depends more on incidents and relationships than on story line for its action, although Molly's keeping a ring that she claims was tossed out of a car (she knows the owner, a young refugee from

Germany) is the binding thread, a situation that causes her much guilt until, on the eve of Yom Kippur, she returns the ring—and the story ends, as did the earlier one, with a carefree Molly chanting, “I should worry, I should care. . . .” The writing style has a casual lilt, but it is the humor, the dialogue that is so right for the time and place, and the warmth of familial relationships that are most appealing.

Cohen, Miriam. *First Grade Takes a Test*; illus. by Lillian Hoban. Greenwillow, 1980. 80-10316. Trade ed. ISBN 0-688-80265-6; Library ed. ISBN 0-688-84265-8. 29p. Trade ed. \$7.95; Library ed. \$7.63.

R
1-2
* The affable children of *The New Teacher* and *No Good in Art* take their first multiple choice test, as a result of which one child is moved to a class for the gifted. Jealous, the hitherto peaceful group begins squabbling and has to be reassured by their wise teacher. Anna Maria, the child who had left, returns after a week by her own request, because she’d missed her friends, so the group is back together again. Hoban’s endearing small children are a multiethnic group, the story has good structure and gives a warm picture of the relationship between children and their teacher; the book also reflects the group dynamics of the classroom and introduces the test in a humorous way: presented with alternate choices for “What do firemen do?” (make bread, sing, put out fires) Sammy worries because none of the boxes provide an opportunity to say that firemen pull your head out when it’s stuck, which had happened to his uncle.

Corcoran, Barbara. *Making It*. Atlantic-Little, Brown, 1981. 80-24769. ISBN 0-316-157317. 176p. \$8.95.

R
7-10 “I did love her, more than anyone. She was my ideal,” Sissy says, describing her older sister Charlotte, the beautiful Charlotte who was the family pet, who was expected to become important, maybe even famous someday. When Sissy, who tells the story, receives a scholarship to UCLA she is thrilled in part because Charlotte is in Los Angeles; from a poor parsonage family, Sissy has been able to accept the scholarship only because parents of a friend have insisted that she share an apartment, rent-free. Sissy is a sensible, stable girl, a good influence on their daughter. Sissy is indeed stable, and rather conservative, and she is horrified when she realizes that her sister’s beautiful clothes and handsome apartment come from her earnings as a call girl and a drug dealer. She’s also cautious and conventional in her relationship with Marty, with whom she’s in love; it’s Marty who helps her face the tragedy of Charlotte’s murder. Despite the serious issues the story explores, it is not morbid or somber; the first part of the book is a smooth blend of material about Charlotte, about Sissy’s relationships with her parents, and about Sissy’s college plans, and the last part has the development of the love affair with Marty to balance the sad story of Charlotte.

Dickinson, Emily. *Acts of Light*; introduction by Jane Langton; illus. by Nancy Ekholm Burkert. Little/New York Graphic, 1980. 80-19848. Trade ed. ISBN 0-8212-1098-X; Deluxe ed. ISBN 0-8212-1118-8. 166p. Trade ed. \$24.95; Deluxe ed. \$75.00.

R
7-
* Kudos to all concerned: to Emily Dickinson, of course, to the artist, to the editor and art director, and to Jane Langton for her sensitive “appreciation,” an introduction that is both a biography and a critical commentary on the poet’s work. The book includes eighty poems, indexed by first lines; notes, sources, and a bibliography of works about the poet are included. The introduction is illustrated by delicate line drawings, the poems by full-page paintings; these are not the intricately detailed work with which Burkert has illustrated several books for children, but evocative interpretations of Dickinson’s person and her poems: a scribbled poem tucked into the pocket of a primly-printed apron, a doorway through which lush flowers spill,

an old-fashioned circus wagon, and—the frontispiece—one huge white chrysanthemum, its intricately curled petals curved about a blue-shadowed center. The format is spacious and dignified. A beautiful book.

English, Betty Lou. *You Can't Be Timid with a Trumpet; Notes from the Orchestra*; written and illus. with photographs by Betty Lou English; with drawings by Stan Skardinski. Lothrop, 1980. 80-13348. Trade ed. ISBN 0-688-41963-1; Library ed. ISBN 0-688-51963-6. 80p. Trade ed. \$7.95; Library ed. \$7.63.

R
5-7 Arranged by major instrumental groups (strings, woodwinds, brass, percussion, harp, and keyboard instruments) and with a preface in each section that describes the instruments and explains how they evolved and how they are constructed, the text consists primarily of interviews with musicians in several major orchestras. Each speaks of how he or she became interested in becoming a musician, of their training and their careers, and of some of the pleasures (and occasionally problems) of the musician's life. The book concludes with a comparable statement by a symphony conductor and a glossary of musical terms. This has variety in the interviews, yet they have a sense of dedication and an enthusiasm that are common to all. The book is informative, and should be useful for the general reader, but should appeal especially to those children who are music lovers and/or music students.

Fisher, Leonard Everett. *The Sports*; written and illus. by Leonard Everett Fisher. Holiday House, 1980. 80-16467. ISBN 0-8234-0419-6. 62p. (Nineteenth Century America). \$7.95.

R
5-8 In one of a series of books on 19th century America, Fisher describes the inception of many kinds of sports, the ways in which they were organized or played, and the people (almost entirely men) who were prominent either in the sport itself or in sports promotion. The scratchboard drawings are vigorous and decorative, the text written in a crisp style that is often humorous, as in "Mayhem in sports was not confined to the illegal boxing ring, however. College football provided still another arena for the spirited American male, seemingly bent on self-destruction." Fisher gives credit to the Knickerbocker Ball Club of New York for forging the rules of baseball rather than Abner Doubleday, and he notes in his preface that there are some sports (animal competitions, noncompetitive sports) that are excluded, although he does include bicycling; an index gives access to the several dozen competitive sports included.

Freedman, Russell. *They Lived with the Dinosaurs*. Holiday House, 1980. 80-15851. ISBN 0-8234-0424-2. 40p. illus. with photographs. \$7.95.

R
3-4 Photographs of fossils and of those creatures that have survived as a species since the age of the dinosaurs appear on almost every page of a book that describes such species, from the less common tuatara and coelocanth to the more familiar cockroach, hermit crab, and dragonfly. The type-face is large and clear, the pages have ample white space, and the writing is direct and simple; Freedman discusses some of the differences between contemporary creatures and their remote ancestors, often pointing out those anatomical features that have helped species survive. An index to the continuous text is provided.

Fritz, Jean. *Where Do You Think You're Going, Christopher Columbus?* illus. by Margot Tomes. Putnam, 1980. 80-11377. Hardcover ed. ISBN 0-399-20723-6; Paper ed. ISBN 0-399-20734-1. 80p. Hardcover ed. \$7.95; Paper ed. \$3.95.

