



I L L I N O I S

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

-

PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

Bulletin
of
the
Center
for
Children's
Books

November 1965

Volume 19

Number 3

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

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

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

* * *

BULLETIN of the Center for Children's Books. Published by the University of Chicago Press for the University of Chicago, Graduate Library School. Sara I. Fenwick, Acting Supervising Editor; Mrs. Zena Bailey Sutherland, Editor.

Published monthly except August. Subscription rates: per year, \$4.50; \$3.00 per year each additional subscription to the same address. Single copy, 75¢. Checks should be made payable to the University of Chicago Press. Correspondence regarding the BULLETIN should be addressed to the University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois 60637. All notices of change of address should provide *both* the old and the new address. Subscriptions will be entered to start with the first issue published after order is received.

Second-class postage paid at Chicago, Illinois.

Copyright 1965 by the University of Chicago

[PRINTED
IN U.S.A.]

Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 19

November, 1965

Number 3

New Titles for Children and Young People

Aldis, Dorothy (Keeley). *Dumb Stupid David*; illus. by Jane Miller. Putnam, 1965. 46p. Trade ed. \$2.95; Library ed. \$2.86 net.

R
K-3 A saga of dethronement is told in a read-aloud verse text. Disgruntled by the attention paid his baby brother, a small boy tells of a shopping expedition with mother; he resents having to take care of that "dumb" baby, David, but enjoys other responsibilities that prove his superior status. Piqued by adult reaction to David, he pinches him. Then David smiles at his big brother; when they get home, David takes his first staggering steps to the brother who suddenly succumbs and hugs David. The illustrations are adequate; the story moves a little slowly through the details of the shopping trip, but the familiar situation and the realistic handling of the older child's reaction have appeal; the writing is simple, with an occasional sacrifice of style to meter.

Bacmeister, Rhoda W. *Voices in the Night*; pictures by Ann Grifalconi. Bobbs-Merrill, 1965. 177p. \$3.25.

R
4-6 A Civil War story set in New England. Jeanie's widowed mother is forced to break up her family because she cannot take care of them; Jeanie is sent to stay with the Aldens, who are childless. A bright and affectionate child, Jeanie is quick to realize that something is afoot, and her questions lead the Aldens to realize that it would be better to have the child know that they are a station on the Underground Railway than ask other questions in the presence of unsympathetic neighbors. Jeanie is careful and concerned; she hates the idea of slavery and she is quick to sense danger; she is instrumental in saving the life of one runaway. The story closes with a Freedom Day dinner in celebration of the issuance of the Emancipation Proclamation. The book has pace, suspense, and good period detail; characterization is not deep but is adequate; the close of the story has a few trite touches.

Baker, Margaret Joyce. *The Shoe Shop Bears*; illus. by C. Walter Hodges. Farrar, 1965. 96p. \$2.95.

NR
4-6 A sentimental story about three stuffed bears who are kept in a shop to amuse child customers; when the kindly proprietor retires, the bears are not appreciated by the brusque new manager. They are, however, loved by the poor little shopgirl, Polly Trinket, and they are befriended

by some neighborhood cats. The bears, having discussed their future, try to find a new home on the Bishop's Christmas tree, but their efforts to become Christmas gifts are thwarted. The story ends at Christmas, with the chastened manager arriving in company with the Bishop at Polly's home—the bears are brought as gifts for Polly's little sister and brothers, whom she has been struggling to support while their mother is hospitalized. Too sweet, too pat.

Benezra, Barbara. *Gold Dust and Petticoats*. Bobbs-Merrill, 1965. 179p. \$3.50.

M
6-8 A story for girls, set in San Francisco during the time of the Gold Rush. Marcy's father is a doctor looking not for gold but for an opportunity to start a new practice. There is a fire the day after the Miller family arrives; Marcy falls into the hands of a Mexican bandit; Mrs. Miller is dangerously ill with fever; Jeb runs off to the gold fields although he is crippled; and Marcy, after returning to her family, falls again into the hands of the Mexican bandit. She escapes and is given refuge by a General Vallejo; the family decides to settle near the Vallejo home. The story is weakened by too many characters, too many historical details brought in obtrusively, and too many dramatic incidents with little respite. There is a modicum of interest in the account of life in San Francisco at that colorful time.

Berna, Paul. *The Clue of the Black Cat*; tr. from the French by John Buchanan-Brown; illus. by Prudence Seward. Pantheon Books, 1965. 170p. \$3.50.

Ad
6-9 First published in France in 1963 under the title *Le Temoignage du Chat Noir*. The basic storyline is strong, the embellishments weak because of contrivance; characterization and dialogue are good, and the writing style is lively and quite distinctive. The six members of the Thiriet family, crowded into a basement apartment, are so anxious to find a better place to live that they fall prey to a confidence man; they lose an apartment and also ten thousand francs for nonexistent furniture. The whole student body of the Thiriet boys' school becomes involved in tracking down the thieves, a hunt spurred by articles in the school paper and endured by the police. The criminal pair are found and outwitted by the boys, then fall into the hands of the police.

Boston, Lucy Maria. *The Castle of Yew*; illus. by Margery Gill. Harcourt, 1965. 58p. \$2.95.

