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

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

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

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

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 22

January, 1969

Number 5

New Titles for Children and Young People

Alcott, Louisa May. Glimpses of Louisa; A Centennial Sampling of the Best Short Stories by Louisa May Alcott; selected with an introduction and editor's notes by Cornelia Meigs. Little, 1968. 222p. \$4.95.

R
6-9 A selection of ten stories, originally published in various collections between the years 1871 and 1884. The period background, the old-fashioned phrases, and the recurrent extolling of poor, virtuous protagonists give the collection that distinctive flavor so dear to confirmed Alcott fans; the sturdy vitality of the characters and lively style have a durable appeal that may well attract new ones.

Andersen, Hans Christian. The Snow Queen; tr. by R. P. Keigwin; drawings by June Atkin Corwin. Atheneum, 1968. 95p. Trade ed. \$3.95; Library ed. \$3.81 net.

Ad
4-6 A newly-illustrated edition of the familiar tale, the Keigwin translation livelier in style, but not quite achieving the even flow of that by Lucas and Paull. The illustrations do not compare favorably with those in the simplified adaptation by Lewis (Scroll Press, 1968) in which the Bogdanovic pictures glow with vibrant color. Here the black and white illustrations, while they have some imaginative detail, are occasionally so crowded as to be distracting, and quite frequently interpretation seems to be sacrificed for the sake of design.

Appell, Claude. Great Adventurers; tr. and ad. by Colman Kerr from the original French text by Claude Appell; illus. by P. Baur, et al. Follett, 1968. 71p. Trade ed. \$4.95; Library ed. \$4.98 net.

M
6-8 First published in France, an oversize book that gives very brief accounts of some of the famous achievers of past and present whose exploits in war, science, and exploration have excited mankind. The book is magnificently illustrated with colorful and action-packed paintings by eight artists; the writing is on the solid side, and the print unfortunately small. The book provides a considerable amount of information, but it seems to have little but browsing use since the subjects are random in choice (some obvious inclusions, some conspicuous omissions) and there is neither index nor table of contents. A list of "Notable Dates" is appended.

Bettinger, Craig. Follow Me, Everybody; with photographs by Edward S. Hollander. Doubleday, 1968. 93p. \$3.50.

M 2-3 A pictorial record of a class visit to a zoo. Barney, whose father used to work at the zoo, volunteers as guide; he gives some facts about giraffes (picture) and says, "Follow me, everybody. Follow me to see the monkeys." (picture) Each of the visits is punctuated by this remark, and each time there is a picture, a repetitive device that seems pointless. The book does give assorted bits of information about animals, and it shows a nicely mixed group of children, but there is little information that is not easily available elsewhere, and neither the style of writing nor the quality of the photography is noteworthy.

Bond, Susan. Ride with Me Through ABC; pictures by Horst Lemke. Scroll Press, 1968. 32p. \$3.75.

NR 4-6 yrs. The alphabet format is merely a device here, since the jingling verses concern modes of transportation; even that idea is deviated from, since "X-stasy it would be/ To soar through clouds of fantasy," is not the same as the real vehicles and methods listed on other pages. The preschool child isn't going to learn his letters from "Klippetty, klop. It's such a lark/ Riding coaches through the park," and the older child isn't likely to overlook the "A B C" long enough to enjoy the lively and colorful pictures of various means of transportation.

Borten, Helen. The Jungle. Harcourt, 1968. 27p. illus. Trade ed. \$3.75; Library ed. \$3.78 net.

M 3-5 A text that describes the luxuriant flora and fauna of the jungle is accompanied by illustrations that are bold in design, muted in hue, and often beautiful in stylized detail. Unfortunately, there are discrepancies between the description and the illustrations: "A vast ocean of leaves appears, splashed with yellow, orange, and violet blossoms," borders a picture in which there are no brilliant colors and, indeed, few leaves. The occasional lyric note in the writing seems an obtrusive contrast to the descriptive approach of most of the text.

Brooks, Stewart M. The Sea Inside Us; Water in the Life Processes. Meredith, 1968. 116p. illus. \$3.95.

Ad 6-9 Unfortunately, a slight note of journalese pervades the writing of a book that is authoritative and informative, especially interesting because of its approach to human physiology and morphology, and the manifold malfunctions thereof. In clear terms, the author explains what particular imbalances of body fluids cause specific malfunctions; in the course of each brief chapter he often gives facts about diagnosis, prognosis, treatment, or research. An index is appended.