R
3-5 As always, based on thorough research; as always, written in a smooth, informal style that is leavened with humor. As in her previous books about historical figures, Jean Fritz evokes more than just the facts: her Columbus is an excellent seaman but a man blinded by his own convictions and hampered by the geographic ignorance

of his time, a man who is courageous, determined, mercenary, querulous, and self-assured. The text gives interesting details about the four voyages to the New World, which Columbus insisted must be the Indies, and describes his last years, wealthy and avaricious, unaware that the American continents existed. "The last thing that he had wanted to do," the book ends, "was to discover a New World." An index and a section of notes are appended.

Grahame, Kenneth. *The Wind in the Willows*; illus. by Michael Hague. Ariel/Holt, 1980. 80-12509. ISBN 0-03-056294-5. 205p. \$16.95.

R
5-7
*
A new edition of a much-loved classic is illustrated by beautifully detailed paintings in full color, the pictures at times humorous but more often romantic in conventional representational style; the composition and use of color are impressive, as is the felicity with which Hague echoes the varying moods of the story. For those fortunate enough to have a first reading of the story as a new experience, it is about the diverting adventures of Toad, Mole, Badger, and Water Rat, and it's one of the most durable animal fantasies.

Griffith, Helen. *Mine Will, Said John*; illus. by Muriel Batherman. Greenwillow, 1980. 79-27886. Trade ed. ISBN 0-688-80267-2; Library ed. ISBN 0-688-84267-4. 28p. Trade ed. \$7.95; Library ed. \$7.63.

R
3-6
yrs.
Pen and wash, the illustrations have a simple, often scratchy line, and a modest use of color, usually in solid and unornamented blocks. The story is told in a direct, understated style that is a good foil for the latent humor, and engagingly displays both small John's persistence and his parents' patience. John wants a puppy, but his parents prefer him to buy a quiet pet, so they go home with a gerbil. John claims the gerbil keeps him awake at night because it's noisy, just as he'd predicted. "Gerbils don't make noise," says the owner of the pet shop, when they bring it back. "Mine did," John replies. They buy a chameleon, but John says it will keep him awake by glowing in the dark; chameleons don't do that, his parents say. "Mine will." And of course he reports that it does. Victory! They buy him a puppy, even though John's parents doubt John's assertion that his puppy won't cry or chew furniture. "I don't think any puppy can be that good." "Mine will," says John. And, the story ends, it was.

Grimm, Jakob Ludwig Karl. *Hansel and Gretel*; by Jakob and Wilhelm Grimm; illus. by Susan Jeffers. Dial, 1980. 80-15079. Trade ed. ISBN 0-8037-3492-1; Library ed. ISBN 0-8037-3491-3. 29p. Trade ed. \$9.95; Library ed. \$9.43.

R
K-3
Oversize pictures afford the artist an opportunity for impressive large-scale pictures filled with intriguing detail: forest creatures amid the crowded tree-trunks of the forest, the succulent cake and candy details of the witch's house. The colors are soft and bright, the draughtsmanship skilled for this simplified version of one of the best-known Grimm tales.

Harding, Lee. *The Fallen Spaceman*; illus. by John and Ian Schoenherr. Harper, 1980. 79-2006. Trade ed. ISBN 0-06-022212-3; Library ed. ISBN 0-06-022213-1. 86p. Trade ed. \$7.95; Library ed. \$7.89.

Ad
4-6
Black and white drawings that are dramatic, sophisticated, but rather blurred, illustrate a story about an encounter between a person from outer space and a child. Tyro's people are tiny, weak, pacific, and technologically advanced; he is trapped when his ship (en route to another planet) takes off while he is repairing it, and he falls to earth in his space suit, which is "as tall as a five-story building" and shaped like a huge man. A child, investigating, gets inside the space suit, which is out of computer control and stalking through a forest like a mammoth creation by Fran-

kenstein. Inside the suit, the tiny Tyro encounters Erik, and although they cannot talk to each other the two are aware that each wishes the other well. Eventually Erik is rescued by a helicopter crew that has blasted the head of the space suit; Tyro is rescued when his space ship returns for him. First published in Australia, the story has, as does so much science fiction, a stress on the concept of a future time in which earth-dwellers have stopped fighting and hating. While the situation in the story is dramatic and the book will undoubtedly appeal to science fiction buffs, it is slow in pace, with long descriptive passages.

Herzig, Alison Cragin. *Oh, Boy! Babies!* by Alison Cragin Herzig and Jane Lawrence Mali; illus. with photographs by Katrina Thomas. Little, 1980. 80-16575. Hardcover ed. ISBN 0-316-35896-7; Paper ed. ISBN 0-316-35897-5. 106p. Hardcover ed. \$9.95; Paper ed. \$5.95.

R
4-6
*
A photodocumentary about an elective course in a boys' school, this includes many pictures of the boys attacking with relish their assignments of feeding, diapering, soothing, bathing, and playing with babies. Baby pictures are always beguiling, but here the boys' faces, expressing delight, tenderness, shock, or absorption, are even more attractive. The text is partly descriptive, partly based on the students' comments and questions; a lively bunch, the boys are zealous and intelligent as they (and their readers) learn how to care for babies of assorted ages and what to do when they take care of babies on their own: safety precautions, questions to ask parents, etc. In the last week's class, the boys proudly collect their certificates; a note from the authors states that the course, then being given for the first time, became one of the most popular electives, one original class member stealthily enrolling so that he could have the fun of being with babies again. Useful, amusing, and engaging, a charming book.

Hopkins, Lee Bennett, comp. *Moments*; illus. by Michael Hague. Harcourt, 1980. 80-7983. ISBN 0-15-255291-X. 64p. \$7.95.

R
4-6
Modest in size, a discriminating culling of poems (almost all by American writers) is divided into four sections, one for each season; each section is preceded by a black and white illustration that is appropriate but is not as distinctive as some of the artist's other work. Indexes of authors, titles, and first lines give access to a pleasant anthology that includes the poems of some of the best children's poets (Aileen Fisher, Myra Cohn Livingston, David McCord, Lilian Moore, and others) as well as those of such writers as Emily Dickinson, Langston Hughes, Carl Sandburg, and May Swenson.

Hyde, Margaret Oldroyd. *Cry Softly! The Story of Child Abuse*. Westminster, 1980. 80-16465. ISBN 0-664-32666-8. 96p. \$8.95.

R
6-9
Hyde discusses the physical, emotional, and sexual abuse of children by adults, primarily by parents, and cites the statistics of known cases as evidence of the fact that child abuse is growing in the United States; she also gives historical material about child abuse, with separate chapters on abusive practices in England and the United States. While the material is not as carefully organized as in most of Hyde's books, the text gives a great deal of information, not only about child abuse practices, but also about how to recognize cases of it; what the reader can do to report such cases, what kinds of help can be given battered children and abusive parents, what organizations (including hotlines) can provide such help. The author is careful to point out that other situations can cause similar symptoms, and that therefore professional opinion should be sought before action is taken. Sources of further information are listed, as is an index.