SpR
4-6 A captivating fantasy, told with a grave restraint that serves beautifully as a foil for the imaginative adventures of Joseph and Robin. Enchanted by topiary yews in the form of chessmen, the boys imagine themselves knights in a castle of yew grown huge; all the familiar garden creatures are in scale: the moorhen, now large as a ferocious dragon, is frightened off by a holiday sparkler as large as a lance. The concept is original and neatly developed; the writing style is deft and polished; the illustrations are most attractive. A small and beautifully-cut jewel that will probably appeal most to the reader who appreciates nuance of style and mood.

Colman, Hila. *Christmas Cruise*. Morrow, 1965. 190p. \$3.25.

Ad 7-9 Seventeen-year-old Liz is invited to join her aunt and cousin for a Caribbean cruise; part of the pleasure for Liz is in getting away from the older sister to whom she feels inferior. Since her aunt is a social climber and her cousin Lauren an unpleasantly assertive hypocrite, Liz finds it hard to make her own friends on the cruise. She does, eventually, achieve some independence and she finds, when she gets home, that her new confidence and perspective make a difference in her relationship with her sister. Not all of the characters are stereotypes, but there is a wide range: Lauren and her mother seem exaggeratedly despicable types, some of the other characters are superficially depicted, and Liz and the snobbish Greg (Lauren's shipboard prize) are very well drawn.

Fisher, Aileen Lucia. *We Dickinsons; The Life of Emily Dickinson as Seen Through the Eyes of her Brother Austin*; by Aileen Fisher and Olive Rabe; decorations by Ellen Raskin. Atheneum, 1965. 246p. \$4.50.

R 7-10 A biography in which the authors have used an unusual technique, and used it most successfully: the book is written as though the author were Emily's brother Austin. Thus the intimate observations seem reminiscence rather than fictionalization; both Austin's personality and the attitudes that reflect the times and his environment are consistently maintained. The biographee is viewed with sympathy rather than with adulation. A bibliography is appended.

Fisher, Leonard Everett. *The Papermakers*; written and illus. by Leonard Everett Fisher. Watts, 1965. 46p. (Colonial American Craftsmen) \$2.65.

R 5-7 As in the preceding volumes in this useful series, the text here is divided into a brief review of the first craftsmen in the trade and a longer section on the manufacturing procedures. The technique of papermaking in colonial times is described in considerable detail, occupational terms being italicized. The writing is brisk and dry, the illustrations handsome and, in the second part of the book, informative. A list of papermaking terms, an index, and some samples of colonial watermarks are appended.

Fleischman, Sid. *The Ghost in the Noonday Sun*; illus. by Warren Chappell. Atlantic-Little, Brown, 1965. 173p. \$3.95.

R 5-7 A pirate story, tongue-in-cheek but not too much, told with zest and color and a communicable relish for gory, salty, thundering language. Some of it invented. Oliver is kidnapped by the vile Captain Scratch because that villain believes the boy has the power of seeing ghosts. And Captain Scratch needs somebody who can see the ghost of a man he murdered and find the lost grave filled with treasure. What with a tropical island, plank-walking, buried treasure, moonlight excursions, mutinous pirates . . . it's quite a caper.

Fry, Christopher. *The Boat that Mooed*; pictures by Leonard Weisgard. Macmillan, 1965. 32p. Trade ed. \$3.50; Library ed. \$3.76 net.

M
K-3 A fanciful read-aloud story, attractively illustrated and flatly written. Out of the slight storyline and the watery style there occasionally emerges a concept or a phrase that has vitality, but there are not enough of such occasions to redeem the weakness of the fantasy. Tom Crunch lives on a boat with an uncle who speaks only four words a day; the boy goes off in a fog to look for the sky and the sun and to bring them back. After talking with a swan, Tom moos at a boat that moos back; he climbs a rope ladder to find a little girl who lives with her father, who sings "I am the captain of this boat. I live upon the water. I live with Dan my little dog And Ann my little daughter." The children huff and puff and blow the fog away and Ann's father anchors near the other boat so that Tom and Ann are able to visit each other every day.

Gramet, Charles. *Sound and Hearing*; illus. by Leslie Haywood, and with photographs. Abelard-Schuman, 1965. 191p. \$4.

Ad
8-10 A comprehensive and authoritative text on hearing and on the nature and functioning of sound, with chapters on communications devices and on sound recording. The material is logically organized but seems a little too complex for the reader with no background and a little too elementary in approach for the reader already acquainted with the subject. Illustrations vary in usefulness; a good relative index is appended.

Granberg, W. J. *The World of Joseph Pulitzer*; illus. with photographs. Abelard-Schuman, 1965. 190p. \$3.75.

M
7-9 A highly fictionalized biography; the florid style of writing cannot mask Pulitzer's extraordinary drive and his dramatic career, but it may weaken the impact on the reader. For example, his father tells the six-year-old Joseph that a dike was built in 1817; "Joseph did some quick mental arithmetic and concluded that since this was 1853, the dike was thirty-six years old." The appended index is not carefully compiled; there is, for instance, one entry for Irma Pulitzer (a younger sister), a reference to a page that says only "His brother Albert and sister Irma were too young . . ." There is no page reference to her early death, although it is mentioned in the text.

Gurko, Leo. *The Two Lives of Joseph Conrad*. T. Y. Crowell, 1965. 210p. \$3.75.