Byars, Betsy C. The Midnight Fox; illus. by Ann Grifalconi. Viking, 1968. 159p. Trade ed. \$4.50; Library ed. \$4.13 net.

R 4-6 For a boy who was nervous about animals, there was nothing enticing about the prospect of two months on a farm with his aunt and uncle; Tom was sent there because his parents were going on a European bicycle trip. The last thing Tom expected was to have an animal become the focus of his life, but he was so caught by the grace and beauty of a black fox that he took every opportunity to watch her and her cub. When his uncle caught and penned the cub as bait for the mother, Tom set it free, and found, to his warm delight, that his uncle and aunt (of whose sensi-

tivity he had seen little evidence) wholly understood. The story is written with quick, quiet humor and some delightful daydreaming sequences, both as convincingly the product of a nine-year-old's pen as are the more serious episodes of the main theme.

Christopher, Matthew F. The Basket Counts; illus. by George Guzzi. Little, 1968. 126p. \$2.95.

Ad
3-5 This is both a story about junior high school basketball and about Negro-white relationships, with the former the predominant emphasis. Mel Jensen and Cotton Brady are Negro, both fairly new to the school and both having trouble because some of the boys on the team taunt them. Mel's father, during family discussions, is calm about prejudice. "Don't worry, they'll get used to us and we'll get used to them." Although both the basketball sequences and the gradual improvement of relationships are predictable, they are realistic; there is one incident in which Mel helps rescue a boy who has fallen through the ice while skating, but it is not a melodramatic life-saving operation.

Clarke, John. Black Soldier; illus. by Harold James. Doubleday, 1968. 144p. \$3.50.

M
6-9 The story of a Negro soldier in World War II, candid in describing discrimination within the army, but fairly pedestrian as a war story otherwise; the writing style is trite, the dialogue uneven. Bunty grimly accepted bullying by a white officer in training camp, was disappointed to find prejudice when he got overseas, and—like many other black soldiers—was irritated by being assigned to a service unit when he had volunteered hoping to fight. When, at the end of 1944, Negroes in the European theater were allowed to sign up for active duty, their performance in combat was notable—but they were reassigned to segregated units. The story closes, weakly, on a homeward-bound Bunty, knowing with pride the contribution black soldiers had made, saying to himself, "Maybe some day it will count," and visualizing his slain buddy answering, "We proved it, man! And it will count."

Clymer, Eleanor. Horatio; drawings by Robert Quackenbush. Atheneum, 1968. 64p. Trade ed. \$3.25; Library ed. \$3.07 net.

Ad
K-2 A slight but engaging story about a dignified cat who learns to appreciate the vicissitudes of living with a kindhearted owner. The only thing wrong with Mrs. Casey was that she was too hospitable to other animals; so Horatio left, and two kittens attached themselves to him. Only after a night of searching for food and shelter did our hero decide to go home, kittens and all. The style is jaunty, with a sly poke here and there at typical child behavior—as when Horatio catches a mouse to feed the starving kittens, who promptly wail, "No! We don't like it!" The illustrations are repetitive in theme and color, not without vigor but quite distracting.

Dean, Leigh. Lulu's Back in Town; pictures by Ted Coconis. Funk and Wagnalls, 1968. 31p. \$2.95.

M
3-4 All six members of the Eighth Street Gang were going to be in the same fourth grade classroom in September, and the five boys accepted the fact that Lulu, their leader, had a reason for the end-of-summer

expedition. At the end of the subway line, they found a tarpaper shack in the woods; it had been labeled "Clubhouse" by Lulu, who had found it while she was there at summer camp. One of the boys added "No Girls Allowed." Lulu cried; while hiding, she heard the boys admit they didn't know how to get home; she reappeared and they added ". . . except Lulu" to the sign. The illustrations are an asset to the slight story; the book is adequately written, but the children have little character and the plot little point. The teasing sign had been the idea of one boy who was irritated when Lulu told everybody to wash before lunch; the story closes with Lulu pointing out, "THAT'S poison ivy. That's why we washed."

DeJong, Meindert. Journey from Peppermint Street; pictures by Emily Arnold McCully. Harper, 1968. 242p. Trade ed. \$4.50; Library ed. \$4.11 net.