Jagendorf, Moritz Adolf. *The Magic Boat and Other Chinese Folk Stories*; by M. A. Jagendorf and Virginia Weng; illus. by Wan-Go Weng. Vanguard, 1980. 79-67814. ISBN 0-8149-0823-3. 236p. \$9.95.

R
4-7 The focus of this anthology is on the diverse peoples within China; the tales have been chosen in part to represent this diversity, grouping the selections by source and including substantial background information in the "Notes About the Ethnic Groups" that precedes the bibliography. There are stories of folk heroes, why stories, beast tales, tales of filial or marital devotion, and—among the few stories with humor—some trickster tales. Competently told, the stories include many of the themes and motifs that are in folk material everywhere: the magic talisman, kindness rewarded, justice (or revenge) deserved, the setting of tasks, or the quest. A fine anthology for reading alone, reading aloud, or storytelling.

McCord, David Thompson Watson. *Speak Up; More Rhymes of the Never Was and Always Is*; illus. by Marc Simont. Little, 1980. 80-15260. ISBN 0-316-55517-7. 69p. \$7.95.

R
4-7 Forty new poems from a major children's poet are included in a collection illustrated by deft, small drawings that are nicely matched to, and sometimes extend, the poems. This is the usual appetizing McCord smorgasbord: some word-play poems, many humorous selections, some (fewer) that are serious. Like all of McCord's poetry, these poems have a deceptive simplicity; they are light but they are also polished, often surprisingly informative, and frequently restrainedly lyrical.

Malloy, Judy. *Bad Thad*; illus. by Martha Alexander. Dutton, 1980. 80-11349. ISBN 0-525-26148-6. 28p. \$7.95.

Ad
3-5 yrs. Alexander's tidy, cheerful, small-scale pictures show a curly-haired moppet who's apparently indefatigably mischievous, creating havoc wherever he goes. The pre-school audience may enjoy his ploys; although the adjective "bad" is used repeatedly, there is no punishment, and the book concludes with Thad asleep in bed, his parents gazing at him, smiling, over the words, "Good night, Thad. See you in the morning." The locale shifts with no break in the text: "Thad has put the doctor's stethoscope in a jar of vaseline. BAD THAD! Thad is taking all the library books off the shelves. BAD THAD! Thad has opened all the boxes in the grocery cart. BAD THAD!" Each sentence is on a separate page on which Thad looks gleeful and those around him look dismayed. This doesn't go anywhere, but it has plenty of action, and it may strike a responsive chord in the hearts of other small hellions or those who've been through that stage.

Marger, Mary Ann. *Justice at Peachtree*. Elsevier/Nelson, 1980. 80-18639. ISBN 0-525-66690-7. 140p. \$7.95.

Ad
6-9 In the small South Carolina town of Peachtree, Cary Bowen is a high school senior who becomes aware, for various reasons, of the inequality of educational opportunities; the political, social, and civil discrimination; and the adamant bias of many of her friends and neighbors. Based in part on the experiences of Judge Waring, whose appointment to a federal position made him change his views to the point where his advocacy of black equality brought persecution from the Ku Klux Klan and ostracism by his white neighbors, this is a convincing picture of the ferment of change in the South in 1950; attitudes of Peachtree residents range from the bigoted do-you-want-your-daughter-in-school-with-a-nigger to the commitment of those who seek change. Much of the story has to do with Cary's family life and her relationships with classmates and friends; by the time her father decides to give up his failing newspaper and take a job in New York, Cary has changed her ideas about white-

black relations and is ready to get away from Peachtree. The book is weakened as a literary entity by its purposiveness as a sociological commentary, however worthy the latter; it is over-filled with characters, and the theme of pride-and-prejudice seems to have Cary's personal story grafted on, vying for the reader's attention.

Marshall, Kim. *The Story of Life; From the Big Bang to You*; illus. by Ingrid Johnson. Holt, 1980. 79-27727. ISBN 0-03-054071-2. 160p. \$8.95.

R
6-8 Given the breadth of coverage, this is not as deep in treatment as it is broad, but it is a lucid and sequential survey of the development of civilization, beginning with the formation of the earth and the first flora and fauna, through the evolution of species and the emergence of humankind, and concluding with a discussion of such problems as pollution, poverty, and overpopulation. Although Marshall, a sixth-grade teacher, does not present alternative theories (for example, to the Big Bang theory about the formation of the earth) he does point out that there are others. A glossary of boldface words used in the text is included, as are a bibliography, an index, and a summary of the book's contents that is not dated but is chronologically arranged. Maps and drawings are carefully placed and labelled; although the latter are occasionally less than informative (a picture of three dinosaurs with hats, scarves, and mittens) they are the exception.

Marzollo, Jean. *Uproar on Hollercat Hill*; illus. by Steven Kellogg. Dial, 1980. 79-22201. Trade ed. ISBN 0-8037-9027-9; Library ed. ISBN 0-8037-9028-7. 27p. Trade ed. \$7.95; Library ed. \$7.45.

R
3-6 yrs. An oversize book affords the illustrator ample space for the cheerful, zany, milling mob of cat characters, sturdy figures in pastel profusion. The text is on the same theme as Charlotte Zolotow's *The Quarreling Book*: when something goes wrong with any member of a family, a chain reaction sets in, and peace can be restored by the same procedure. Here, the story begins, "Poppa's drumming/Children play/Momma's plowing/Heavenly day," but when Poppa's drumstick breaks because he's upset by the four children's uproar, the ensuing bedlam distracts Momma, the tractor plows into a neighbor's gate—and soon there's total confusion including a neighbor who's had a can of paint fall on his head. Fortunately, tea and cookies are served and everybody's happy and the sun comes out. This is brisk, merry, and filled with the action and humor that delight small children; the rhyme and lilting rhythm have almost the swing of a jump-rope game.

Mayne, William. *Salt River Times*. Greenwillow, 1981. 80-20806. ISBN 0-688-80311-3. 192p. \$7.95.

Ad
5-6 Although the same characters appear in various chapters, at times overlapping, this is a collection of short stories about the children of an Australian community rather than a sustained story. That is not to say that there is no connecting thread: what evolves is that there is a link between the old woman who remembers being rescued by a Chinese crew when she fell overboard into the Salt River; she is remembered by two of the crew members who rescued her and who are now the grandparents of one of the boys in the story. Slow to start, the story gathers momentum as the characters continue their encounters, but it may take readers some time before they have established identities, and that is often enough to discourage them. Style and atmosphere are, as they usually are in Mayne's books, not quickly established or easily absorbed but always distinctive.

Moorat, Joseph. *Thirty Old-Time Nursery Songs*; arranged by Joseph Moorat; illus. by Paul Woodroffe. Metropolitan Museum of Art/Thames & Hudson, 1980. 80-16025. Metropolitan Museum of Art ISBN 0-87099-242-2; Thames & Hudson ISBN 0-500-01242-3. 33p. \$10.95.

