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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.

C.U. Curricular Use.

D.V. Developmental Values.

* * *

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO · GRADUATE LIBRARY SCHOOL

Volume 38

MARCH, 1985

Number 7

New Titles for Children and Young People

- ✓ Andersen, Hans Christian. ✓ *The Emperor's New Clothes*; ad. and illus. by Nadine Bernard Westcott. Little, 1984. 83-19610. Trade ed. ISBN 0-316-93123-3; Paper ed. ISBN 0-316-93124-1. 29p. Trade ed. \$13.95; Paper ed. \$4.95.

Ad
K-2
There's a cheerful mix of periods (gaudy flowered sports shorts on one page, a medieval visor on another) among the comical, brightly-tinted line drawings that illustrate a beloved classic. Westcott has simplified the language of the story and has padded the first part of it; it is therefore more comprehensible in vocabulary level for the read-aloud audience, but since the original version has a distinctive style which this lacks, and since the concepts of Andersen's version are quite clear, this can be considered an alternative rather than a competitor.

- ✓ Arnold, Caroline. ✓ *Measurements: Fun, Facts, and Activities*; illus. by Pam Johnson. Watts, 1984. 84-7555. ISBN 0-531-04721-0. 32p. \$9.40.

Ad
2-3
Arnold uses home experiments to help clarify concepts of measurement. The writing is direct and simple; occasionally it moves abruptly from one topic to another ("The tallest building in the world is in the city of Chicago. How tall are you?") but for the most part, the text uses an approach that should be both comprehensible and interesting to the primary grades reader. A series of brief statements and questions, addressed to a particular kind of measurement (speed, time, weight, and so on) is followed by a list of supplies needed and then step-by-step directions for a demonstration of measuring a particular attribute of an object. Many of the illustrations are decorative rather than informative; a brief glossary and an index are provided.

- ✓ Arnold, Caroline. ✓ *Saving the Peregrine Falcon*; illus. with photographs by Richard R. Hewett. Carolrhoda, 1985. 84-15576. ISBN 0-87614-225-0. 46p. \$12.95.

R
3-5
Profusely illustrated by color photographs of good quality and smoothly written in a direct and simple style, this continuous text describes, in considerable detail, the ways in which scientists and conservationists have built up the peregrine population, endangered by the ingestion of DDT. The author gives information about the peregrine falcon that is general: appearance, habits, habitat, etc. but focuses on the painstaking way eggs (too thin-shelled to hatch naturally) are saved and chicks nurtured before being returned to the nest of wild parents. A glossary is appended to the text, impressive both for its restrained compassion and its authoritative information.

D.V. Animals, kindness to

✓ Atkinson, Linda. ✓ *In Kindling Flame*. Lothrop, 1984. 84-24392. ISBN 0-688-02714-8. 256p. \$13.50.

R
7-10

Hannah and her brother George were, as members of a wealthy and cultured Jewish family, aware of no prejudice as young children. Assimilated into Budapest's upper middle class, the Senesh family only gradually became aware of the tide of antisemitism that was spreading from Germany to Hungary. Hannah, an excellent scholar in a private school, was bitter by the time she graduated and decided that, rather than go to college, she would emigrate to Palestine. Although this occasionally has an adulatory tone and occasionally is slowed by lengthy descriptions of political or military affairs (provided as background) it is a biography that is tragic and touching. There is adequate coverage of Hannah's childhood and her years on a kibbutz, but the dramatic portion of her life is in the last third of the book, the story of her courage and daring when, dropped by parachute in Yugoslavia, after military training, her mission of rescuing other Jews or British soldiers ended with imprisonment and death by firing squad.

C.U. History—Hungary

✓ Barrett, Ron. ✓ *Hi-Yo, Fido!*; written and illus. by Ron Barrett. Crown, 1984. 83-15110. ISBN 0-571-55215-9. 29p. \$9.95.

R
2-4

The pinks and blues of the cartoon-style drawings don't seem to fit the robust nonsense of this tall tale, but most readers will be too busy snickering to object. Barrett has done a spoof of the Old West tale that takes a poke at all sorts of stereotypes, uses puns and word-play with abandon, and purportedly explains how cattle came to the Western plains. (They'd formerly been house pets, and were offered in exchange for the doggies that had inhabited the area and been stolen by rustlers). The humor is at just the right level for the intended audience.

✓ Berger, Barbara. ✓ *Grandfather Twilight*; written and illus. by Barbara Berger. Philomel, 1984. 83-19490. ISBN 0-399-20996-4. 25p. \$11.95.

M
K-3

"Grandfather Twilight lives among the trees," the story begins, and the luminous old man, white amidst the greenery, is shown with his few pieces of furniture set in the forest. Each night he takes a small pearl from a chest; as he walks about, the pearl grows larger and larger, leaves whisper, and little birds hush; then Grandfather Twilight "gives the pearl to the silence above the sea," (i.e. puts the moon in the sky) and goes home to his bed surrounded by bushes or trees. If this had more plot or action, it might be more appealing to the read-aloud audience, but it seems both precious and static. As a painter of visual metaphor and as a colorist, Berger is successful; she has not yet become proficient as a writer.

✓ Blegvad, Lenore. ✓ *Anna Banana and Me*; illus. by Erik Blegvad. Atheneum, 1985. 84-457. ISBN 0-689-50274-5. 26p. \$9.95.

R
K-2

Small, deft, softly-tinted sketches add measurably to the appeal of a short book that captures the insecurity of a small boy and his admiration for the intrepid playmate he calls Anna Banana. The boy, who is the narrator, describes a series of encounters in which Anna Banana takes the lead and he follows. In the final episode, she frightens him with a story about a goblin and runs off; the boy is almost paralyzed with apprehension until he finds a feather, when he remembers that Anna Banana had said a feather was magic, takes heart, and happily trots off toward home. A nicely told story that reverses stereotypical sex roles.

D.V. Age-mate relations; Fear, overcoming

- ✓ Branscum, Robbie. ✓ *The Adventures of Johnny May*; illus. by Deborah Howland. Harper, 1984. 83-49464. Library ed. ISBN 0-06-020615-2; Trade ed. ISBN 0-06-020614-4. 87p. Library ed. \$10.89; Trade ed. \$11.50.

M
4-6
There are two threads in this Arkansas story, told in regional dialect by eleven-year-old Johnny May: there's the problem of keeping the grandparents for whom she's responsible fed and possibly to observe Christmas with them despite the family's poverty, and there's the problem of what to do about Homer, a kind and popular man she's seen shoot another man, boastful Tom Satterfield. After she kills a deer (and feels guilty) for her grandparents' Christmas present, Johnny May confronts Homer. Yes, he admits, he had shot Tom "jest a little" in the arm to teach him how trapped animals felt. This satisfies Johnny May (and, as far as one can tell, the author) and she goes home happy because gentle Homer hadn't killed Tom, and happy because he assures her it's all right to kill for food, if you are poor and hungry. There's some suspense here, a convincing picture of rural life in the Arkansas hills, and a heavy hand with dialect and idiom.

D.V. Grandparent-child relations

- ✓ Brown, LouLou, ed. ✓ *Ballet Class*; illus. by Coral Mula and with photographs. Arco, 1985. ISBN 0-668-064277. 117p. \$14.95.

Ad
5-7
An oversize book is lavishly illustrated with diagrams, given added interest by some color photographs of dancers in performance, and printed in woefully small type in a three-column format. There is some general material about the study of ballet, some interviews with established ballet dancers, and some advice on such matters as buying a leotard, tying shoe-ribbons, taking an examination, et cetera, but the major part of the text focuses on the exercises, steps, and positions learned in each grade. All of the material is useful and, to the student or prospective student, it may even be entrancing; the problem with this book is really its audience: both vocabulary and instruction-level have a wide spread. This cannot of itself teach ballet, nor is it intended to do so. It is a useful adjunct to lessons in a studio, but it is hampered in the achievement of its goal by the aforementioned diffusion. A glossary and index are provided.

- ✓ Campbell, Rod. ✓ *Henry's Busy Day*; written and illus. by Rod Campbell. Viking, 1984. 83-25905. ISBN 0-670-80024-4. 18p. \$6.95.

NR
2-4
yrs.
A description of the ways that Henry, a hyperactive dog, spends his time has cartoon style illustrations with balloon comments as well as large-print text on double-page spreads. Samples: "He likes to dig a hole" is illustrated by Henry digging and saying "I'll hide my ball here!" while a worm says "Hey! watch out," or "He likes to chew my slippers," with Henry saying "yum yum" and a disembodied voice saying "stop that Henry!" Despite all the exclamation points, it's dull stuff; it doesn't tell a story, it isn't funny, and its only appeal may be that it features an animal.

- ✓ Cartwright, Ann. ✓ *Norah's Ark*; illus. by Reg Cartwright. Messner, 1984. Library ed. ISBN 0-671-52540-9; Trade ed. ISBN 0-671-50763-X. 28p. Library ed. \$11.79; Trade ed. \$9.95.