R
4-6 Set in Holland in the early 1900's, the story of a small boy who goes with his grandfather to visit an "inland aunt." On their long walk through the night, Siebren is torn between homesickness and the delight of being a traveler; he is immediately enchanted with the brisk little aunt, so loving and understanding, but only slowly loses his fear of her huge, deaf-mute husband. Siebren is enthralled by the fact that he sleeps in a room with a well, and he sturdily copes with both his nervousness about being alone in a strange place and the more drastic trouble of being caught in a tornado. Beautifully written, with vivid characterization and a compelling evocation of the excitement, the atmosphere of the dark night and the strange surroundings, and the warm comfort of achieving new horizons. The relationships between Siebren and the members of his family are particularly good; they have a universality that is compelling.

Durrell, Gerald. The Donkey Rustlers; illus. by Robin Jacques. Viking, 1968. 158p. Trade ed. \$4.50; Library ed. \$4.13 net.

M
5-6 A story set on a Greek island, where Amanda and David Finchberry-White have come with their parents to spend the summer. Their major caper is to hide, in collaboration with a native lad, Yani, all the donkeys of the community. They simply swim them over to another island; object: to turn the villagers against the incompetent mayor who is about to foreclose the mortgage on Yani's land. Everything works according to plan, with the villagers laughing, the mayor indignant, Yani saved, etc. The writing has the blithe insouciance that enlivens Durrell's non-fiction and is so heavily overdone in his fiction. Here the children are omniscient and all the adults gullible caricatures, with repeated jokes about the same personal idiosyncracies of adult characters, like the gung-ho Major-General Finchberry-White, his vague and incompetent wife, the officious policeman, the priest who "had spent seventy-five years in the Greek Orthodox Church without having done anything more strenuous than comb his beard and sip the odd ouzo."

Elgin, Kathleen. The Quakers; The Religious Society of Friends; written and illus. by Kathleen Elgin. McKay, 1968. 96p. \$3.95.

R
5-9 A useful, handsome, and tastefully designed book, the black and white pictures adding distinction to a clear and informative text. The beginnings of Quakerism and its history in this country are described; the author uses the participation of one man, Levi Coffin, to illustrate the

work of Quakers before and during the Civil War. A question-and-answer section gives specific information about beliefs and ceremonies, and the concluding pages discuss the work of Quakers today. A bibliography and an index are appended.

Elwart, Joan Potter. Right Foot Wrong Foot; illus. by Betsy Warren. Steck-Vaughn, 1968. 32p. \$2.95.

NR
K-2 John could tie his laces, repeat the Pledge of Allegiance, and "was really a very smart boy" but he couldn't tell his left foot from his right. Children laughed at him, his teacher was annoyed because it took John so long to take care of shoes and boots, but nothing seemed to work—until John had an idea. Daddy painted one toenail green and one red, and put matching spots on the soles of John's shoes. Many children do have this problem, and it is always gratifying to see your woes recognized in print, but the treatment is very drawn out; the other weakness of the book is the unanimity with which people laugh or frown—but don't help.

Fisher, Aileen Lucia. We Went Looking; pictures by Marie Angel. T. Y. Crowell, 1968. 25p. \$3.95.

Ad
K-2 A longish, lilting nature poem in which a slow perambulation through the wilds affords glimpses of no sought-for badger but of many other animals. The poetry's quiet mood is matched by the delicate details and subdued tones of the small, precise pictures. Each illustration has a brief line of text above and another below, the whole effectively framed by wide, restful space. The lack of plot or action may limit the book's appeal to those children who enjoy the elegant, pressed-flower charm of the pictures or the rhythm of the verse.

Fleming, Ian. Ian Fleming's Story of Chitty Chitty Bang Bang! The Magical Car; ad. for beginning readers by Al Perkins; illus. by B. Tobey. Random House, 1968. 63p. (Beginner Books) \$1.95.

NR
2-3 Illustrated in cartoon style, an adaptation of the original Chitty Chitty Bang Bang, which was a sophisticated fantasy, the chief asset of which was the Fleming style. Here the style is gone; the fantasy (animated machine that steers itself, flies, captures criminals, etc.) is more appropriate at this level than it was for the original audience, but with little left but story line the book has only the immediate comic book appeals of action and exaggeration.