Ad 2-5 yrs. First published in 1912, this collection of nursery songs has been published with the original arrangements and illustrations in an oversize book; the format is clean and open, with the paintings (conventional, representational, in the Art Nouveau tradition, often humorous) well placed and set off by ample white space. The arrangements are simple; many of the rhymes are set to tunes that are not those in common use.

Morrison, Dorothy Nafus. *Chief Sarah; Sarah Winnemucca's Fight for Indian Rights*; illus. with prints, photographs, and maps. Atheneum, 1980. 79-22545. ISBN 0-689-30752-7. 170p. \$9.95.

R 7-10 Based on Sarah Winnemucca Hopkin's autobiography, on newspaper accounts, and on official documents, this biography of the Paiute leader is well-researched, serious but not dry in tone, neither laudatory nor unduly fictionalized, containing little dialogue. The text makes clear the bitter and repeated record of promises and treaties broken, and it lets Sarah's achievements speak for themselves. Uneducated, but dedicated and intelligent, she became an advocate for Indian rights in her writings and lectures, gained national renown, and was the first Native American to write a book (her autobiography, published in 1883) that was published in English. A strong figure, strongly depicted. An extensive bibliography of sources and an index are included, as are many reproductions of prints and photographs.

Naylor, Phyllis Reynolds. *Shadows on the Wall; The York Trilogy; Book One*. Atheneum, 1980. 80-12967. ISBN 0-689-30785-3. 165p. \$8.95.

Ad 6-8 On a visit to York with his parents, Dan Robers has two problems: one is that he feels a terrible, icy dread whenever he is near a part of the ancient wall and tower built by the Romans; the other is that he knows his parents are keeping some grave secret. The latter proves to be the fact that his father may be the genetic carrier of a hereditary illness, one that may strike father or son, while the first grows increasingly mysterious and fantastic. Dan sees ghostly soldiers from Roman times, even getting into a fight with one, and a friend he's made (an older man) is also involved in these time-shift adventures. There is also a substantial part of the story devoted to Dan's involvement with a gypsy family. And, with nothing solved, Dan and his parents go back to the United States; there the story, first of a planned trilogy, ends. There's a strong evocation of atmosphere and setting, although perhaps a plethora of historical detail is introduced as part of the dialogue; the characters are interesting, albeit drawn with little depth. It is the plot that's weak, with no clean story line emerging from the various incidents and encounters, and with no definition in the ending.

Nesbit, Edith. *The Last of the Dragons*; illus. by Peter Firmin. McGraw-Hill, 1980. 79-28584. ISBN 0-07-046285-2. 25p. \$6.95.

R 4-6 First published in 1925, a year after the author's death, this story is newly illustrated with humorous paintings that have appropriate vintage details (appropriate for the time of writing rather than the "very long time ago" of the story's setting). Although the Cornish princess who is heroine of the story didn't really want to go through the boring tradition of being rescued by a prince from England's last dragon, she agreed for the sake of form; since she was far better at fencing than her suitor, she prevailed

on him to agree that they would face the dragon together, so they went to the dragon's lair. Bored and apathetic, the dragon wasn't interested in fighting. In fact, the only thing he responded to was endearments; he confessed that he'd always been tame and all he wanted was love—and perhaps an occasional slug of petrol, his favorite tipple. Everything ended happily, with the prince and princess wed, the dragon (now named "Fido") happily used as a vehicle to take children to the seashore. When he became old and heard that dragons were out-of-date the dragon asked to be modernized, so some machinery was added, and that's how the first airplane was born. The structure, the humor of the writing, especially in dialogue, the concept of the story, and the reversal of traditional roles are all impressive; this should evoke the approbation of adult critics and the delight of young readers.

Nixon, Joan Lowery. *Casey and the Great Idea*; illus. by Amy Rowen. Dutton, 1980. 80-13617. ISBN 0-525-27525-8. 137p. \$9.95.

Ad
4-6 Twelve-year-old Casey is never daunted when one of her great ideas doesn't work out as she's planned; the school principal doesn't accept her proposal for an integrated physical education program and is more irritated than impressed by Casey's zeal for women's rights. The president of an airline is not enthralled by her proposal that she hire a flight attendant who's a senior citizen—but that leads to Casey's discovery of a baby-smuggling ring. The garage sale she holds to raise a surprise fund for the continuing education of a friendly waitress doesn't work as planned—but the waitress is surprised into admitting she'd been accessory to a bank holdup. Since her aunt's suitor is a television reporter, Casey gets plenty of publicity. This has a plethora of action, which should appeal to readers, but it has a relentless pace and is weakened by too much contrivance and coincidence.

Orr, Rebecca. *Gunner's Run*. Harper, 1980. 79-9613. Trade ed. ISBN 0-06-024617-0; Library ed. ISBN 0-06-024618-9. 150p. Trade ed. \$8.95; Library ed. \$8.79.

Ad
4-6 His mother had died when he was born nine years earlier; his older sister Sally took good care of him, but she never hugged him and she stayed in her room most of the time; his father was violently abusive, and Gunner, nine, finally had all he could take after Sally ran away and Dad lashed him until he bled. Gunner ran away, fainted, and was found lying in the grass by the housekeeper of the elderly man next door. That was how Gunner found friendship; the kindness and patience of old Mr. Beltz brought him a new sense of security, and the stories Mr. Beltz told about members of Gunner's family gave him a new sense of belonging. The story ends with the old man's death; grieved though he is, Gunner is looking forward to having Sally back and being with her; he has defied his father once and presumably will no longer accept meekly the cursing and beatings—although there has been no change in his father's attitude or behavior to warrant such optimism. The story lacks direction and the ending is not strong, but the relationship between the old man and the boy, the change in Gunner, and the sparse structure of the book achieve a nice balance of dignity and warmth.

Pellowski, Anne. *The Nine Crying Dolls; A Story from Poland*; illus. by Charles Mikolaycak. Philomel, 1980. 79-25975. Trade ed. ISBN 0-399-20752-X; Library ed. ISBN 0-399-61162-2. 26p. Trade ed. \$5.95; Library ed. \$5.99.

R
K-3 Bright papercut collage pictures, busy with the print patterns of clothing, illustrate a traditional tale from Poland; the style of the retelling is brisk in tempo and smooth in style. Worried about Baby Antolek's crying, his mother goes to an old woman for advice, and is told to make nine rag dolls and throw them into the carts of passersby, so that when they are gone they will take Antolek's crying with them. It works like a charm. Unfortunately, each doll later causes the baby of the house to cry. At the

ensuing discussion, nine mothers ask the same woman's advice, and are given the same remedy. Among the carts into which dolls are thrown is that of Antolek's parents, and he begins to cry again. This time the old woman gives a new suggestion: throw the nine dolls into the river. When his mother gets home, Antolek is jumping for joy, and "as far as I know, he is still laughing happily."