M
3-5
yrs.
Soft masses in bright, stylized paintings are effective on some pages, crowded by detail on others. The story is simple in essence, describing a farm woman who turns her barn upside down and uses it for an ark when there is a local flood. Unfor-

tunately, the book is weakened by the padding of the story (Donkey did this and Pig said that) and the faint but persistent note of cuteness in the writing style.

✓ Catchpole, Clive. ✓ *Mountains*; by Brian McIntyre. Dial, 1984. 83-25273. ISBN 0-8037-0086-5. 24p. (The Living World.) \$10.95.

R
2-4 Faithfully detailed full color paintings extend a text that discusses (briefly) the flora of upper mountain slopes and (at greater length) the fauna of the region. The title may mislead readers, since there are many aspects of the subject (how mountains are formed, for example) that are not covered. Catchpole, whose writing style is usually simple and direct, occasionally has awkward phrases ("Examples of the world's most beautiful flowers grow at heights of...") but on the whole the book is a useful addition to a good series of nature books.

C.U. Nature study; Science

✓ Cavanna, Betty. ✓ *Romance on Trial*. Westminster, 1984. 84-10415. ISBN 0-664-32715-X. 95p. \$10.95.

M
6-9 Resenting the fact that she doesn't have the freedom and independence she craves, Valerie has a fight with her parents, leaves home, and is taken in by the mother of her boyfriend, Ben Steele. She gets two part-time jobs, feels more secure, eventually decides that her parents, whom she has seen at a younger sister's birthday party, have changed and are ready to treat her as an adult, so she tells Ben she's moving back to her home. Their relationship, which (as per title) has been a bit strained (but pure) because there's been some gossip and some tension due to living in the same house, has stood the strain. There really is very little to this book: fairly stock characters, mediocre style, weak plot. It has a strong mother-son relationship, and it does deal with issues in which adolescent readers are interested.

D.V. Love; Mother-son relations; Self-confidence

✓ Cone, Molly. ✓ *The Big Squeeze*. Houghton, 1984. 84-12977. ISBN 0-395-36262-8. 114p. \$11.95.

Ad
6-9 Because his parents moved from town to town in the course of their business, Dudley missed certain aspects of social life, one of which was having a relationship—any kind of relationship—with a girl. Again he was in a new school, and he not only conceived an instant crush on Donna, he even took part in the annual school play just to be near her. This is the story of Dudley's timid wooing, and it's balanced by humorous family scenes. The writing style is casual, light, and controlled, the situation and its outcome believable; what's missing is any focus or impact: Dudley loves and loses, he makes a friend, his parents aren't fully aware of his needs but they're normally supportive, and it's all pleasant reading but doesn't get anywhere.

D.V. Boy-girl relations; Parent-child relations

✓ Corcoran, Barbara. ✓ *Mystery on Ice*. Atheneum, 1985. 84-21559. ISBN 0-689-31089-7. 156p. \$10.95.

Ad
5-6 Kim and Stella, who had loved their summer at Camp Allegro (*You're Allegro Dead*) were thrilled at the idea of a group of campers and parents having a winter vacation at the camp. Both adults and children enjoyed the activities, but everyone was uncomfortable because one camper's younger brother kept getting into trouble and irritating his already hostile stepfather. Was the boy's disappearance part of the

harassment of the group? This has adequate style, adequate characterization, plenty of action (some of which seems contrived) and a rather plodding plot into which Corcoran has managed to build enough suspense to keep the story moving.

✓ Cosner, Shaaron. ✓ *"Paper" Through the Ages*; illus. by Priscilla Kiedrowski. Carolrhoda, 1984. 84-7760. ISBN 0-87614-270-6. 48p. \$7.95.

Ad
2-3 Inadequately illustrated (most of the illustrations are decorative rather than informative) and simply but stiffly written, this large-print text describes the ways in which people recorded knowledge before the invention of paper, and the ways in which the making of paper spread geographically and proliferated in variety and usages. This is a superficial treatment, but it's an adequate introduction to the topic. Two "Tricks with Paper" are appended.

C.U. Industries (Unit)

✓ Counsel, June. ✓ *But Martin!*; illus. by Carolyn Dinan. Faber, 1984. ISBN 0-571-13349-5. 31p. \$7.95.

R
K-2 Here's the pattern: "Lee's face was smooth and golden, Lloyd's face was round and brown, Billy's face was square and red, and Angela's face was long and white, but Martin's face was (turn of the page) GREEN!" Martin is an extraterrestrial child who comes to visit a multi-ethnic classroom. Martin knows how to do everything, but he doesn't irritate anyone because he gladly shares his knowledge. At the end of the day, each of the other children gets home by a different method (walking, biking, riding in a car) but "Martin went home in his SAUCER!" A very palatable mix of fantasy and story and message, with good layout and adequate line and wash drawings of the variously-tinted children and head-to-toe green Martin.

D.V. Interracial understanding

✓ Cox, David. ✓ *Ayu and the Perfect Moon*; written and illus. by David Cox. Bodley Head/Merrimack, 1984. ISBN 0-370-30533-7. 23p. \$9.95.

R
K-3 An Australian artist sets his story on the island of Bali, and his soft, bright watercolor paintings effectively convey the beauty of the setting and of the dancing. Old Ayu tells three rapt children about how she practiced and practiced the Legong dance, and how she danced for all the people of her village one night when the dance had been perfected and the moon was full. By the time the story-within-a-frame is over, both Ayu and her audience are dancing, too. A gentle, quiet, fragmentary story that may be limited because of these qualities in broad appeal, but that may well captivate the audience it does reach.

✓ Cross, Gillian. ✓ *Born of the Sun*. Holiday House, 1984. 84-3740. ISBN 0-8234-0528-1. 229p. \$11.95.

R
7-10 Paula had always adored her father, an exuberant man who was a famous explorer; when he asked her to go along on a journey to find a lost city of the Incas, she was thrilled. On the slow, tortuous trail through jungle and mountains, it became clear that something was deeply wrong with her father, Karel, and that her stoical mother knew what it was and couldn't talk about it. The author has done a superlative job of establishing the setting, defining characters, and knitting together the three strands of the story: the hunt for the fabulous city, the illness that is cured

by an Indian healer, and the quest that is paralleled by an inner journey that changes and matures each member of the small band, particularly Paula.

D.V. Father-daughter relations

- ✓ Davis, Edward E. ✓ *Bruno the Pretzel Man*; illus. by Marc Simont. Harper, 1984. 84-47630. Library ed. ISBN 0-06-021399-X; Trade ed. ISBN 0-06-021398-1. 61p. Library ed. \$10.89; Trade ed. \$11.50.

Ad
3-4

Bruno had hunted all over Manhattan for a really good pretzel, and when he found one, he married the baker, Esmeralda, and expanded the business. Discontent set in, however, and Bruno tried to do other things that would make him—he thought—more important. Finally his wife thought of a way to make him see that he didn't need to do anything but be himself, that he was loved and important just being a pretzel man. The plot is light-weight and the pace is uneven, but the story has an amicable air and strong setting, and the black and white illustrations have dash and humor.

- ✓ Decker, Dorothy W. ✓ *Stripe Presents the ABC's*; written and illus. by Dorothy W. Decker. Dillon, 1984. 84-12180. ISBN 0-87518-266-6. 55p. \$10.95.

M
3-5
yrs.

A toy bear, often in costume, describes his encounters with twenty-six animals, some fictional (Santa's reindeer) and some legendary (unicorn) a mixture that diffuses the effectiveness of the book as an alphabet book, although it may add dramatic interest. An adequate but unexciting painting, softly colored and pedestrian in technique, faces each page of text, which carries the upper and lower case letters, the hand sign for the letter, and a bit of information about the animal or about the toy's encounter with the animal. This is a mediocre effort, ordinary in approach and execution.

- ✓ De Clements, Barthe. ✓ *Seventeen and In-Between*. Viking, 1984. 84-5282. ISBN 0-670-63615-0. 162p. \$11.95.

R
6-9

It takes a long time to become secure when you've had as bad a childhood as Elsie had: so fat (in *Nothing's Fair in Fifth Grade*) that her cold, strict mother had put her on so stringent a diet that Elsie stole from her classmates; so unsure of herself (in *How Do You Lose Those Ninth Grade Blues?*) that she couldn't believe that Craddoc, a handsome upperclassman, really loved her. Now Elsie is seventeen. Craddoc, when he's back from college, wants sexual consummation; Elsie's reluctant. Her mother wants to improve their relationship; Elsie balks. In fact, Elsie's feelings of suspension and ambivalence move into positive paths in several ways, as she realizes that she's grown past Craddoc, becomes aware of moral commitments, concedes that her mother is really trying to make amends, and acknowledges to herself that she has been afraid to grow and change, but that she must do so. The author, who has worked as a school counselor, has developed with perception the character of an adolescent whose developmental patterns are complex, and she has used Elsie skillfully as narrator to give immediacy to the story.