Flory, Jane. Faraway Dream; written and illus. by Jane Flory. Houghton, 1968. 219p. \$3.50.

Ad
4-6 Pleasant but predictable, the story of a lively little orphan in early Philadelphia. Maggy Mulligan is taken as apprentice by a spinster who lives with a tyrannical brother, his socially ambitious wife, and their insufferable only child. Maggie and her dear Miss Sutcliffe are able to escape triumphantly when a suitor asks both of them to form, with him, a happy family. The book has good period details, a brisk and easy style, believable if stock characters, and a run-of-the-mill plot.

Frank, Josette, comp. More Poems to Read to the Very Young; selected by Josette Frank; illus. by Dagmar Wilson. Random House, 1968. 21p. \$1.50.

Ad 3-6 yrs. An oversize book of poems with attractive illustrations; the first selections are poems about the start of the day and the last are about bedtime, but there is otherwise no arrangement. On most pages there are two or three brief selections, each with a picture. Most of the poems are short, all are well-suited to the very young listener, and the calibre of the selections is good, with such authors as Aldis, Fyleman, de la Mare, and Stevenson included.

Freschet, Berniece. The Old Bullfrog; illus. by Roger Duvoisin. Scribner, 1968. 23p. Trade ed. \$3.50; Library ed. \$3.44 net.

Ad K-2 A giant of a frog, the old bullfrog had lived a long time because he was so wise; an example of his wisdom is given in an incident that is the whole, slight plot. There is a small element of suspense in the move-by-move description of a heron stalking the bullfrog, but the story is quite static. The illustrations are very handsome, the artist using collage with restraint and color with profusion.

Frolov, Vadim. What It's All About; tr. by Joseph Barnes. Doubleday, 1968. 254p. \$3.95.

R 8-10 Translated from the Russian, a contemporary novel that has both the universality of adolescent problems and the specific interest in one young person's crucial affairs to give it interest. Written in first person, Sasha's story is convincingly that of a teenager; the style is vigorous, the translation unobtrusive, the plot and characters excellent. It takes a long time for Sasha to find out what it's all about: his mother has gone to join her lover, and this bitter fact, gleaned from a schoolmate, explains the way his father has behaved. Sasha's budding love affairs, his friendships with other boys, his academic career, and his doubts about himself balance and complement the moving story of the breaking-up of his home.

Hall, Rosalys Haskell. Miranda's Dragon; illus. by Kurt Werth. McGraw-Hill, 1968. 34p. \$3.95.

M 3-4 A story set in Elizabethan times, when a company of strolling players visits a country village. The inn-keeper's daughter, Miranda, had been sent out for a stroll with the barber, since her father hoped that they would wed; the barber fled from the dragon they met, but Miranda and the dragon had an interesting conversation that led to a romance between the maiden and the front part of the dragon, who proved to be an attractive young actor. The story includes, in some detail, the troupe's performance; the theme is unusual, and the text and illustrations are humorous; the weakness of the book is the appearance of the Queen, summoned by the barber, as arbiter in the love triangle.

Hentoff, Nat. I'm Really Dragged but Nothing Gets Me Down. Simon and Schuster, 1968. 127p. \$3.95.

R 9-12 Jeremy Wolf is a high school senior. His father doesn't understand him and Jeremy doesn't understand his father; the only girl he likes isn't interested; above all, he is in conflict about the draft—he doesn't want to kill, and he doesn't have the courage to take action. Endlessly, painfully, Jeremy and his friends talk about their responsibilities and goals, and just as painfully Jeremy and his father argue about their dif-

ferences. The vitality of Hentoff's style and the scope of his perception and understanding give the book an impact that comes from the importance of its concepts rather than the drama of its action.

Hoban, Russell C. A Birthday for Frances; pictures by Lillian Hoban. Harper, 1968. 31p. Trade ed. \$2.95; Library ed. \$2.92 net.

R
K-2 Little sister Gloria is having a birthday party and Frances, a classic dethronement case, announces that she is NOT going to give Gloria a present. "That is all right," says Mother; so Frances cries because she is the only person not giving Gloria a present. The manner and extent of altruism that finally emerge are hardly magnificent, but Frances, thawing under gentle parental handling and festive bonhomie, gives Gloria a present. The illustrations are a charming accompaniment to a story that has humor, affection, and the appeal of a familiar situation.