Pender, Lydia. *The Useless Donkeys*; illus. by Judith Cowell. Warne, 1980. 79-25304. ISBN 0-454-00025-1. 40p. \$9.95.

Ad
K-3
Often blurred, watercolor paintings in soft tones illustrate the interior farmhouse scenes as well as the exterior of an Australian farm. Although the story makes a case for pets that are useless but lovable, it is a slow-paced story that has only one action episode, so that its appeal to the read-aloud audience may be limited, especially since the writing style is quite sedate. Mother and the children love the two donkeys, but Father thinks they are a nuisance; after the children slip outdoors to spend a night with the unhappy donkeys (stranded on a hill that's marooned by rising waters) Father thinks the two donkeys should be given away. The decision's left to Mother, however, and when appealed to on the basis of how loved the family's baby is, although he's useless, Mother agrees that the donkeys should be kept because they're loved—a tepid ending.

Perl, Lila. *Junk Food, Fast Food, Health Food; What America Eats and Why*. Houghton, 1980. 80-15928. ISBN 0-395-29108-9. 182p. Hardcover ed. \$9.95; Paper ed. \$4.95.

R
6-10
In a thoughtful and objective survey, Perl describes the impact made by big business processing and fast food chains on American eating habits, and discusses additives, facts and fallacies about health food, and the heavy consumption of junk foods, fat, and salty or too-sweet snacks. Based on careful research and written in a brisk, straightforward style, the book closes with a discussion of some of the ways in which consumer interests have changed the labelling of food and of some of the ways stores foster impulse buying. Included are a metric conversion table, a list of food additives, an index, a bibliography, and thirty-odd recipes using natural foods.

Pinkwater, Daniel Manus. *The Magic Moscow*; written and illus. by Daniel Pinkwater. Four Winds, 1980. 80-12785. ISBN 0-590-07583-7. 57p. \$7.95.

R
4-6
Like Pinkwater's moose stories, this is an engagingly daft tale told in a bland, straightforward style, and the combination is highly amusing. Norman Bleistift, who tells the story, works for Steve, owner of a soft ice cream shop (the Magic Moscow); Steve is devoted to an old television program, Sergeant Schwartz of the Yukon, and buys a pup because it's a Malamute like Schwartz's dog. Pinkwater uses exaggeration (his dog wins every ribbon and cup at a dog show because he's the only dog left around after a wild chase scene) to good effect and his light, breezy style carries the improbable story along nicely.

Quackenbush, Robert. *Oh, What an Awful Mess! A Story of Charles Goodyear*; written and illus. by Robert Quackenbush. Prentice-Hall, 1980. 80-17154. ISBN 0-13-633404-0. 31p. \$7.95.

Ad
3-4
Although designated by the publisher as a "K-4" book, this seems too far removed from the interests of the read-aloud audience to be appropriate for them. The text is written in a breezy style that is echoed by the cartoon-like drawings, with evidence that the author-illustrator has tried (as in the title) to extract any possible humor in the story of Charles Goodyear's long search for a formula that would enable him to make useful and durable products out of rubber. Repeatedly sent to debtor's prison, Goodyear was helped each time by loyal friends; his rather hit-or-miss experimen-

tation (he had been a hardware merchant) culminated in the accidental discovery of the effectiveness of heat in the adaptive process. Minimally fictionalized, the story gives little information that is not in most encyclopedia articles, but its informal air may appeal to some readers.

Robinson, Mary Elsie. *Tarantula and the Red Chigger*. Little, 1980. 80-17487. ISBN 0-316-751154. 172p. \$7.95.

Ad
4-6 Ben, who's in sixth grade, tells the story about a summer visit to his grandmother's home in Arkansas. Lonely, he makes friends with a boy he'd called "the pest" in previous summers; they dub themselves Tarantula and Red Chigger, their "secret identity" names, and they spend a good part of the summer trying unsuccessfully to avoid two bullying brothers. Although there are some plot threads (they rescue and tend an injured bird) the story is primarily episodic, with plenty of action but with a certain amount of repetition and a certain amount of aw-shucks, barefoot-boy tedium.

Robinson, Veronica. *Delos*. Deutsch, 1980. 80-65667. ISBN 0-233-97259-5. 128p. \$8.95.

Ad
6-9 The huge spaceship, in which generations had lived and died, was called Delos, and it had been travelling for so long that its inhabitants had little idea of what life had been like on Earth. All they knew was there had been "annihilation," and that Delos had taken off to a destination presumed safe. Now they had reached a strange planet and were wary of what it would be like. The first small group to explore were terrified by falling water; it was "rain," their computer told them. The air was sweet, and there were things flying about, apparently in free flight rather than machine-guided: "birds." Bit by bit, the colonists begin to suspect that they are back on Earth, and the story closes with a first encounter with people who welcome them with flowers and embraces. Although the book gets off to a slow start and, in the beginning, is clogged by long descriptive passages, the combination of a competent writing style, firm structure, and the concept of fearful adjustment to ordinary events and sights on Earth should appeal to readers, especially to science fiction fans.

Ross, Pat. *Molly and the Slow Teeth*; illus. by Jerry Milord. Lothrop, 1980. 79-28644. Trade ed. ISBN 0-688-41962-3; Library ed. ISBN 0-688-51962-8. 42p. Trade ed. \$6.95; Library ed. \$6.67.

R
1-2 How frustrating, how demeaning! The only person in second grade who hadn't lost a tooth, Molly yearned to have her name on the Tooth Chart that showed how everyone in class had lost their teeth. She tried a little white stone under her pillow to fool the Tooth Fairy and found a dime and a note that told her good fakes earned a dime, but only for a real tooth would she get a quarter. She tied a string to a doorknob but decided not to try that method. One tooth wiggled but just wouldn't come out. Finally, her tooth stuck in an apple: joy! triumph! a quarter! And, at last, a spot on the Tooth Chart. Slightly scrawly line and wash drawings illustrate a modest, child-centered story that should provide, both because of the subject and the simple, direct writing, enjoyable fare for beginning independent readers.

Sachs, Marilyn. *Class Pictures*. Dutton, 1980. 80-390. ISBN 0-525-27985-7. 138p. \$9.95.

R
5-7 Pat, telling the story of her friendship with Lolly, uses a series of class pictures as a catalyst for her memories; always self-assured and popular, Pat had been Lolly's protective advocate since they met in kindergarten (Pat bit Lolly and Lolly wet herself). The story ends when the girls have finished high school, by which time Lolly has lost her baby fat and become a beauty but is still trying to achieve the self-reliance that Pat has always had. This is a most perceptive story of the fluctuations in peer relations, and at each stage it reflects some of the problems that are expe-

rienced by most children as they change and grow. The first person narration is convincing and fluent; the pervasive theme of friendship is balanced by other facets of Pat's life, particularly her relations with her strongly depicted mother and grandmother, and the smoothly written story is given vitality also by small, vivid events in the girls' lives.