- ✓ Dragonwagon, Crescent. ✓ *Jemima Remembers*; illus. by Troy Howell. Macmillan, 1984. 84-855. ISBN 0-02-733070-2. 28p. \$12.95.

Soft and deft in line, shading, and use of color, Howell's realistic illustrations capture the pensive bittersweet quality of a nostalgic text. About to leave the farm-

Ad
2-4 house in which she and a beloved aunt have spent a happy summer, Jemima takes a last walk; her memories of happy moments are visually juxtaposed, so that, huddled against the cold of an autumn day, she stands on a pier and remembers (and it's shown at the end of the pier, in full color, on the facing page) how deliciously cool the water was when it was a refuge from summer heat. This certainly suggests effectively both Jemima's close relationship with her aunt and her affection for the summer home she's leaving, but the text is so quiet and static that it may be limited in its appeal to some readers.

D.V. Aunt-niece relations

✓ Dumas, Alexander. ✓ *The Three Musketeers*; ad. for young readers by Vincent Buranelli; illus. by Hieronimus Fromm. Silver Burdett, 1984. 84-50436. ISBN 0-382-06812-2. 26p. (Classics for Kids.) \$5.96.

NR
3-5 Save for the drama in the incident about Richelieu's plot to steal the diamond studs of the Queen of France, an episode that (with a bit of framing) is the total plot of this atrophied travesty of a classic, the book has nothing to offer. The language is simplified and vitiated, the illustrations are of lowest calibre in color, composition, and draughtsmanship.

✓ Gentle, Mary. ✓ *Hawk in Silver*. Lothrop, 1985. 84-20145. ISBN 0-688-04213-9. 240p. \$10.25.

Ad
7-9 The coin is silver, the hawk engraved upon it, and the finding of it Holly's passport into another world, the world of the outcast Faerie folk. Their ranks are split, and their only chance to regain their land of immortality depends on the appearance of the Lord of Stars, Fyraire, who appears in the shape of a unicorn. The denouement does not come, however, until Holly and her friend Chris (who speak in jarringly ungrammatical language like "I think it's some yob, so I kick out, but he don't let go.") have been through a series of sometimes dangerous, often tediously repetitive encounters with the people of Faerie and with a seemingly pointless group of girl bullies. The style is uneven, the struggle between good and evil unconvincing because there is no meshing of realistic matrix and fanciful encounters.

✓ Giff, Patricia Reilly. ✓ *In the Dinosaur's Paw*; illus. by Blanche Sims. Dell, 1985. ISBN 0-440-44150-1. 72p. Paper, \$2.25.

Ad
2-3 In one of a paperback series of early readers, the children of the Polk Street School have small problems and satisfactions. Useful for reading practice and minimally appealing because of the familiar situations (class field trip, worrying about a bully, sibling relations, teacher-class dynamics) this is an unfortunately tepid story, realistic but written in pedestrian style.

✓ Girard, Linda Walvoord. ✓ *My Body is Private*; illus. by Rodney Pate. Whitman, 1984. 84-17220. ISBN 0-8075-5320-4. 25p. \$9.25.

R
2-3 Julie discusses the fact that some things should be private, and includes certain parts of the body (an odd mix of external and internal parts) and how she feels about her right to say "stop" even to a brother who is innocently tickling her. She and her mother talk about what someone (stranger, friend, or family member) might try to do; Julie's mother points out that it isn't likely this will happen, but that one should know what to do if it does, just as one learns what to do if a fire erupts. The stress is on one's right to privacy and on the importance of telling a parent or some

other responsible adult. The tone is a bit preachy, but the book does a better job than many of striking a nice balance between a calm attitude about the likelihood of harassment and a serious attitude about what to do if it occurs.

- ✓ Girard, Linda Walvoord. ✓ *Who Is a Stranger and What Should I Do?*; illus. by Helen Cogancherry. Whitman, 1985. 84-17313, ISBN 0-8075-9014-2. 28p. \$9.25.

Ad
2-4 This consists of sensible advice, given with simple specifics, for coping with the advances of strangers; it warns against such traditional approaches as being told that a parent is ill, or has asked that the child be given a ride home. Blue-tinted line drawings are realistic, echoing one of the primary tenets of the book: always get help or seek a haven with adults as fast as possible if a stranger makes overtures. The text contains some reinforcing repetition, including a list of safety rules, a list of situations for the reader to make a judgment about (answers are included) and a list of "Things To Ask My Parents or Teachers." Explicit and useful, but little different from other such books.

- ✓ Graeber, Charlotte Towner. ✓ *The Thing in Kat's Attic*; illus. by Emily Arnold McCully. Dutton, 1984. 84-8117. ISBN 0-525-44146-8. 49p. \$9.95.

Ad
2-3 There's a double message in this brief story: first, women can cope with many situations traditionally thought of as needing solution by a male; second, one can be kind to animals even when ejecting them from one's home. The thing that Kat and her little sister hear in their attic is a mouse, they think; Mom tries various kinds of bait and traps to no avail, and both children think that Dad could take care of it if he still lived there. Eventually Mom climbs a ladder outside, exposes an entry point, evicts three squirrels, and nails siding over the hole. Kat tells Dad all about it when he comes for his weekly visit. Both messages are worthy, but the story is stretched to accommodate them. Characterization is superficial, plot adequate in structure but slow-paced, and writing style competent if a bit choppy.

D.V. Animals, kindness to; Sex roles

- ✓ Grimm, Jakob Ludwig Karl. ✓ *Hansel and Gretel*; retold by Rika Lesser; illus. by Paul O. Zelinsky. Dodd, 1984. 84-8110. ISBN 0-396-08449-4. 32p. \$12.95.

Ad
K-3 A simplified retelling of a favorite tale is weakened by the occasional use of language that seems jarringly contemporary, as when the children's mother says, "Just get going!" and by the device of having Gretel ask the witch to demonstrate: "If you get on the board, I'll push you in," whereas the witch in standard versions offers to show Gretel how to get on the board but does not suggest that she be pushed into the oven. The fact that it is the mother (not the stepmother of the standard version) is because Lesser has based her text on an early transcription which apparently was later changed. The full-color paintings on the oversize pages have a dark, old-fashioned look (not inappropriate) on most pages; they tend toward Victorian romanticism.

C.U. Storytelling

- ✓ Hall, Donald. ✓ *The Man Who Lived Alone*; illus. by Mary Azarian. Godine, 1984. 84-47655. ISBN 0-87923-538-1. 30p. \$11.95.

Profusely illustrated by Azarian's handsome woodcuts, this is a quiet prose poem about the life of one man, never given a name. After a childhood in which he had

R
2-4 some unhappy years, the man who lived alone had returned to his independence, but not to isolation; he visited and helped succeeding generations of the family of cousins who had provided his happiest boyhood years; he was self-sufficient as repairman, peddler, gardener, cook, and carpenter. And when he grew old, the story ends, "He kept his beard winter and summer now, because it was easier/and as he got older and older, it grew so long that it covered the darns on his shirt." For many children this may seem too static to be appealing; it paints a vivid word picture, but has little narrative flow.

✓ Henry, Marguerite. ✓ *Our First Pony*; illus. by Rich Rudish. Rand McNally, 1984. 84-13409. ISBN 0-528-82129-6. 63p. \$6.95.

Ad
3-5 Because their family and home appeal to the pony's owner, twins Justin and Joey are chosen as the Shetland's new owners. All the family members pitch in to build a stall for the pony when the vet says she's pregnant; when twin foals are born, one is strong but the other needs life-saving measures and a great deal of care to pull through. Again, everyone is helpful and the twins are optimistic about their invalid's future. The plot is uninspired, the writing style adequate but static, and the illustrations pedestrian in conception and execution.

D.V. Pets, care of

✓ Hewett, Joan. ✓ *When You Fight the Tiger*; illus. with photographs by Richard Hewett. Little, Brown, 1984. 84-10067. ISBN 0-316-35956-4. 90p. \$12.95.

R
5-9 A text that should appeal to animal lovers, because the description it gives of life at an animal-training ranch is based on the "Affection Training" credo of its owners, this is illustrated with many photographs of the animals at Gentle Jungle. Here wild animals are tamed and trained for work in television and movies; the writing is informal and anecdotal, the material fascinating.

D.V. Animals, kindness to

✓ Hoban, Tana, illus. ✓ *1,2,3*; illus. with photographs by Tana Hoban. Greenwillow, 1985. 84-10306. ISBN 0-688-02579-X. *What Is It?*; illus. with photographs by Tana Hoban. Greenwillow, 1985. 84-13483. ISBN 0-588-02577-3. Both books have 10 pages and are \$3.95.

R
1-2 In small, square books with heavy board pages, Hoban uses excellent color photographs of simple, familiar objects against a clean background. Each page in the number book carries, in addition to the picture, the digit, the word for the digit, and the corresponding number of dots, well-spaced devices to ramify concepts. Pictures are paired on facing pages in *What Is It?*: a sock and a shoe, a bib and a drinking mug, a spoon and a bowl of cereal, etc. A delight to look at, these are enjoyable as well as effective teaching tools.