R
8- An exceptionally good biography: objective, detailed, analytical, and painlessly erudite. The author has a fine prose style, and his descriptions of Conrad's experiences at sea are interesting in themselves and particularly interesting because they are used as material in Conrad's books. Again, in this balanced book, the chapters on Conrad's writing relate specific characters, ships, and incidents to their thinly disguised counterparts in his novels. A divided and selective bibliography and an index are appended.

Haviland, Virginia. *Favorite Fairy Tales Told in Italy*; retold by Virginia Haviland; illus. by Evaline Ness. Little, 1965. 90 p. \$2.95.

R
4-6 As in the other volumes in this attractive series, six tales are retold in a direct and simple style. The illustrations are charming in humorous detail and are sophisticated in design and in the use of color. Primary and secondary sources for the stories are cited. A book that is useful as a storytelling source as well as enjoyable for reading aloud.

Hertz, Grete Janus. *Hi, Daddy, Here I Am*; illus. by Kirsten Jensinius. Lerner, 1964. 31 p. \$2.75.

M
3-5 yrs. First published in Denmark under the title *Tit-Tit Lille Far*. A slight read-aloud story with a static quality and with pedestrian illustrations. Every night when she saw her father's car drive up, little Mette ran to hide; Daddy came in and pretended that he couldn't find her until Mette called out. One night, Mette hid in a new place; a telephone call kept Daddy from coming to play their game and Mette fell asleep. Her parents were worried, but Mother leaned against the pillows behind which Mette was hiding and the child woke; they all laughed and went in to supper. There is some appeal in the game, a procedure most small listeners will recognize, but the story is quite thin.

Joslin, Sesyle. *Please Share that Peanut!* illus. by Simms Taback. Harcourt, 1965. 56p. Trade ed. \$2.50; Library ed. \$2.67 net.

M
4-5 Fourteen brief vignettes, each illustrated by two or three ornate and ridiculous pictures. The subtitle indicates both the style of writing (zany) and the purpose: "A Preposterous Pageant in Fourteen Acts Concerned with the Exquisite Joys and Extraordinary Adventures of Young Ladies and Gentlemen Engaged in the Pleasurable Practice of SHARING." While the nonsense is appealing, the subtleties of literary burlesque are really most appreciable by adults. The practice of sharing is not described; the lack of continuity in the text is a weakness.

Joslin, Sesyle. *Spaghetti for Breakfast; Spaghetti per Prima Colazione; and Other Useful Phrases in Italian and English for Young Ladies and Gentlemen Going Abroad or Staying at Home*; illus. by Katharina Barry. Harcourt, 1965. 59p. Trade ed. \$2.50; Library ed. \$2.82 net.

R
3-5 A companion book to *There Is a Dragon in My Bed*; what Sesyle Joslin did for France she now does for the benefit of Italy and the young students of Italian. A phrase book that includes phonetic spelling, this delightfully illustrated guide uses humor to achieve unforgettable examples of common conversational needs. Sample page: "'Scusi' skoo-zee means 'Excuse me.' And this is when to say it." The drawing shows a tangle of the two travelers and a stunned cyclist. One of the prize pages illustrates "Someone was drawing on the ceiling."

Klein, Larry. *Jim Brown: The Running Back*. Putnam, 1965. 158p. illus. Trade ed. \$3.50; Library ed. \$3.29 net.

M
6-9 A book that will interest sports fans, with a relatively small amount of biographical material and a large amount of detailed descriptions of football games. The writing style is heavily clogged with such descriptions, although it is occasionally leavened by humor; the impressive record of Jim Brown's career seems unnecessarily embroidered.

Kraus, Robert. *Amanda Remembers*. Harper, 1965. 32p. illus. Trade ed. \$3.50; Library ed. \$3.27 net.

M
5-7
yrs. Illustrated with gentle, pastel pictures—most of them full page, some of them lovely—a read-aloud story about a small girl's sad dilemma. Amanda's mother hadn't realized her little daughter would care for the two old toys she'd thrown out, but the child sat remembering some of the great adventures she had had with the doll and the toy dog. Remembering with love and sadness, Amanda needed comforting, and her father, when he came home, rocked her to sleep; she dreamed her father found her treasures, and when she woke there were the doll and the dog. The writing style has a quiet simplicity and the pictures of old-fashioned clothes and setting are appropriately grave. The book is slow-moving, but it does have charm; the charm, however, is in a nostalgic evocation that appeals to an older audience.

Lawrence, Mildred (Elwood). *No Slipper for Cinderella*. Harcourt, 1965. 192p. \$3.25.

Ad
7-9 A junior novel in which the heroine, Meriel, has an assortment of problems: a new stepmother, a critical new stepbrother (albeit tall and handsome), and a tendency to demonstrate intellectual superiority. Also Meriel is too tall and too plump. Determined to make the college quiz team as a freshman, Meriel is very slow to learn that she has to relax to be good as a contestant as well as relax in order to have people like her. Although the plot deviates somewhat from formula college freshman stories, it does have familiar elements; relationships are convincing, as is the change in Meriel herself.

L'Engle, Madeline. *Camilla*. T. Y. Crowell, 1965. 282p. \$4.50.