Schneider, Joyce Anne. *Flora Tristan; Feminist, Socialist, and Free Spirit*. Morrow, 1980. 80-20067. Trade ed. ISBN 0-688-22250-1; Library ed. ISBN 0-688-32250-6. 255p. Trade ed. \$8.95; Library ed. \$8.59.

R 7- Daughter of a wealthy Peruvian whose marriage to a Frenchwoman was not recognized by the civil authorities, Flora was born in 1803, her luxurious life abruptly changed to penury when her father died when she was five. Married off to a callous man, Flora ran away, a grievous sin in the days when women were their husband's property. For most of her life she was in conflict with her husband, especially over the custody of their children, and her resentment was expressed in much of her writing, for Flora Tristan became a political activist and social reformer; she fought against the oppression of women, against slavery, and against the injustice practiced throughout the world toward the poor and laboring classes. A remarkable woman, and Schneider has let her actions and her writings speak for Flora Tristan rather than heaping encomia upon her. Well-researched and smoothly written, the book is sympathetic but not adulatory; an index and a bibliography of sources are appended.

Scott, Jack Denton. *Window on the Wild*. illus. with linocuts by Geri Greinke. Putnam, 1980. 80-15250. ISBN 0-399-20722-8. 192p. \$8.95.

R 6-9 Scott urges his readers to "watch wildly," to have patience and curiosity enough to learn to see what most people miss when outdoors, especially in the wilderness. In eleven essays, each on a different creature (the earthworm, several birds, the Monarch butterfly, and diverse mammals) Scott speaks with zest about their particular and wonderful abilities, and gives some facts about their breeding habits, habitat, classification, and so on. The emphasis, however, is on extolling abilities and dispelling popular, negative fallacies that are commonly held. The print is unfortunately small, but the book is informative and it communicates effectively the author's enthusiastic appreciation of wild creatures.

Selsam, Millicent Ellis. *All About Eggs*; rev. ed.; illus. by Stephanie Fleischer. Addison-Wesley, 1980. 80-17549. ISBN 0-201-09102-X. 45p. \$6.95.

R K-2 First published in 1952, this durable book serves both as a first book in sex education and as nature study material. Newly and capably illustrated for this edition, the text, which shows eggs of all kinds and the creatures that emerge from them, has been only minimally changed; for example, rather than "Hidden away inside the mother dog is a special sac—a warm safe place where the dog's eggs change into little puppies," the new edition refers to "sacs" and "special places" and the illustration also shows more than one sac. Very simply written, this has just enough information for the young child to assimilate easily.

Seuss, Dr. (Theo. Le Sieg) *Maybe You Should Fly a Jet! Maybe You Should Be a Vet*; illus. by Michael J. Smollin. Random House, 1980. 80-5084. Trade ed. ISBN 0-394-84448-3; Library ed. ISBN 0-394-94448-8. 38p. (Beginner Books) Trade ed. \$3.95; Library ed. \$4.99.

M 2-3 Garish cartoon style pictures illustrate the sometimes overfilled pages of a book with a rhyming text. The message: you have to do something when you grow up, and there are many choices. An example of the style: "You could be a turkey farmer. You could be a teacher. You could be a lot of things. How about a preacher? You

could be a clown! Or a coffee perker! How about an iron worker? Fireman/Tireman/ Telephone wireman/Some girls make good picture framers. Some girls make good lion tamers," and so on. And that's it—not Seuss's best.

Shecter, Ben. *The Discontented Mother*; written and illus. by Ben Shecter. Harcourt, 1980. 80-14435. ISBN 0-15-223574-4. 30p. \$6.95.

Ad
K-2
Black and white drawings of a frumpy old-fashioned mother and a series of animals illustrate a story that is an extended gag situation with a surprise ending. Orin is naughty and his mother sighs, "Won't you ever change?" so Orin changes to a series of animals, none of which is satisfactory to "the mother," as she is called. In the last transformation, Orin is a walrus and says he thinks he'll change back to being a boy, but the mother has a better idea. Last frame: a mother-walrus in an apron, flippers wide to embrace her little walrus. Slight, a bit stretched, but mildly amusing.

Sherman, Geraldine. *Caverns; A World of Mystery and Beauty*; illus. with photographs. Messner, 1980. 80-15865. ISBN 0-671-33081-0. 63p. \$7.29.

Ad
4-6
Profusely illustrated with photographs of caverns and the variety of beautiful or strange formations within them, this gives enough information to be a good introduction to the topics of caverns and cave exploration. It is weakened by the arrangement of material; for example, the text describes briefly how caverns are formed, then has a section entitled "Birds and Bats" that is a bit longer, begins with some facts about cave explorers, and goes on to discuss bats but not birds. Later, there are sections (too brief to be chapters) on animals and plants in caverns. The text is adequately written but has a patchwork air, as though the author wrote from secondary sources only. A list of the U.S. caves and caverns that are shown in the book's photographs is included, as is an index; a map at the beginning of the book shows the locations of known caverns throughout the United States.

Silverstein, Alvin. *Mice: All About Them*; by Alvin Silverstein and Virginia B. Silverstein; illus. with photographs by Robert A. Silverstein. Lippincott, 1980. 79-9621. Trade ed. ISBN 0-397-31922-3; Library ed. ISBN 0-397-31923-1. 152p. Trade ed. \$9.95; Library ed. \$9.79.

R
4-6
Good subject coverage and a clear writing style make this a useful source of information; the authors discuss the order, suborders, families, and varieties of rodents that include rats and mice before moving to such topics as adaptability, place in the food chain, habits and habitats, and physical characteristics. They describe mice as pets and as predators who contribute to human welfare by destroying insects, and discuss at length the usefulness of mice as laboratory animals and their appeal as pets, giving advice on the latter. A brief list of titles suggested for further reading is included.

Simon, Seymour. *Einstein Anderson, Science Sleuth*; illus. by Fred Winkowski. Viking, 1980. 80-5514. ISBN 0-670-29069-6. 73p. \$6.95.

Ad
4-6
In each of the stories in which science whiz-kid Einstein applies his twelve-year-old powers of deduction to solve a puzzle, the text gives the reader a chance to answer the question just before a turn of the page and the ending of the episode, which contains the answer. Example: "Can you solve the puzzle? What do you think happened to the table?" is followed by the explanation of the fact that a stone table hadn't really disappeared, but was in another, apparently identical room. Some of the questions can be deduced, some answered on the basis of the reader's knowledge of such facts as that friction is always produced when two objects touch, and some can be solved only if the reader knows the definition of a term: universal solvent,

for example. This should intrigue puzzle and/or science buffs, but the fictional framework often seems redundant or contrived.

Steig, William. *Gorky Rises*; written and illus. by William Steig. Farrar, 1980. 80-68068. ISBN 0-374-32752-1. 28p. \$10.95.