✓ Hughes, Dean. ✓ *Nutty and the Case of the Mastermind Thief*. Atheneum, 1985. 84-20486. ISBN 0-689-31094-3. 156p. \$10.95.

M
4-6 Nutty is president of the Student Council, and he's upset and baffled when some of the Christmas Fund money disappears from his school locker. Calling in a former classmate, William, a ten-year-old whiz kid, Nutty and his cohorts procede to snoop around school, make wrong guesses, get into trouble with the school janitor and the

principal, and generally steer a tedious and repetitive course, padded with quips and insults exchanged between two bullies and Nutty and also, ad infinitum, between Nutty and one of his so-called friends. Eventually the mystery of who took the money, and why, is solved. Superficial, stretched.

- ✓ Hughes, Shirley. ✓ *An Evening at Alfie's*; written and illus. by Shirley Hughes. Lothrop, 1985. 84-11297. Library ed. ISBN 0-688-04123-X; Trade ed. ISBN 0-688-04133-1. 29p. Library ed. \$9.88; Trade ed. \$9.25.

R
K-2 His fans will be delighted to see another Alfie story, and well they might. The fidelity and warmth in the pictures are a bonus; the base is fine draughtsmanship. The open, ingenuous look of the characters' faces is matched by the cheerful directness of the story. Like other Alfie tales, this deals with an ordinary household incident (a water pipe bursts). The babysitter calls her mother and then her father to cope. Alfie's baby sister weeps in her crib and Alfie has a fine time, enjoying the excitement and the puddles. By the time Mom and Dad come home, the water's turned off, the children are dry and cozy, and the sitter's family (neighbors) have taken care of everything. All very reassuring: things may go wrong, but those in charge can handle it; they don't panic and they are kind.

- ✓ Irwin, Hadley. ✓ *Abby, My Love*. Atheneum, 1985. 84-24571. ISBN 0-689-50323-7. 168p. \$11.95.

R
7-10 Chip begins his story when he is listening to Abby deliver the valedictory address at her high school graduation; a year older than she, Chip had been in love with Abby since she was twelve. They have a durable relationship, but Chip has always been baffled by Abby's moods, her withdrawal, the apparent inconsistency of her affection. He's aware that her father is very protective, but he doesn't see what most readers may suspect: that Abby's father is abnormally proprietary or even that she is the victim of sexual abuse. For that is the case, and Abby finally tells Chip when she reaches a point of desperation. From that point, events move logically to a solution, and the book ends with a more secure Abby able at last to be an adolescent in love. Irwin handles the situation with delicacy and dignity, and her characters and their relationship are developed with depth and consistency.

- ✓ Jackson, Gordon. ✓ *Medicine*; illus. by Chris Forsey, Hayward Art Group, and Jim Robins. Watts, 1984. 84-50608. ISBN 0-531-04837-3. 38p. \$9.90.

M
4-6 First published in England, this oversize book gives a good bit of information about the human body and how it functions or fails to function, but the coverage—while accurate—is so superficial, so inadequate for what it attempts to cover, and so confusing in format that the information is fatiguing to pursue. The page layout is basically in three columns, but these are broken into short topics; diagrams are adequate, but other illustrative matter is gaudily eye-jarring. An index and a glossary, which together fill one page, are appended.

- ✓ Janeczko, Paul B. ✓ *Loads of Codes and Secret Ciphers*. Macmillan, 1984. 84-5791. ISBN 0-02-747810-6. 108p. illus. with diagrams. \$10.95.

R
5- There are many excellent books about codes, and most of them, after describing codes and ciphers, give some examples for the readers to try; here, the emphasis shifts, and the focus is on how-to-do-it. Janeczko gives suggestions for setting up

one's own code, for decoding, for assembling a cipher wheel or building a telegraph key. An index gives access to the contents, which include historical material and are clear in giving instructions for compiling and cracking the various systems it describes.

✓ Jones, Diana Wynne. ✓ *Warlock at the Wheel and Other Stories*. Greenwillow, 1985. 84-18661. ISBN 0-688-04305-4. 160p. \$10.25.

R
5-8 Although not every tale in this book of short stories is equally strong structurally or equally effective as a fantasy, the collection as a whole is of superior quality and, like the author's novels, has fresh, new concepts and plots. In the title story, a hapless wizard who has stolen a car is in abject misery because of the small child, large dog, and vocal automatic controls the vehicle contains. There's a story about a robot, another about a strange creature like a giant mantis that emerges from its stick-chrysalis, and—one of the most deft—the story of another time and world, "Dragon Reserve. Home Eight."

✓ Kaye, Marilyn. ✓ *Will You Cross Me?*; illus. by Ned Delaney. Harper, 1985. 84-47633. Library ed. ISBN 0-06-023103-3; Trade ed. ISBN 0-06-023102-5. 29p. Library ed. \$8.89; Trade ed. \$7.95.

Ad
K-2 Illustrated by line and wash drawings that are reminiscent in their combination of vigor, humor, and almost grotesque human figures, of the work of Harriet Pincus, this read-aloud story deals with a situation familiar to most urban children. Passers-by are obliging in helping Sam and Joe (across-the-street friends who are too young to cross alone) get back and forth so that they can play ball. The problem (and the joke) is that the two small boys never get down to business although they busily shuttle back and forth. This has good structure and adequate style, but seems slowed by the repetition of pattern and marred by the boys' approaching strangers.

D.V. Friendship values

✓ Leonard, Marcia. ✓ *Little Panda Gets Lost*; illus. by Karen Schmidt. Bantam Books, 1985. ISBN 0-553-15302-1. 18p. Paper. \$2.50.

NR
3-5 yrs. A paperback book uses two devices to capture the interest of the read-aloud audience: half-pages that change the scene of the pages behind them, and choices that send the reader and listener to alternate pages. "Pretend you are a little panda," the story begins, and then you and Mom get separated in a department store. The Big Choice: should you look for Mom or wait there until she finds you? Like other choose-your-own-adventure books, each choice means that one turns to a different page; and, like many other books in this format, the result is about the same. Here, in either case, a sales clerk takes the panda to the information desk. The illustrations are at about the level of an inexpensive coloring book. The most depressing thing about this book is that it interferes with the concept of page sequence just at the time a child is in the reading-readiness stage; it also offers little as a narrative, either structurally or stylistically.

✓ Lermontov, Mikhail. ✓ *The Lay of Tsar Ivan Vassilyevich, His Young Oprichnik and the Stout-hearted Merchant Kalashnikov*; tr. from the Russian by Irina Zheleznova; illus. by Ivan Bilibin. Raduga, 1984. ISBN 0-8285-2769-5. 21p. \$5.95.

Although a handsome example of bookmaking and one that is beautifully illustrated by the black and white drawings by a distinguished artist, this long narra-

Ad
5-7
tive poem will probably be limited in its appeal (as it is in its readability) by the elaborate inversions of the translation. The story of a brash young courier who insults a merchant's lovely wife ends in a fight in which the courier is killed and the merchant beheaded by the Tsar's command. The quality of the poetry may be grand in epic style in the original, but in translation such lines as "Dark of face he sat, with his head bowed low/And his eyes cast down to the very ground/Plunged in gloom sat he and in trying thought," or "O my master dear, Stepan Paramonovich/'Tis a full strange thing I will say to thee: to the vespers went Alyona Dmitrevna..." are merely ponderous.

✓ Lexau, Joan M. ✓ *Miss Happ in the Dog Food Caper*; illus. by Marilyn Hafner. Dial, 1985. 84-1904. Library ed. ISBN 0-8037-0108-X; Trade ed. ISBN 0-8037-0107-1. 56p. Library ed. \$8.89; Trade ed. \$8.95.

Ad
2-3
Dog food appears in odd places while Willy is taking care of Mr. Spring's dog, and Willy is suspected. To clear his name, and solve the mystery, he calls on Miss Happ, an eccentric woman who insists that she's a witch. Using a magic powder, (flour) she detects the prints of an elf (mouse) around the bag of Munchy Crunchies. Willy is absolved; Miss Happ is still convinced that only by chance did a mouse get into the trap she's set for "her" elf. Lightweight, touched lightly with inanity, this should nevertheless be popular with mystery-hungry readers in the primary grades and it can also be used for reading aloud to pre-readers.

✓ Livingston, Myra Cohn. ✓ *Monkey Puzzle and Other Poems*; illus. with woodcuts by Antonio Frasconi. Atheneum, 1984. 84-3050. ISBN 0-689-50310-5. 54p. \$10.95.

R
5-
A small book of poems about trees is illustrated by handsome black and white woodcuts. Some of the poems are descriptive, with the tree's individual qualities seen by the viewer's eye; some speak as the voice of the tree itself. This is a more serious collection, with less variety than most of Livingston's books. Its limiting parameters may mean a limiting of the audience, but for the nature lover or the poetry lover, this book should appeal.

✓ McCutcheon, Elsie. ✓ *Summer of the Zeppelin*. Farrar, 1985. 84-47825. ISBN 374-37294-2. 168p. \$10.95.