R
8-10 First published in another version in 1951 under the title *Camilla Dickinson*, a candid and perceptive story of an adolescent girl in New York. Camilla, fifteen and an only child of wealthy parents, is faced with adult problems and, in responding to the problems, moves to a deeper and more adult understanding of herself and of her parents. Unhappy because her parents are in conflict, bitter because her mother is having a flirtation with a man she dislikes, Camilla learns that she can accept her parents' faults and love them still. She has a brief and touching romance that ends when the boy's parents separate and Frank leaves New York. Although the story reflects the conflict and tension of marital incompatibility, it is neither bitter nor lurid; Camilla has an integrity and a sense of intelligent wonder about her world and about her future that are impressive.

Leodhas, Sorche Nic. *Always Room for One More*; illus. by Nonny Hogrogian. Holt, 1965. 23p. Trade ed. \$3; Library ed. \$2.96 net.

R
K-3 A picture book version of an old Scottish song, the music being given at the back of the book. The format and the illustrations are handsome, the lively drawings combining small black and white figures and a flowing use of moss and heather tones. The hero of the story is Lachie MacLachlin, the epitome of hospitality; although there were already ten children in his wee house, Lachie invited all passersby to come in out of the storm. The resultant merriment caused the house to collapse, so his grateful guests built Lachie a new house big enough for an army. Always room, still, for one more. The appeals of refrain and cumulation are strong; the Scottish words used in the story are explained in a glossary at the back of the book.

Longworth, Polly. *Emily Dickinson; Her Letter to the World*. T. Y. Crowell, 1965. 164p. \$3.50.

R
8- A biography that begins with Emily Dickinson as a girl of fourteen, a brief amount of background being given to set the scene. The author does not romanticize about the already-romantic recluse; the writing style is quiet and sedate, with little fictionalization and with a good balance of attention to the poet's writing and to her personal life. The book does not have the immediacy and the emotional impact of *We Dickinsons*, also reviewed in this issue, but it gives a more detached and cool perspective; each book is very good. A reading list and an index are appended.

Masselink, Ben. *The Deadliest Weapon*. Little, 1965. 176p. \$3.75.

M
7-10 A story of Marine operations in the Marshall Islands in 1944, based on the author's combat experience. The protagonist is Paul Dean, a sergeant in public relations; Paul chooses to participate in combat rather than use his correspondent's privileges; he loses his rank and assignment and becomes a PFC, but he wins a ribbon. The battle scenes are detailed and seem, although convincing as to action, over-written and heavy with adjectives. The characters do not come alive; the tough Kelton and dazed, exhausted LeFort both seem Hollywood stereotypes.

Nielsen, Jean. *Because of Sheila*; illus. by Eddie Chan. Funk and Wagnalls, 1964. 151p. \$2.95.

M
6-8 Sheila Warren, age twelve, comes to live on the Pacific coast, her widowed mother having remarried; her parents are happy on their farm, but her older sister and her stepbrother cannot adjust to the new situation. Sheila is responsible to some extent for solving a series of problems: family problems, a small mystery, relationships with neighbors; the book ends with all loose ends neatly and happily tied. The problems of adjustment to a new environment are fairly well handled, but the pat ending, some overdrawn characters, and the pedestrian writing style weaken the book.

North, Sterling. *Little Rascal*; illus. by Carl Burger. Dutton, 1965. 79p. Trade ed. \$3.50; Library ed. \$3.46 net.

R 4-6 A far better job than are most adaptations for younger readers. The illustrations are soft and charming, the text is in large print; the story of Rascal has been told simply without being over-simplified. The endearing traits of the raccoon, the affection of his owner, and the whole atmosphere of the rural community and the outdoor life are preserved in this adapted form of the original. Since animal stories are often enjoyed by young readers who later change pattern, the adaptation may well be read by children who would no longer have an interest in the subject by the time they could read the original.

Palmer, Geoffrey. *Quest for the Dead Sea Scrolls*; with illus. by Peter Forster. Day, 1965. 93p. Library ed. \$3.29 net.

R 6-9 First published in Great Britain in 1964, a very handsome book about the discovery made in 1947 and about the subsequent investigation and research, the theories, the negotiations, and the question of the ultimate value of the scrolls. Well-organized and lucidly written, the book is interesting not only because of the inherent drama of the events, but also because it gives a vivid example of archeological and scholarly research. A bibliography and an index are appended.

Papashvily, Helen Waite. *Louisa May Alcott*; illus. by Bea Holmes. Houghton, 1965. 183p. (North Star Books) Trade ed. \$1.95; Library ed. \$2.20 net.

Ad 6-9 A good biography, with a fairly objective attitude toward the subject and a considerable amount of detail about her unusual father and his distinguished friends. The writing has, here and there, a popularized Sunday-supplement note that seems too jaunty or too sweet, but the style is lively and the book has a nice balance of treatment. The brief appended index is of little value, since over half of the entries consist of listings under the names of individual Alcotts.

Perkins, Carol Morse. *The Shattered Skull; A Safari to Man's Past*. Atheneum, 1965. 60p. illus. \$3.25.

R 5-7 The author describes a trip made in 1963 to visit the Leakeys and the site at which they discovered the shattered skull of a near-man they called Zinjanthropus. Although only half the book actually deals with the visit, there seems to be no loss of impact; Mrs. Perkins writes well, and the details of her travels to and through Africa are interesting in themselves and give a good setting for the brooding loneliness of Olduvai Gorge. As with the text, the photographic illustrations are as much about the African scene in general as they are about Olduvai.