Ad K-3 Steig's paintings have a freshness and a bland translation of nonsense-into-fact that are appealing, with a cartoonist's use of deft, economical line. His story is lightly told, the vocabulary making few concessions to the picture book audience; in this story of a young frog who mixes a magic potion and goes flying, the incidents are stronger than the story line, however, and the ending—Gorky's parents don't believe him until he shows them the hole in the ground where Elephant Rock used to be and thus convinces them that it really did turn into an elephant he rode home after his flight—is a bit of a letdown.

Trollope, Anthony. *Malachi's Cove*; edited by Chris Brockman; illus. by Ken Green. Marigold, 1980. 80-82127. 41p. \$6.50.

Ad 6-9 A novella set on the Cornish coast has a romantic air from the start: an old man and his wild, hostile grandchild, Mally, live at the foot of a cliff and make their meager living by selling the seaweed Mally gathers. She is angry when a young man from a neighboring farm comes to her grandfather's cove to look for seaweed, and she's delighted when Barty ventures into a dangerous spot. Still, she saves his life when he falls and is injured, and it will surprise few readers that after Barty's recovery and his parents' gratitude to his rescuer, the two young people fall in love and are wed. Written as a short story in 1857, this has been edited to modernize the language and (fairly successfully) to retain its period flavor. It's still a bit ornate, however, and predictable, but is strong in its evocation of the setting.

Van der Essen, Anne. *The Magician; And Three Other Stories*; illus. by Etienne Delessert. Merrill, 1980. 80-82023. ISBN 0-675-01071-3. 28p. (Yok-Yok Books) \$2.95.

M 3-5 yrs. One of a series of books (*The Night* is reviewed below; others are *The Blackbird*, *The Caterpillar*, *The Frog*, and *The Rabbit*) each of which has three stories in addition to the title story. Adapted from animated films, these do not translate well, although Delessert's glowing pop-art-combined-with-representational pictures are always interesting. Yok-Yok is a tiny creature who looks like an elf with an immense blob of red hair. As an example of the stories, the title story shows Yok-Yok with a wand, then there's a picture with a top hat; in frame three a toy plane flies by, in the next frame Yok-Yok makes it disappear, in frames five and six, he taps the top hat and a butterfly emerges. Then, in small print, a page clearly meant to be read aloud: it states that magicians are clever people who seem to do impossible things and who often do shows on television or at the circus. Slight and static. Other stories are "The Woodpecker," "The Snowman," and "Christmas," an example of the random selection of material.

Van der Essen, Anne. *The Night; And Three Other Stories*; illus. by Etienne Delessert. Merrill, 1980. 80-82024. ISBN 0-675-01072-1. 28p. (Yok-Yok Books) \$2.95.

M 3-5 yrs. The four stories here are "The Night," "The Breakfast Visitor," "The Ladybugs," and "A Bird in the Nest," and Yok-Yok is the tiny hero of all of them. In the first he catches stars in his butterfly net and puts them in the nutshell that already holds the sun. "Now he can sleep with the sun and the stars," the story ends. Then, as at the end of each story, there's a bit of information in small print: the sun gives warmth during the day, at night one can see the moon and stars; the stars are bigger than the earth but seem small because they are very far away. Some of the concepts

in the stories seem in conflict with the appended facts and therefore may confuse the child. There is some information scattered through the books. Often visually ingenious, the books have a flat quality that undoubtedly was not a quality of the original animated film.

Van Woerkom, Dorothy O. *Pearl in the Egg; A Tale of the Thirteenth Century*; illus. by Joe Lasker. T. Y. Crowell, 1980. 79-8040. Trade ed. ISBN 0-690-04029-6; Library ed. ISBN 0-690-04030-X. 118p. Trade ed. \$8.95; Library ed. \$8.79.

Ad
4-6
Fearful of being separated, Gavin (twelve) and Pearl (eleven) run away from their feudal lord, Sir Geoffrey, when they are orphaned. They are helped by several people in their flight, and then taken in by a theatrical troupe which shields them from discovery whenever a minion of Sir Geoffrey's is prowling about. Pearl becomes a minstrel; Gavin goes off on his own. While on the road, the troupe rescues Sir Geoffrey after a wayside attack; gratefully, he grants the two children their freedom. As the story ends, Prince (later King) Henry and his wife are so taken with the troupe that they invite its members to go along on a crusade to the Holy Land. The rescue of Sir Geoffrey seems a contrived episode and the plan to go on the crusade an extraneous one (or possibly it's the key to a second book) but the story is otherwise adequately structured, the writing style is fairly smooth, and the book gives a good picture of some aspects of feudal life; the activities of the strolling troupe should be appealing to readers.

Vigna, Judith. *She's Not My Real Mother*; written and illus. by Judith Vigna. Whitman, 1980. 80-19073. ISBN 0-8075-7340-X. 30p. \$6.50.

R
K-3
Miles likes spending weekends with Daddy, but only when they do things alone together. He does not like Daddy's new wife, and when asked if they can't be friends he says he doesn't want to be. She's sad, but Miles doesn't care, she's not his real mother. Then, due to the fact that Daddy has to work, Miles has to go to an ice show with his stepmother or choose to miss it. He goes, but he decides to frighten her at the intermission; he hides, and then realizes he's lost. Her warm welcome when he's found, and the fact that she doesn't tell Daddy persuade Miles to proffer friendship. "But Mommy doesn't have to worry," Miles' story ends, "she's my only REAL mother." Although lightly told, this is convincing as the narrative of a small child who realizes that a stepparent can be a caring adult and that it is possible to accept one without betraying a natural parent. The light quality of the illustrations, clean and simple line-and-wash, extend the book's quality of simple directness.

Von der Grün, Max. *Howl Like the Wolves; Growing Up in Nazi Germany*; tr. from the German by Jan Van Heurck. Morrow, 1980. 80-19144. Trade ed. ISBN 0-688-22252-8; Library ed. ISBN 0-688-32252-2. 285p. illus. with photographs. Trade ed. \$9.95; Library ed. \$9.55.

R
8-
Translated from the German original, this account of his years as a boy watching the Nazi rise to power, and as an adolescent called into service after the United States had entered World War II, is trenchant not because of the author's own experiences but because much of his narrative is punctuated by long excerpts from speeches, documents, trial testimony, letters and other such primary source material. Von der Grün's family was divided politically, although there was no physical separation; his father was sent to a concentration camp for smuggling dissident religious newspapers. While the inclusion of documents and photographs interrupts the narrative, it strengthens the book as a record of the excesses and atrocities in German life. The tone is matter-of-fact, the calm style an effective contrast to the author's growing skepticism and hatred of the regime.

Walker, Mary Alexander. *Maggot*. Atheneum, 1980. 80-12238. ISBN 0-689-30789-6. 142p. \$8.95.