R
5-7
Although the setting is different (this is an English village and the story takes place near the end of World War I) readers may well be reminded of Bette Greene's *Summer of My German Soldier*, because twelve-year-old Elvira helps in the escape plans of the prisoner of war, a gentle German medical student, and pleads for his pardon when the prisoner is caught. McCutcheon tends to overdraw her characters: the nasty little superpatriot girl; the qually vociferous jingo who turns out, quite predictably, to be the spy; the kindly rector and the gimlet-eyed headmaster. Still, the story is nicely put together, the protagonist is a sympathetic character, and the picture of a small community caught up in wartime hysteria is effective.

D.V. Helpfulness; Self-reliance

✓ Madaras, Lynda. ✓ *The What's Happening to My Body Book for Boys: A Growing Up Guide for Parents and Sons*; written by Lynda Madaras with ✓ Dane Saavedra; illus. by Jackie Aher. Newmarket Press, 1984. 84-16667. Trade ed. ISBN 0-937858-39-0; Paper ed. ISBN 0-937858-40-4. 217p. Trade ed. \$14.95; Paper ed. \$8.95.

R
6-9 A teacher of sex education courses writes with candor and objectivity about the physical and emotional changes that take place in human beings as they move into adolescence. The book is intended for boys and for their parents (to use separately or together, whichever is the most comfortable) and it is both reassuring and informative. While Madaras and her adolescent co-author deal in facts (also giving some about girls) they respond to the worries and fears that have been expressed to them by many boys. The diagrams are explicit and carefully labelled. An index and an annotated bibliography are provided.

C.U. Sex education

✓ Major, Kevin. ✓ *Thirty-Six Exposures*. Delacorte, 1984. 84-4995. ISBN 0-385-29347-X. 154p. \$14.95.

Ad
8-10 In thirty-six short sections, Major tells the story of Lorne, an amateur photographer and academic achiever who becomes leader of a student strike in defense of a principle. He feels ambivalent about the teacher, an elderly man who, it develops, is going to marry Lorne's grandmother. The strike is in sympathy with Lorne's friend Trevor, whose classmates feel he's been unfairly suspended; Trevor is killed, at the end of the story, when he and Lorne are in a car crash. There's also a sub-plot about Lorne's sexual gropings with his first girl. It's all believable, and the exposures tell a story in their clipped way, but the story lacks direction; the book is more a study of late adolescence than a focused narrative.

D.V. Friendship values; Mother-son relations; Self-confidence

✓ Margolis, Richard J. ✓ *Secrets of a Small Brother*; illus. by Donald Carrick. Macmillan, 1984. 84-3878. ISBN 0-02-762280-0. 34p. \$9.95.

R
2-4 Pencil drawings complement the wistful/resentful tones of a series of free verse poems in which the speaker is a small boy and the subject is his older brother: friend, enemy, competitor, companion. Some of the poems are gently humorous, but most are brief and anecdotal. This isn't impressive poetry, but it's good poetry in the accuracy of its reflection of a child's emotions and interests.

✓ Marston, Hope Irvin. ✓ *Fire Trucks*. Dodd, 1984. 84-8068. ISBN 0-396-08451-6. 56p. illus. with photographs. \$10.95.

Ad
2-4 While the text gives information about fire trucks and, to a lesser extent, about fire fighting in general, it is weakened by the fact that it is repetitive, choppy written and not very well organized. There are many photographs, but they are not labelled, and frequently the text mentions details that are not visible in the pictures. The text describes pumpers and ladder trucks, gives facts about what variants there are, and about how trucks (and ladders and hoses) operate, and notes that there are boats and planes that fight fires also. A one-page index is appended.

✓ Mayne, William. ✓ *The Blue Book of Hob Stories*; illus. by Patrick Benson. Philomel, 1984. 84-4231. ISBN 0-399-21037-7. ✓ *The Yellow Book of Hob Stories*; illus. by Patrick Benson. Philomel, 1984. 84-4230. ISBN 0-399-21050-4. Both books have 24 pages and are \$7.95.

R
K-3 Like the *Green Book of Hob Stories* (reviewed in the October, 1984 issue) these two little books are fanciful in concept but matter-of-fact in tone, episodic diversions that are just right for reading aloud. Hob is a tiny goblin, plump and visible only to children, who busily keeps things running smoothly in a British home. He

fixes clocks, sets the table, soothes the fretful baby, conducts negotiations with the tooth fairy, and copes with the many destructive or mischievous spirits that plague the household. The writing style has vitality and a distinctive flavor; the illustrations, hatched and softly colored and imaginatively comic, are a perfect foil for the text.

✓ Modell, Frank. *Look Out, It's April Fools' Day*; written and illus. by Frank Modell. Greenwillow, 1985. 84-4138. Library ed. ISBN 0-688-04017-9; Trade ed. ISBN 0-688-04016-0. 22p. Library ed. \$12.88; Trade ed. \$13.00.

R
K-2

Modell achieves a comic effect and an impression of action with a minimum of line, and it is partly the economy of his cartoon-style drawings, partly the restrained use of color, and partly the humor that make his work effective. The story has less action than previous tales about those two boys-next-door, Marvin and Milton, but it rings true, and it is incidentally a lesson in observing one's surroundings. Marvin keeps trying to point out the wonders around them (strange cloud formations or bushes that look like chickens) while stolid Milton refuses to even look, sure that each comment is just another silly April Fools' Day trick. There's a nice little fillip at the end, as each points out to the other that his laces are untied. And they are, no fooling.

D.V. Age-mate relations

✓ Nigg, Joe. ✓ *A Guide to the Imaginary Birds of the World*; illus. with woodcuts by David Frampton. Applewood Books, 1984. ISBN 0-918222-55-9. 160p. \$24.95.

R
5-

An oversize book, spacious in format and handsomely printed, is devoted to the fictional and legendary birds or bird-like creatures of the world. A page of description (other names, general characteristics, distribution, etc.) is followed by a one-page tale or myth, and then by a pictorial page, with an impressive woodcut portrait of each of the thirty birds shown. This will have some appeal as a browsing book or a curiosity, but it should also be useful to students of folklore.

✓ Olsen, Violet. ✓ *Never Brought to Mind*. Atheneum, 1985. 84-21664. ISBN 0-689-31110-9. 180p. \$11.95.

Ad
7-9

Joe, who tells, the story, has felt guilty as well as sad since the car crash that killed two of his friends; he's sure that nothing would have happened if they hadn't left the party where he'd made some bitter remarks. The novel is written with flashback scenes that very slowly give the story and that are inserted between scenes of the present. This is adequately written but slow-paced; the characters are believable but drawn with little nuance.

D.V. Death, adjustment to

✓ Oram, Hiawyn. ✓ *In the Attic*; illus. by Satoshi Kitamura. Holt, 1985. 84-15570. ISBN 0-03-002462-5. 26p. \$10.95.

Ad
4-6
yrs.

"I had a million toys, but I was bored. So I climbed into the attic," this begins, with a first picture showing a toy-covered floor and a second double-page spread showing the child climbing from the ladder of his toy firetruck (its rungs burgeoning) to a trapdoor in the ceiling. Then there is a series of imaginative play sequences; the story ends when the boy comes back to mother, dinner, and real life. When he tells his mother where he's been, she says, "But we don't have an attic." She doesn't know about it, the child concludes, "She hasn't found the ladder." The idea of a child playing alone and happily pretending is appealing, but it makes a

slight story line. The pictures have deft fantasy touches (the tiger-friend's overhead caption contains orange and black stripes, not words, while the balloon above the boy's head, also wordless, has the same stripes as his shirt). The strength of the illustrations is in their inventiveness rather than their technique.

D.V. Imaginative concepts

✓ Parnall, Peter. ✓ *The Daywatchers*; written and illus. by Peter Parnall. Macmillan, 1984. 84-5764. ISBN 0-02-770190-5. 127p. \$16.95.

R
7- Superbly detailed, elegant in line, bold in composition, Parnall's black and white drawings, spare in structure and artfully adapted to the layout of the oversize pages, are a striking accompaniment to his series of pieces on the various birds of prey he has observed. The writing style is dignified but not formal, a personal record of the author-artist's absorbed sessions of bird-watching. A series of appended notes gives information that fills in the facts noted in the text.

C.U. Science

✓ Patent, Dorothy Hinshaw. ✓ *Whales: Giants of the Deep*. Holiday House, 1984. 84-729. ISBN 0-8234-0530-3. 90p. illus. with photographs. \$12.95.

R
5- Illustrated with many photographs, this is a text with reference use, for Patent describes the behavior, anatomy, appearance, and habits of every species of whale, distinguishing between toothed and baleen whales. The book also contains information about whales in general (as mammals, as ocean dwellers, as social creatures) and discusses conservation, whale hunting and legislation pertinent to it, and the behavior (recorded or legendary) of whales in relation to human beings. Scientific and common names are provided in an appended list, as is an index.