Price, Willard DeMille. *Rivers I Have Known*; with maps and sketches by the author. Day, 1965. 314p. \$6.50.

R 7- Completely fascinating. The author is a natural storyteller, and the stories he has to tell have variety of subject and mood, a diversity of more or less exotic backgrounds, and a high sense of adventure. The text com-

prises eleven accounts of trips the author made on famous rivers in several continents. An extensive index is appended.

Sachs, Marilyn. *Laura's Luck*; illus. by Ib Ohlsson. Doubleday, 1965. 181p. \$3.25.

R
4-6 A sequel to *Amy Moves In*, in which the Stern family moved to the Bronx; that story closed with the end of the school year and with mother in the hospital because of an accident. Now Amy and her older sister Laura go off to camp since their mother will be in a cast all summer. Amy is cheerful and Laura, who loves books and dislikes sports, is despondent. Laura tries to be pleasant and to enjoy camp life, but it is not her *métier*. As the summer goes on, however, she gains some status and some confidence; she acquires some new skills and one really good friend, and she decides that she likes camp. Not unusual as a camping story, but the good characterizations, the realistic actions and reactions among a group of girls, and the light, humorous style lift the story above the ordinary.

Sasek, Miroslav. *This is Hong Kong*. Macmillan, 1965. 60p. illus. Trade ed. \$2.95; Library ed. \$3.52 net.

R
4-7 Apparently Mr. Sasek, after flirting with other cities, has fallen in love with Honk Kong. The text has the informality, the humor, and the relish of the first few books in the series. Some of the pages have a riot of Oriental colors that is sturdily gay, but the illustrations that show the tall modern buildings against the high hills or show the misty romance of a harbor scene put them into eclipse. A delightful book, with Sasek's usual kaleidoscopic treatment used to advantage.

Schick, Eleanor. *The Little School at Cottonwood Corners*. Harper, 1965. 28p. illus. Trade ed. \$2.25; Library ed. \$2.39 net.

R
3-6 yrs. A very attractive picture book for the pre-school child, introducing the school program with simple directness and with a subtle note of encouragement. The tidy line drawings show a shy, quiet child who is spending a day in school on a visitor's pass. She is not pressed to participate, but is clearly welcomed, and she confides to her teddy-bear at bedtime that she is looking forward to attending the little school. The details of the illustrations will give children inviting information about classroom activities.

Selden, George. *Sir Arthur Evans: Discoverer of Knossos*; illus. by Lee Ames. Macmillan, 1964. 39p. Trade ed. \$2.95; Library ed. \$3.24 net.

M
4-6 A brief sketch of the life and career of Arthur Evans, with many illustrations, most of which are uninformative. The book does give the facts about Evans' meeting with Schliemann and about his discoveries of Cretan treasures, but the writing style is so gushy that it masks the appeal of the subject.

Severn, William. *If the Shoe Fits*; illus. by Vana Earle. McKay, 1964. 199p. Trade ed. \$3.95; Library ed. \$3.59 net.

R
6-9 A most interesting and comprehensive book about shoes, well-organized and written in a style that is informal but straightforward. The text discusses the lore and legend pertaining to shoes, the history of shoemaking and of styles and fashions, the derivations of different types of shoes, and the shoe industry today. There are also chapters on special features of the shoe itself or on shoes for special purposes. The concluding chapter on "Shoe Words" includes a glossary of terms and gives some of the phrases in which shoe words are used idiomatically. A divided bibliography and an index are appended.

Shortall, Leonard. *Ben on the Ski Trail*; written and illus. by Leonard Shortall. Morrow, 1965. 48p. Trade ed. \$2.75; Library ed. \$2.78 net.

R
2-4 A very good story about a boy's first attempts at skiing. Ben's older brother takes him along, but Ben doesn't learn very much; his father agrees that Ben should have ski lessons. Slowly, Ben makes progress; he is very proud when he is able (with only one spill) to get to the Ski Patrol office for help when another skier sprains his ankle. The illustrations are lively; the text has pace, focus, an easy writing style, and a modest amount of information about skiing.

Steiner, Charlotte. *I'd Rather Stay with You*. Seabury, 1965. 28p. illus. \$2.75.

M
3-5 yrs. As in *Tiny Pin*, again the theme is the small creature that doesn't want to leave mother; here the clinging child is Ken Kangaroo. Mother buys him a tricycle, but Ken prefers mother's pouch. Mother shows him Mrs. Cat's children; Ken points out they have four legs. Finally, reaching for a balloon that has blown away, Ken Kangaroo discovers jumping. He wakens his mother from her nap to exhibit his new skill, and he confidently decides to go to kindergarten. The plot is slight and over-extended and the writing style lacks spontaneity; illustrations are adequate.

Stolz, Mary Slattery. *The Noonday Friends*. Harper, 1965. 182p. illus. Trade ed. \$3.50; Library ed. \$3.27 net.