NR
6-8 The story opens in a public convenience station in San Francisco, where an adolescent girl is being followed by a huge, gaudily dressed woman who reviles her and calls her Maggot. Maggot's white, and she calls the woman, who is black, Elephant; those are the names used throughout the story. Maggot is a dance student and choreographer, and she has had Elephant's sister in tears by her severity, it seems, but Maggot is sure that Elephant means to hurt her, so she pulls off a faucet handle and throws it. Hurt, Elephant is cared for by the night caretaker at an animal shelter, Josh. The three become close friends, and Maggot falls in love with Josh (an orphan who lives at a Catholic school) and helps Elephant's sister get a grant at a Harlem dance school, and bemoans Elephant's decision to go home to the South. All of this is punctuated by bits of dance lore, scenes of Maggot's passionate addiction to dance (she dances in the street, she sneaks into the studio at night). Maggot comes from a wealthy family but is neglected by her parents; on occasion she summons the family car and chauffeur. A melange of improbable events and unbelievable characters, seasoned with a good bit of material about the animals at Josh's shelter and how much Maggot loves them, this is awkwardly structured, peppered with cliches, and written in pedestrian style.

Wallace-Brodeur, Ruth. *The Kenton Year*. Atheneum, 1980. 80-13448. ISBN 0-689-50186-2. 93p. \$7.95.

Ad
4-6 When nine-year-old Mandy's father died, hit by a drunken driver, she and her mother moved to the small town where the latter had lived as a child. This is a story of adjustment, of a child's adaptability, and of the acceptance of bereavement; it has no strong story line, but it flows smoothly and naturally, with good dialogue and convincing characters, compensating for the lack of plot with an adequate amount of vitality and diversity in some of the incidents. Mandy makes friends; her mother gets a job on the Kenton newspaper, and both are so satisfied with their new life that they buy the house in which they have been living as renters.

Weil, Lisl. *Owl and Other Scrambles*; written and illus. by Lisl Weil. Dutton, 1980. 80-13742. ISBN 0-525-36527-3. 29p. \$8.95.

M
1-3 The alphabet runs across the foot of each double-page spread, and each page has a picture in which the letters of a word (from airplane to zebra) are used within the picture. It's a novel way of fostering interest in letters of the alphabet, but it has an inherent weakness, not because the pictures vary in difficulty (they do), but because the letters are contorted in some of the drawings. For example, in "queen," the first letter forms the outline of the face, the two-tiered crown is made of e's, the "n" is a pink neck (with no visual function for the slanting center line) and the "u" is flattened, a broad and low neckline of a dress. While in alphabetical order (sometimes with more than one picture for the letter) this does not focus on a beginning letter; the latter can form any part of the picture, and the words (with letters in proper order) appear only at the back of the book. It has the appeal of a game, but it's too complicated for the child just learning the alphabet, and it doesn't need the alphabetical frieze for children old enough to unscramble the letter-pictures.

Wildsmith, Brian. *Professor Noah's Spaceship*; written and illus. by Brian Wildsmith. Oxford, 1980. 80-40984. ISBN 0-19-279-741-7. 29p. \$9.95.

R
K-3 Pollution comes to the forest, fouling the air and spoiling the plants. Owl reports to the assemblage of unhappy creatures that he has seen a huge object being built, and that perhaps the clever builder can help them. He is Professor Noah, and it

seems that he has been building a spaceship just so that he can rescue the animals and take them to another planet. Robots help, food for forty days and forty nights is collected, and the spaceship takes off just as the forest is consumed by flames. A dove is sent out to bring a leaf back from a tree, and it proves to be a leaf from Earth; the spaceship has travelled backward through time, and the happy animals joyfully debark on a still-verdant earth. Last comment, "There seems to have been some flooding here." A nice twist to the story of Noah and the Flood; although the writing is not distinguished, the concept of the story and the cast of animals should appeal to children. The paintings combine the beautiful and dramatic animals that Wildsmith fans will recognize and the bold use of color in geometric forms, especially triangles, that are the artist's trademark.

Wolf, Bernard. *Michael and the Dentist*; written and illus. with photographs by Bernard Wolf. Four Winds, 1980. 80-12343. ISBN 0-590-07637-X. 44p. \$7.95.

Ad Large, clear photographs illustrate a step-by-step description of Michael's first
K-3 experience of having a cavity cleaned and filled. The dentist is patient, friendly, and jocular; when Michael balks at one point, Dr. Schwaid is firm: if he doesn't want nitrous oxide, he'll have to have a shot of novocaine. Michael chooses the gas, and the treatment proceeds. Each instrument, each procedure is explained to Michael, and he is repeatedly complimented on his bravery and cooperation. Not an enthralling subject at best, the dental visit is at least presented in a way that is simple, comprehensible, and candid to the extent that it may help children adjust to their own dental treatment.

Yorinks, Arthur. *Louis the Fish*; illus. by Richard Egielski. Farrar, 1980. 80-16855. ISBN 0-374-34658-5. 30p. \$9.95.

Ad "One day last spring," Yorinks begins, "Louis, a butcher, turned into a fish.
K-2 Silvery scales. Big Lips. A tail. A salmon." The narrator then goes back in time to explain that Louis had been unhappy as a boy when his parents planned that he work at his father's butcher shop; he'd really enjoyed cleaning fish tanks in a doctor's office. So Louis began to think about fish, to see fish everywhere, to have nightmares about meat. One morning he woke up and found he was a fish, and when a pet store owner found Louis on a bus, he put him in a big tank and, the story ends, "after a hard life, Louis was a happy fish." The story is adequately told, but it has a flat quality; it capitalizes on one idea: a man turns into a fish, and that is too slight a plot and not enough developed as story or nonsense to succeed. The illustrations are attractive; not as imaginative as Delessert's work, they have a similar treatment of mass and texture.

Zolotow, Charlotte (Shapiro). *If You Listen*; illus. by Marc Simont. Harper, 1980. 79-2688. Trade ed. ISBN 0-06-027049-7; Library ed. ISBN 0-06-027050-0. 26p. Trade ed. \$8.95; Library ed. \$8.79.

R Missing her father, a small girl asks her mother, ". . . how can I know he loves
K-2 me when he isn't here?" You must listen, her mother says, the way you listen at night and hear far-off things, or the way you watch and listen when a flower petal falls, and if you listen hard enough you'll hear someone far away sending love to you. "I will listen hard," the child says, "but I wish he'd come home." Simont's tender pictures echo the quality of quiet love and longing in his pictures of mother and child, and the outdoor scenes are beautiful in color and dramatic impact; it is doubtful, however, if the static quality and fragmentary nature of the text, despite its capturing of mood, will hold many children.

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Drugs: A Multimedia Sourcebook for Young Adults, comp. by Sharon Charles and Sari Feldman. American Bibliographic Center; Clio Press/Neal-Schuman, 1980. 200p. \$16.50.

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The Great Lakes Region in Children's Books, by Donna Taylor. Green Oak Press, 1980. 481p. \$16.95. Order Department, G.O.P., 9339 Spicer Rd., Brighton, MI 48116.

A Hispanic Heritage: A Guide to Juvenile Books about Hispanic Peoples and Cultures, by Isabel Schon. Scarecrow, 1980. 168p. \$9.50.

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