C.U. Science

✓ Rice, Karen. ✓ *Does Candy Grow On Trees?*; illus. by Sharon Adler Cohen. Walker, 1984. 83-40407. ISBN 0-8027-6535-1. 32p. \$9.95.

Ad
3-5 A discussion of some of the plants that are used in making candy is illustrated by soft, accurate drawings of plants and plant parts. Some of the plants (sugar cane, licorice, vanilla bean) will come as no surprise but readers may be unaware of ingredients coming from the sapodilla tree or the soybean plant. Most of the information given about each plant is botanical, but there are also facts about how the plant is processed and used in making candy. The index to contents is preceded by an index of plants and a list of sources of information about candy factories that permit visitors. The author, whose degree is in science education, does a capable job with the material she has chosen, but the text is not comprehensive or, indeed, extensive.

✓ Ring, Elizabeth. *Tiger Lilies and Other Beastly Plants*; illus. by Barbara Bash. Walker, 1984. 84-7499. ISBN 0-8027-6540-8. 29p. \$9.95.

Ad
3-5 The author has chosen a series of plants that have the name of an animal in their common names, such as tiger lilies, snapdragons, snake gourd, and snail flower. For each there is a full-color illustration that shows both the plant and the animal. Facing each painting is a page of text that points out where the resemblance lies and gives general information about the plant, including facts about habitat, size, uses if

any, smell, et cetera. The linkage is a bit arbitrary, the writing style a bit sugary, but the text does give information and the paintings of plants are attractive. A glossary of botanical terms is appended, as is an index that provides common and scientific names, information already available on the illustration pages.

C.U. Science

- ✓ Roberts, Willo Davis. ✓ *Baby-Sitting is a Dangerous Job*. Atheneum, 1985. 84-20445. ISBN 0-689-31100-1. 192p. \$11.95.

R
5-7

Darcy, the thirteen-year-old narrator, thought she had been trailed by two men in a black car on the day she first interviewed for the babysitting job. But she must have been wrong, why would they be interested in her? They weren't; as Darcy realized all too soon, the men had been gathering information before kidnapping the three children with whom she was sitting; it was the wealthy Fosters who were the ransom victims, and Darcy had simply been picked up because she had blurted out the fact that she knew who the men were (the father and brothers of a physically abused classmate). Darcy and the oldest Foster (Jeremy, six) outwit the kidnappers in a believable way, their ploy taking place just as the police come to the rescue. The story has good style and structure, suspense and brisk pace, and a much subtler presentation of characters and relationships than is usually found in an adventure story.

D.V. Self-reliance

- ✓ Ross, Frank Xavier. ✓ *The Magic Chip: Exploring Microelectronics*. Messner, 1984. 84-10808. ISBN 0-671-49373-6. 160p. illus. with photographs. \$9.79.

R
6-9

Photographs of poor quality are adequately captioned to extend the information in a text that gives facts about the development of the microchip as electronic research produced increasingly sophisticated techniques of communication, and that discusses how the chips are made, how they function, and how they are being used now and may be further used in the future. Occasionally the text bogs down in detail but it is, for the most part, clearly written and authoritative. A glossary, a bibliography, and a relative index are appended.

C.U. Science

- ✓ Sargent, Pamela. ✓ *Homesmind*. Harper, 1984. 83-49474. Library ed. ISBN 0-06-025199-9; Paper ed. ISBN 0-06-025198-0. 278p. Library ed. \$10.89; Paper ed. \$7.95.

Ad
7-9

The concept of a super-intelligence is fairly common in science fiction; here, Homesmind is a cybernetic intelligence originally built to serve its makers but now it controls its creators, the residents of the comet Wanderer. Anra, the young protagonist of the story, a "solitary" who is almost an outcast because she cannot communicate telepathically without an implant, is meant to be a link between her world and Earth, but she is not fully accepted by either society. In time, however, with courage born of desperation, she brings her two worlds together when they are threatened by a predatory comet that ingests other comets and worlds; the story ends with the victory of Homesmind over the enemy comet, a victory in which Anra and other solitaires are instrumental. This is science fantasy on a large scale, worlds warring against worlds; perhaps this is why, although the writing style is competent and the momentum of plot sustained, it seems obtrusive that the story has such a complexity of personal names and individual relationships.

- ✓ Sattler, Helen Roney. ✓ *Baby Dinosaurs*; illus. by Jean Day Zallinger. Lothrop, 1984. 83-25631. Library ed. ISBN 0-688-03818-2; Trade ed. ISBN 0-688-03817-4. 32p. Library ed. \$9.55; Trade ed. \$10.25.

R
K-2 The compiler of the definitive *Dinosaurs of North America* describes here some of the discoveries of fossil remains of infant or half-grown dinosaurs and what the eggs and skeletons tell scientists about each species. Sattler writes simply and focuses on the kinds of facts in which a primary grades audience might be interested: comparative size, evidence of parental care, physical features, habitat, and such habits as are already known of each species or that are evident from eating habits. Softly colored paintings, uncaptioned, illustrate the text. A combined time chart and pronunciation guide is appended.

C.U. Science

- ✓ Scarry, Richard. ✓ *The Best Mistake Ever! and Other Stories*; written and illus. by Richard Scarry. Random House, 1984. 84-2029. Library ed. ISBN 0-394-96816-6; Paper ed. ISBN 0-394-86816-1. 48p. Library ed. \$5.99; Paper ed. \$2.95.

M
1-2 The pages of a book for beginning independent readers are fussily detailed and in cartoon style; the characters are animals, the protagonist Huckle Cat, whose best friend is Lowly Worm. There are three brief stories: the title story, in which a grocery shopping spree results in having the right food for an impromptu party; a story in which a repairman fixes Huckle's bicycle bell so that it says "Cuckoo" while the clock he bought his mother rings like a bicycle bell; a story in which Huckle is miffed by his classmates' whispers and giggles but delighted when he finds it's because they've planned a surprise birthday party. This will provide reading practice, and it has the appeal of animal characters, but the stories are slight and the tone intermittently cute.

C.U. Reading, beginning

- ✓ Scott, John Anthony. ✓ *The Story of America*. National Geographic, 1984. 84-2018. Library ed. ISBN 0-87044-535-9; Trade ed. ISBN 0-87044-508-1. 324p. illus. Library ed. \$21.95; Trade ed. \$19.95.

Ad
5-9 Oversize and profusely (if at times tangentially) illustrated, this heavy "atlas" is really a run-of-the-mill history, adequately written but not impressive in style, and less so in organization. The pages are based on a four-column format; on most pages there is a text two columns wide, with illustrations (often stretching across the page) and italicized captions filling the remaining space. The weakest part of the book is the way in which the text is at times interrupted; for example, a description of a cattle stampede is broken by five pages of pictures and captions. Coverage is adequate, but there is little here that is not in many history texts. A divided bibliography and an index are included.

C.U. History-U.S.

- ✓ Smith, Wanda VanHoy. ✓ *Ash Brooks, Super Ranger*; illus. by Gail Owens. Scribner, 1984. 84-13912. ISBN 0-684-18222-X. 106p. \$11.95.

M
3-5 Ashley isn't sure he wants to spend the summer away from his parents, even though he loves his grandparents. He is quite sure he would be happier if his older brother Kevin weren't on the scene; they bicker constantly, both guilty as agents provocateur. Ashley adjusts; he finds new interests and even begins to have some

rapport with his brother. And that's the story. It's adequately written, but it doesn't go anywhere, and the device of interpolated italicized passages in which Ash has macho fantasies adds little. Superficial characterization, padded structure.

D.V. Adaptability; Brothers

✓ Snyder, Carol. ✓ *Ike and Mama and the Seven Surprises*; illus. by Charles Robinson. Lothrop, 1985. 84-17077. ISBN 0-688-03732-1. 160p. \$10.25.

Ad 3-5 His superstitious mother told Ike that, since he had saved a life (rescuing a puppy) he would have seven surprises. Some Ike didn't enjoy, like having immigrant cousin Jake move in, some were minor, but the best one of all was that Mama arranged for Ike's Bar Mitzvah to take place where Papa (hospitalized with tuberculosis) could see and hear the ceremony. Snyder does a good job with the setting, Manhattan in the early years of the century, but weakens her story by reiterated sentimentality that detracts from the genuine sentiment that is often moving.

D.V. Adaptability; Self-reliance

✓ Terris, Susan. ✓ *Baby-Snatcher*. Farrar, 1984. 84-48472. ISBN 374-30473-4. 170p. \$10.95.

Ad 6-8 Thirteen, Laurel is at the family vacation cottage where an older brother and sister are taking turns chaperoning her for the summer. She takes a job as a babysitter for an artist, Ivan, falls in love with him and is jealous when he's attracted to her sister. Laurel can't understand why Ivan ignores her when she tells him with dismay that she suspects his child's lack of response is due to deafness. It is eventually clear to her that he had known this and that he had kidnapped his child; through Laurel's initiative the frantic mother is informed and reunited with her baby. The book has some interesting relationships and some perceptive insights into adolescent ambivalence, but it is less cohesive and less effective than most of Terris' work.