R
4-6 Franny Davis had so little time to herself that she had only made one real friend: Simone Orgella, whom she saw chiefly in the school lunchroom. Her parents worked, and Franny had to take care of her small brother after school; when her father lost his job, the family tensions grew. For Franny, her first real quarrel with Simone was the final touch of misery, and it took some sage advice and some courage before Franny made the overtures that ended the cold war. Although the ending has one pat facet (father gets a job when a gallery owner sees a portrait in a storefront window) the story is warm, convincing, and especially valuable for the lower-middle (or perhaps it is upper-lower) class urban background and for the utterly charming relationship between Franny and the small brother who thinks she is the most wonderful and depend-

able person in his world. The relationships within the family are all perceptively drawn, especially as they shift in response to changes in situations.

Sutton, Margaret. *The Weed Walk*; illus. by Steele Savage. Putnam, 1965. 190p. Trade ed. \$3.75; Library ed. \$3.49 net.

M
6-9 Lori Tyler is turned down by a high school sorority and her best friend, Karen, is pledged; Lori feels that her rejection may be due to the fact that she hasn't seemed snobbish enough. Or prejudiced enough—conversation at a tea having disclosed the fact that Lori's family is prepared to accept Negro neighbors. Karen's family plans to move. After having had a party broken up by a gang of white hoodlums, Lori is more than ever convinced that people should be judged for their behavior and their standards rather than for such a superficial thing as color. She joins an interracial discussion group and makes some new friends, white and Negro. The author's message is clear; in one incident, however, the conclusion is weak and the effect unfortunate. The two girls, seeing a Negro man behind them, race home and lock the door; after he pounds the door and rings the bell, they call the police. The man has gone away by the time a lost wallet is found in the barn, the implication being that the man ran after the girls hoping to return the wallet. However, that fact is not explicitly stated; although Lori's parents rebuke her for hasty action and for unwarranted fear, they never point out that her first reaction was based on prejudice. Certainly not intended by the author, the reaction of suspicion-because-of-color is never quite expunged. A worthy intention, a book with many realistic incidents; the story is, however, weakened by a plethora of characters, incidents, sub-plots, and purposive messages.

Titus, Eve. *Anatole and the Poodle*; pictures by Paul Galdone. Whittlesey House, 1965. 32p. \$2.75.

R
K-2 The familiar figure of that gallant and inventive French mouse, Anatole, appears here in the role of rescuer-extraordinary. When Juliette, a beloved and valuable poodle, is stolen, Anatole directs a work force of sixty-six mice who spirit her away from her captor; via pigeon, Anatole flies to London to tell Juliette's owner. Galdone's engaging illustrations are just right for the picaresque hero; the writing is delightfully tongue-in-cheek and just lightly sprinkled with French words and with references to familiar phrases. As the rescue team approaches, for example, Anatole calls out, "Juliette, we are here!"

Tresselt, Alvin. *Hide and Seek Fog*; illus. by Roger Duvoisin. Lothrop, 1965. 28p. \$3.50.

R
K-3 Lovely, lovely illustrations for a read-aloud story about a three day fog at Cape Cod. The text, very direct and simple, describes the fog rolling in and the suspension of most outdoor activities, the ennui of the adults and the fun for the children. Although straightforward, the

text has phrases that are happily exact: "On the beach, the sand was suddenly cold and sticky." The misty and luminous pastels of the illustrations would be attractive even if they were not evocative, but they give almost tangibly the clammy aura of fog.

Trez, Denise. *The Royal Hiccups*; story and pictures by Denise and Alain Trez. Viking, 1965. 28p. Trade ed. \$3.50; Library ed. \$3.37 net.

Ad K-2 An Indian setting gives this picture book tall tale an added appeal; the illustrations have humor but are often cluttered. Both text and illustrations have a primary-level mad nonchalance that is quite engaging. A small Indian prince, Maila, has a severe case of hiccups. It is known that fear can stop hiccups, but it is also a fact that a prince must not show fear. Maila solves the problem by going off alone so that he may be afraid while unobserved. It doesn't quite work out that way, but the hiccups do disappear.

Walker, Kathrine Sorley. *Eyes on the Ballet*; illus. with photographs throughout. Day, 1965. 191p. Trade ed. \$3.95; Library ed. \$3.86 net.

R 7- First published in England, this excellent book has been revised for the United States edition; the carefulness of the revision may be seen in the photographs used, in the sources of dance information cited, and in the many references to dancers and choreographers in the United States. Written in an easy but straightforward style by an informed balletomane and newspaperwoman, the text is addressed to the reader as a member of the audience, not to the ballet aspirant. The author discusses the component parts of ballet, training oneself to see and compare details of performance, types of ballets and types of dancers, books and sources of current information, ballet clubs and ballet that is included in another art or entertainment medium. Although the book gives some ballet history, it does not attempt to be comprehensive, giving only as much information as is necessary for the reader to understand present traditions or costumes or the use of mime. A bibliography and an extensive index are appended.

Warburg, Sandol Stoddard. *I Like You*; illus. by Jacqueline Chwast. Houghton, 1965. 44p. Trade ed. \$1.95; Library ed. \$2.20 net.

Ad K-3 A small book with a single message amplified and illustrated with cartoon-style drawings, the text an enjoyable rambling catalogue. "I like you because I don't know why but everything that happens is nicer with you"; "If I pretend I am drowning you pretend you are saving me." And, in closing, "I guess I don't know why I like you really/Why do I like you/ I guess I just like you/ I guess I just like you because I like you." On the slight side, but endearing; the message seems a bit drawn out, and the drawings, which are on the scratchy side, show various combinations of children and adults liking each other.