✓ Walter, Mildred Pitts. ✓ *Brother to the Wind*; illus. by Leo and Diane Dillon. Lothrop, 1985. 83-26800. Library ed. ISBN 0-688-03812-3; Trade ed. ISBN 0-688-03811-5. 30p. Library ed. \$13.88; Trade ed. \$13.00.

Ad K-2 A picture and, below it, the text, are framed on each page of a book with an African setting and a tale in the style of folk literature. The paintings, strong in design and muted in colors, reflect both the realistic and mythic elements of the story. Jeered at by his peers because he wants to fly and plans to ask Good Snake to make his wish come true, Emeke joins a throng of animals and has a chance to inform Good Snake of his desire. He is told how to make a kite and how to wait until the wind tells him the time is right. Then, gliding on his huge kite, Emeke floats through the sky. The tale then ends abruptly, having the appeals of achievement and adventure, but weakened by the juxtaposition of fantasy and reality that never become a blend.

✓ Watts, Marjorie-Ann. ✓ *Crocodile Plaster*; written and illus. by Marjorie-Ann Watts. Andre Deutsch, 1984. ISBN 0233-96962-4. 28p. \$9.95.

R K-2 This is fantasy, lightly told and humorous in tone, but it's also an excellent hospital story, calculated to sooth and encourage nervous patients-to-be and perhaps to entertain those children who are familiar with hospital routines. First published in England in 1978, this has a few terms that American children may not recognize

(although the context makes them fairly clear) but the gist of the story has universal appeal: a nervous crocodile is comforted by a child patient, kindly treated by the doctor and the nursing staff, happy to enjoy the play and crafts program, and relieved when a painful kink in the tail is straightened and put in a cast.

- ✓ Winthrop, Elizabeth. ✓ *Belinda's Hurricane*; illus. by Wendy Watson. Dutton, 1984. 84-8028. ISBN 0-525-44106-9. 54p. \$9.95.

R
3-4 Belinda, who was always sad when the end of August came and with it the end of her yearly stay with Granny, was pleased when there was a hurricane forecast and she knew that boats wouldn't be leaving the island. This is the story of Belinda's experiences during the hurricane, and they are both nicely told and nicely scaled to the interests of middle-grades readers. The background is dramatic, and the incidents realistic, as Belinda shows more courage than she's known she had, rescuing a dog she's never liked just because its elderly owner is so unhappy—and thereby making a new friend.

D.V. Animals, kindness to; Grandmother-child relations; Helpfulness

- ✓ Winthrop, Elizabeth. ✓ *Tough Eddie*; illus. by Lilian Hoban. Dutton, 1985. 84-1366. ISBN 0-525-44164-6. 28p. \$10.95.

R
K-2 Hoban's slightly raffish looking children are an appealing extension of the text, in which young children can enjoy familiar situations and relationships, a convincing demonstration of bravery, and a shift from the stereotypical sex role. Eddie, who likes to play tough roles, is embarrassed when his sister tells two friends that he has a dollhouse, with furniture made by his father; because of his chagrin, he's huffy and doesn't respond to Philip's and Andrew's genuine interest. In fact, he doesn't thaw until after an incident that he feels proves his bravery: standing very still until a bee on his face flies away. There's a message here, but it doesn't swamp the light but realistic story of peer relationships.

D.V. Age-mate relations; Courage; Sex-roles

- ✓ Zamojska-Hutchins, Danuta. ✓ *Cooking the Polish Way*; illus. with photographs by Robert and Diane Wolfe. Lerner, 1984. 84-11226. ISBN 0-8225-0909-1. 51p. \$8.95.

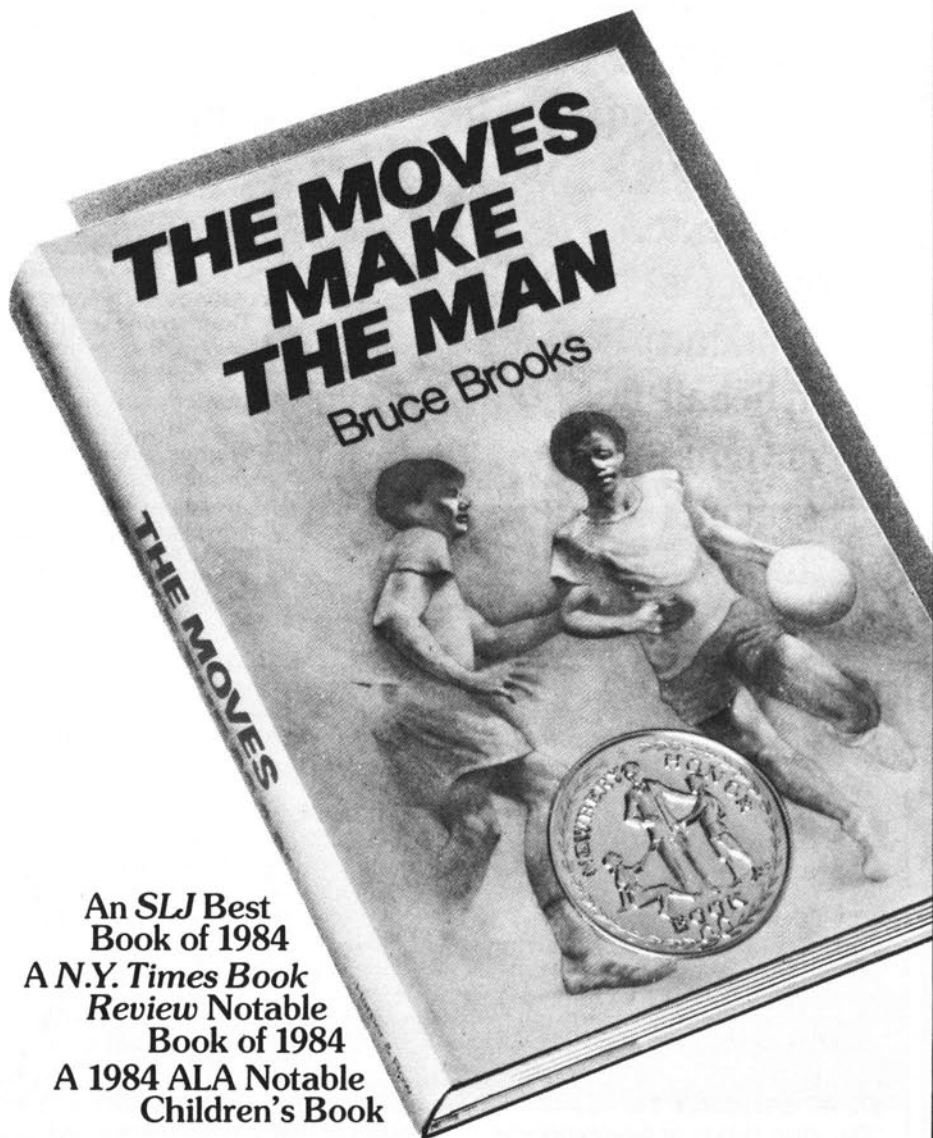
R
5- Although prefatory material about Poland and some of its customs seems extraneous, this addition to a series of ethnic cookbooks has (with a few exceptions, such as roast stuffed fish) easy-to-follow recipes and a nice variation of types of foods. General instructions about ingredients, utensils, procedures, and cooking terms are provided in addition to the step-by-step explanations for each recipe. Conversion charts and an index are added; color photographs of almost every dish are included.

- ✓ Ziefert, Harriet. ✓ *Flip the Switch*; illus. by Norman Gorbaty. Grosset, 1984. 84-80285. ISBN 0-448-19102-4. 22p. \$4.95.

NR
2-4 yrs. This is one of four books, simultaneously issued, in which there is a paper engineering gadget that does absolutely nothing, a device apparently inserted to take advantage of the current popularity of toy books. In all the books, the sturdy paper pages are arranged in pairs, with the pretense that flipping a switch or turning a key (the other three titles are *Push the Button*, *Turn the Dial*, and *Turn the Key*) will effect some change in the second page. It doesn't. In *Flip the Switch* there's a hole

cut in the pages; through it a fragile tab, attached to the back cover, appears. First there's a mouth and "flip the switch," on the next page the same mouth with foaming toothpaste that was ready in the first picture. The joker: moving the tab doesn't move or change anything else. Somebody's pulling a fast one.

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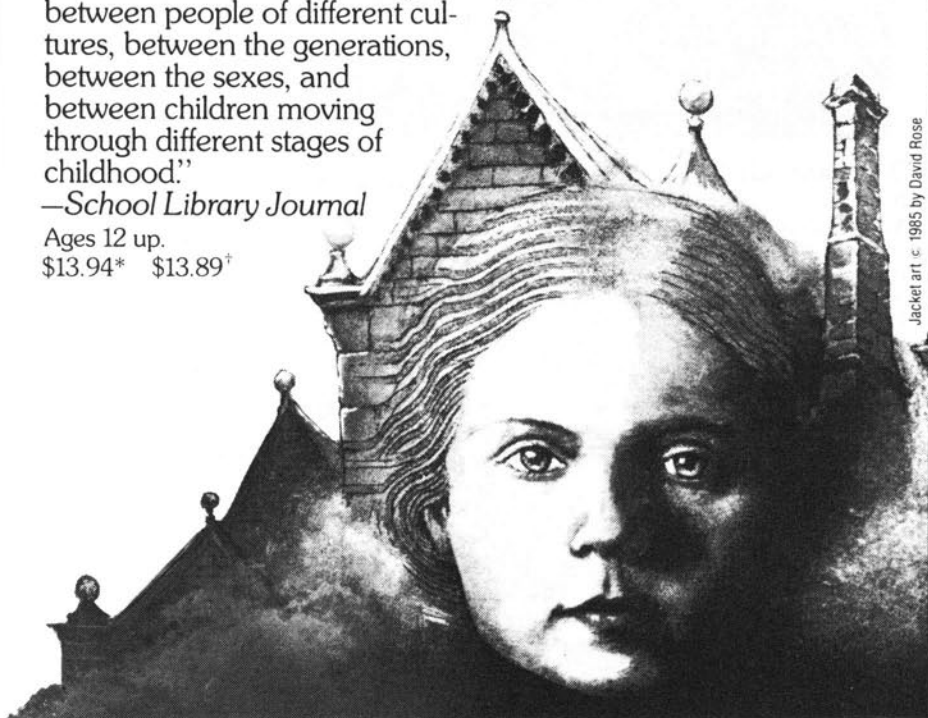
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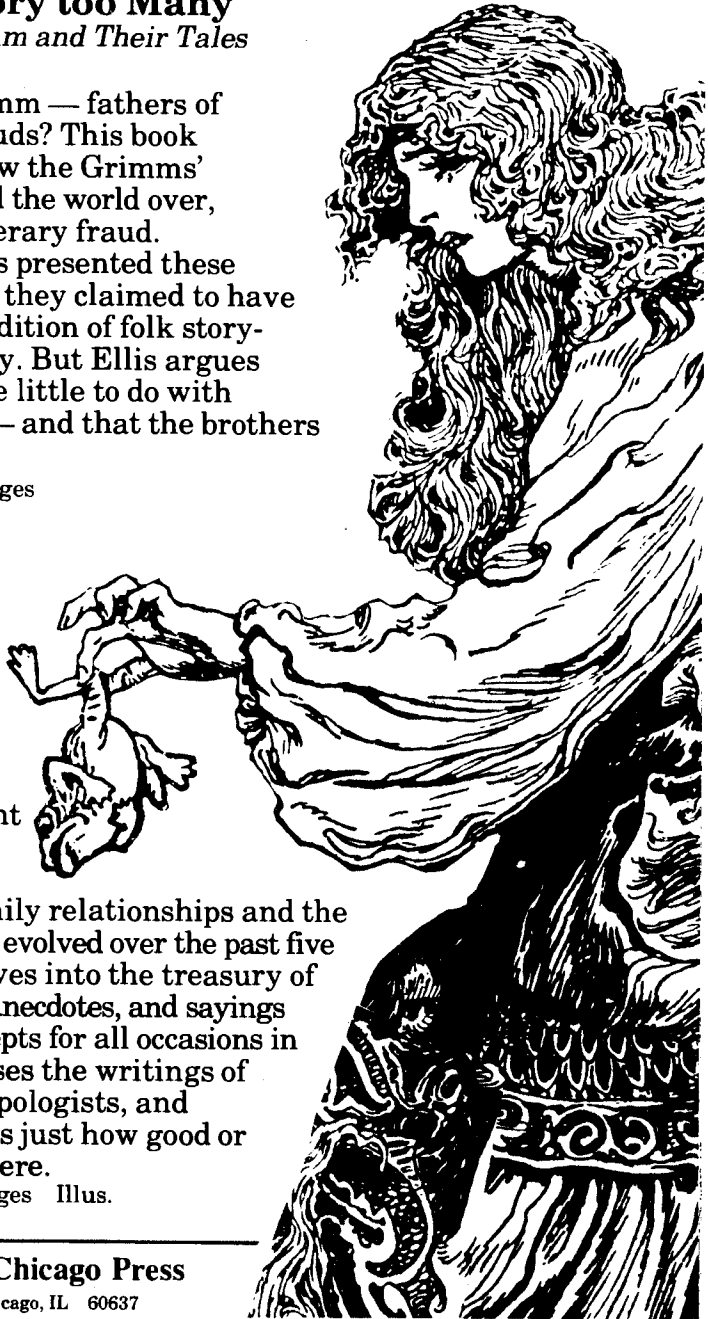
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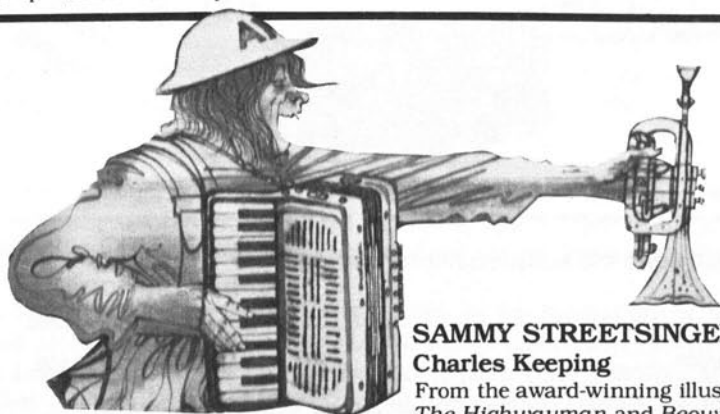
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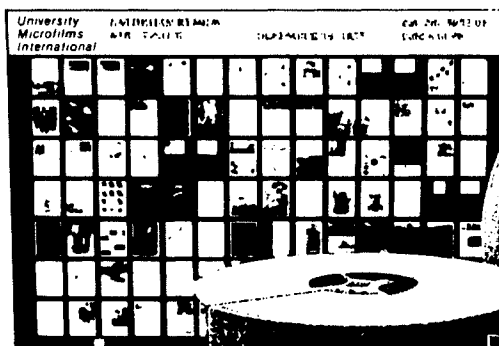
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READING FOR PARENTS

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.

Carlsen, Joanne. "Between the Deaf Child and Reading: The Language Connection." *The Reading Teacher*, January, 1985.

Grinnell, Paula. *How Can I Prepare My Young Child for Reading?* International Reading Association, 1984. 12p. \$.50; individual IRA members, \$.35.

Jeffree, Dorothy and Skeffington, Margaret. *Reading is for Everyone: A Guide for Parents and Teachers of Exceptional Children*. Prentice-Hall, Englewood Cliffs, NJ 07632. \$6.95.

Lautenschlager, John and Hertz, Karl. "Inexpensive, Worthwhile, Educational—Parents Reading to Children." *The Reading Teacher*, October, 1984.

Lionni, Leo. "Before Images." *The Horn Book*, November/December, 1984.

McMullan, Kate. *How to Choose Good Books for Kids*. Addison Wesley, 1984. 80p. Paper. \$3.95.

Magistrale, Anthony. "Protecting the Children: Huckleberry Finn, E.T. and the Politics of Censorship." *Childhood Education*, September/October, 1984.

Parker, Barbara and Weiss, Stephanie. *Protecting the Freedom to Learn: A Citizen's Guide*. People for the American Way, 1983. 122p. \$9.50. Price includes postage and handling; available from People for the American Way, 142416 St. N.W., Suite 601, Washington, D.C., 20036.

Phi Delta Kappa. *How to Help Grow a Reader*. Single copies free while supplies last. Send self-addressed stamped envelopes (2 oz. postage, size 6½ x 9½) to Rona Flippo, University of Wisconsin-Parkside, Division of Education, Box #2000, Kenosha, WI 53141.

Scales, Pat. *Communicate Through Literature: Introducing Parents to the Books their Teens are Reading and Enjoying*. Pacer Books, 1984. 47p. Paper. \$2.00.

AWARDS

The Newbery Medal was awarded Robin McKinley for *The Hero and the Crown* (Greenwillow) Newbery Honor Books were *Like Jake and Me* by Mavis Jukes (Knopf), *The Moves Make the Man* by Bruce Brooks (Harper) and *One-Eyed Cat* by Paula Fox (Bradbury).

The Caldecott Medal was won by Trina Schart Hyman for her illustrations of *Saint George and the Dragon*, retold by Margaret Hodges (Little). Honor Books were *Hansel and Gretel*, retold by Rika Lesser and illustrated by Paul Zelinsky (Dodd), *Have You Seen My Ducklings* by Nancy Tafuri (Greenwillow) and *The Story of the Jumping Mouse* by John Steptoe (Lothrop).

The Scott O'Dell Award for Historical Fiction was won by Avi for *The Fighting Ground* (Lippincott).

The recipient of the 1985 Regina Medal was Jean Fritz.