Werner, Vivian. *Timmie in Paris*; illus. by Elise Piquet. Doubleday, 1965. 128p. \$3.25.

R
3-5 A quite successful introduction to the French language is incorporated into an episodic story about an American child in Paris. Timmie strikes up an acquaintance with a French child and is thereby exposed to some activities (grocery-shopping with Isabelle and her mother) that provide additional common words for the reader's vocabulary. Timmie learns a great deal about Paris, of which there are some fairly detailed descriptions for the level of audience; the amount of French Timmie learns is modest, and the fact that this aspect is treated with restraint makes it the more effective. The episodes vary in pace, but any tendency to drag is mitigated by a light, humorous writing style.

Weisgard, Leonard. *Whose Little Bird Am I?* written and illus. by Leonard Weisgard. Warne, 1965. 37p. \$2.50.

M
1-3 First published in 1944, a very slight text for the beginning reader, and slightly contrived. A baby bird is shown, on a series of facing pages, other birds and their young. Sample text: "The jay said, 'You are not my little bird. You are too quiet.'" At the end the stork says "You are *my* little bird. And you look just right to me.'" The illustrations are in black and white, realistic and quite pleasant.

Wersba, Barbara. *A Song for Clowns*; drawings by Mario Rivoli. Atheneum, 1965. 102p. \$3.75.

Ad
6-8 A romantic, ornate, occasionally funny medieval story with elements of fantasy and of poetry; the illustrations are similarly ornate, with elements of cartoon-strip and of Aubrey Beardsley. Humphrey Tapwell is a minstrel who, with his companions, has the courage to resist the cumulated cruel edicts of the king. Long isolated, the king is reputed to be a monstrous creature; he has abolished sheriffs, the color blue, puddings, love, hope, charity, and minstrels. Accosted by Humphrey, the king proves to be a lonely little man who has no idea he has done wrong and is anxious to revise his ways and to revoke his abolitions. He finds that Humphrey is his long-lost son, but agrees that the lad should continue the roving life he loves, a fairly pat and weak ending.

Wiese, Kurt. *The Thief in the Attic*. Viking, 1965. 43p. illus. \$3.

M
K-2 A read-aloud story with attractive illustrations and a rather slight text that seems to fall into two fragments. The first few pages describe the damaged maple tree into the decayed and hollow trunk of which a group of animals moves. The major part of the book describes the noisy and predatory crow whose attic (trunk-top) residence is a nuisance to his neighbors. The other trunk-dwellers concoct a plan to frighten away the thief in the attic, and the plan works. The denouement falls rather flat, and the story seems to end too fast and too awkwardly after that.

Williams, Jennifer. *Show Pony; A Practical Guide to Pony Care and Showing*; by Jennifer and Dorian Williams; drawings by Thelwell. Dutton, 1965. 94p. \$2.95.

R
5-8 An authoritative book on the care and training of ponies, with special emphasis on grooming and training the pony (and the rider) for show. The photographs are useful, although some are poorly reproduced; the illustrations are amusing. The authors begin with advice on buying a pony, and give detailed information in a simple—occasionally condescending—style on all aspects of preparation up to the care of a pony after a show. An index is appended.

Woolley, Catherine. *Libby Looks for a Spy*; illus. by Liz Dauber. Morrow, 1965. 191p. \$2.95.

Ad
4-6 A sequel to *Look Alive, Libby!* in which twelve-year-old Libby learned to love Cape Cod; here she is delighted by family plans to stay on when the summer ends. With little to do, Libby is rather bored until she overhears a conversation about a spy; she then vacillates between being busily suspicious of people and scoffing at herself for being wildly imaginative. There do prove, however, to be spies, coded information, a federal agent, et cetera: a rather intricate and somewhat contrived ending that weakens an otherwise good middle grades mystery story. The writing style is easy and natural, family relationships are excellent, and the shore atmosphere is quite vividly evoked.

York, Carol Beach. *The Doll in the Bakeshop*; illus. by Brinton Turkle. Watts, 1965. 98p. Trade ed. \$3.50; Library ed. \$2.63 net.

Ad
3-5 A fanciful story about a lost doll, told from the viewpoint of the doll, Julietta. Accidentally bounced out of a crowded doll buggy, she was carried off by a dog and left near a shop; the owner of the shop put her in the window so that her owner might see her. Eventually Julietta was carried back to the park so that her little girl could find her, but she had by then become very friendly with the bakery cat and with his friend Tiptoe-Softly. A tender-hearted mouse, Tiptoe-Softly was the cat's companion. The story has subject appeal and light humor, but the writing has a static quality that slows the pace of the book.

Young, Helen. *Here Is Your Hobby: Doll Collecting*. Putnam, 1964. 127p. illus. Trade ed. \$2.95; Library ed. \$2.86 net.

M
6-8 A book that gives advice on making, repairing, and collecting dolls and doll accessories, especially clothes. The photographic illustrations are useful; most of the patterns and diagrams are poorly drawn. The text gives quite a bit of information, but the organization of material is weak; the writing style is erratic, with long, brisk passages of straightforward text having an occasional coy interspersions. "You'll notice that each doll has a name. Why not! Would *you* like to be known only as 'That girl with brown eyes?'" A bibliography and a one-page index are appended.

Young, Miriam. *Miss Suzy*; pictures by Arnold Lobel. Parents' Magazine, 1964. 40p. \$2.75.

M A slight read-aloud story with illustrations that are attractive but repetitive. The illustrations echo the mood of the text: quaint, sweet, and gentle.
K-2 Miss Suzy is a gray squirrel whose tree-house home is usurped by a ruffian band of red squirrels; she moves to an attic where she finds a dollhouse in which to live. Five toy soldiers live with her; when they hear her tale, they march stiffly up the tree and threaten the red squirrels, who decamp. Miss Suzy refurbishes her little home, promising to have the soldiers to dinner once a week.

Zemach, Harvey, ad. *Salt*; a Russian tale ad. by Harvey Zemach from a literal translation, by Benjamin Zemach, of the Russian of Alexei Afanasev; with illus. by Margot Zemach. Follett, 1965. 32p. \$3.50.

R A picture-book version of a Russian story, with the familiar pattern of the youngest of three brothers who surmounts all difficulties, outstrips his conniving brothers, and wins a princess. Ivan the Fool jettisons his cargo for salt, brings the salt to the kingdom in which it has never been used, and delights the monarch who tries salt for the first time. The style has an engaging directness: the princess hears Ivan play as he is preparing to depart, and "The melody reached the ears of the princess, and its sweetness entered her heart. It was not long before Ivan and the beautiful princess departed. . ." The illustrations are attractive, combining stylized details, delightful humorous touches, and elements of baroque style.

Zion, Eugene. *The Sugar Mouse Cake*; pictures by Margaret Bloy Graham. Scribner, 1964. 44p. Trade ed. \$3.50; Library ed. \$3.31 net.

Ad A lightly humorous read-aloud story, slight but pleasant. Poor Tom, ninth assistant to the royal pastry cook, had made a pet of a small white mouse and had taught her some tricks. When the chief pastry cook retired, a contest was announced and Poor Tom entered a cake beautifully decorated with tiny white mice; he put his pet in place of a broken sugar-mouse and the life-like entry won the prize. Tom became chief cook, but he was only happy when reunited with his pet, the real mouse having been temporarily mislaid. The humor and the mild, straightforward writing style compensate for the rather labored plot.

Zion, Eugene. *Harry by the Sea*; pictures by Margaret Bloy Graham. Harper, 1965. 28p. Trade ed. \$3.25; Library ed. \$3.11 net.

R Nice silly pictures, nice silly text. Harry, an engaging small dog, gets into trouble trying to stay out of the sun. Resting at the water's edge,
K-2 Harry gets covered with seaweed and is assumed to be a monster from the sea. The ensuing commotion involves everybody at the beach and is utterly improbable nonsense. Not very weighty, but just right for the lovers of daft humor.

Zolotow, Charlotte (Shapiro). *Someday*; pictures by Arnold Lobel. Harper, 1965. 27p. Trade ed. \$2.50; Library ed. \$2.57 net.

R
K-2 A picture book with illustrations that have humor and vitality, and with a text that is slight in quantity but meaningful. Dreams of glory, not the wildly dramatic variety, but the glory of small triumphs. As Ellen describes her day-dreams that will come to pass someday, there should be a rash of recognition reflexes on the part of small listeners. Someday . . . Ellen will go to dancing class and do so well that the teacher will tell everyone to watch Ellen, who was doing it just right. Someday . . . Ellen will be practicing the piano and the lady across the street will ask her to play that beautiful piece again. Someday . . . Ellen will water a plant and find it covered with flowers the way it was the day it came.

Reading for Teachers

- Barbe, Walter B. *Teaching Reading: Selected Materials*. Oxford University Press, 1965. 444p. \$4.
- Betts, Emmett. "Structure in the Reading Program." *Elementary English*, March, 1965.
- Billings, Jane and Paulson, Joan. "Honors Reading Program in a Senior High School." *English Journal*, May, 1965.
- Frazier, Alexander. "Teachers Study Together: Teaching Literature to Children." *Childhood Education*, April, 1965.
- Larkin, Willis J. "Beyond The Text; Paperbacks Vitalize Social Studies." *The Clearing House*, September, 1965.
- Lubway, Raymond. "Using the Play to Motivate Reading." *Education*, May, 1965.
- Massey, Will and Moore, Virginia. *Helping High School Students to Read Better*. Holt, Rinehart and Winston, 1965. 102p. \$1.95.
- Mingoia, Edwin. "The Language Arts and Deprived Pupils." *Education*, January, 1965.
- Nason, H. M. "Multimedia in Reading Instruction." *The Reading Teacher*, May, 1965.
- Olsen, James. "What's Really Wrong with Basal Readers?" *National Elementary Principal*, May, 1965.
- Olson, Arthur V. "An Analysis of the Vocabulary of Seven Primary Reading Series." *Elementary English*, March, 1965.
- Squire, James. *The Responses of Adolescents While Reading Four Short Stories*. National Council of Teachers of English, 1964. 76p. \$1.25.
- West, Roland. *Individualized Reading Instruction: Its Implication for the Teacher and Librarian*. Kennikat Press, 1964. 168p. \$6.
- Wolfe, Evelyn. "Advertising and the Elementary Language Arts." *Elementary English*, January, 1965.