Horne, Richard Henry. Memoirs of a London Doll; with an introduction and notes by Margery Fisher; with four illustrations by Miss Margaret Gillies and additional decorations by Richard Shirley Smith. Macmillan, 1968. 173p. \$3.50.

R
4-6 Although a lengthy and very interesting essay on the author and on children's literature in England in the 1840's is clearly directed to adults, as are the appended notes, the story of Maria Poppet is a direct doll-to-girl message. The period details and the old-fashioned turns of phrase have their own appeal, while the harrowing adventures of the London doll as she survives the vicissitudes of fortune and passes from one beloved girl to another provide drama in a sprightly, sometimes ingenuous, story. A new edition of an 1846 publication.

Hull, Eleanor Means. A Trainful of Strangers; drawings by Joan Sandin. Atheneum, 1968. 114p. Trade ed. \$3.95; Library ed. \$3.81 net.

Ad
4-6 Among the passengers on a subway train that stalls for almost an hour are eight children, six of whom are en route to a television studio to watch a science program. In the brief encounter, contacts are made that affect each of the children: a shy Puerto Rican girl gains confidence, a Negro boy rejects an invitation from a white boy when he realizes that the latter has learned that his father has status; the boy who issues the invitation is reminded by a teacher that he is excluding another Negro child—this one a classmate. Each of the vignettes is convincing, and the interactions among the children are believable. The book's one weakness is that it is crowded with plot threads, several of which seem in need of either omission or amplification.

Jordan, Hope Dahle. Talk About the Tarchers. Lothrop, 1968. 128p. Trade ed. \$3.50; Library ed. \$3.35 net.

Ad
6-9 Beth Tarcher's mother, who had never finished high school, had decided to go back and complete her education and become a teacher; Beth approved the goal but was embarrassed by the fact that her mother was in school with her. Some of the students accepted Mrs. Tarcher, some thought the whole thing was funny, and only Beth saw the situation as humiliating. The story has a mild love affair, a good balance of home and school interests, and a sturdy mother-daughter relationship that withstands Beth's rudeness—chiefly due to her mother's empathetic patience.

Capably written, slightly stretched; the small amount of action in the story is less concerned with the major problem than with minor plot threads.

Kamm, Josephine. The Hebrew People; A History of the Jews. McGraw-Hill, 1968. 224p. illus. \$4.50.

R
7-10 A highly compressed history, the detailed coverage beginning in 331 B.C. following a chapter on the origin of the Hebrews and the development of their strength as a religious community in Biblical times. There is some chronological overlap, since separate chapters are devoted to such topics as "The Jews of Muslim Spain" and "The Jews of Eastern Europe"; the author discusses antisemitism and its roots, with a separate chapter on political antisemitism, but with no discussion of this in the chapter on Jews in the United States. Israeli-Arab relations up to the summer of 1967 are described in one of the final chapters. A useful and interesting book, written in a straightforward and rather dry style. A bibliography and a lengthy index are appended.

Kelsey, Alice Geer. The Thirty Gilt Pennies; pictures by Gordon Laite. Abingdon, 1968. 64p. \$3.50.

Ad
4-6 A series of legends about the thirty pennies, in which they appear and reappear during the course of Biblical history—as payment to Joseph's brothers, as a gift from Sheba to Solomon, as one of the presents of the Three Kings, etc. The pennies disappear after they have been given Judas in betrayal of Jesus. The writing style is stiff, the stories linked together by an abrupt, "Years passed," or "Centuries passed." The intricate and stylized illustrations are in soft tones of blue, gold, and green. The legends themselves are prefaced by a story about the fourteenth-century friar who collected them, and this is preceded by a brief and slightly coy message about the suspension of disbelief.

Kilian, Crawford. Wonders, Inc.; illus. by John Larrecq. Parnassus, 1968. 37p. \$4.25.

R
3-5 Handsome illustrations with lively and inventive details enhance a fantasy in which the humor consists of some diverting play with words. Christopher is the first person to tour the new firm of Wonders, Inc. and to learn the proud catalog of their products. In the Space Mill department outer space is popular, but the biggest demand is still closet space; they also make related products such as elbow-room, loopholes, and stop-gaps. In the Clockwork room where time is made, some of the special items are bedtime, pastime, split seconds and fleeting moments. Christopher becomes a distributor, selling the wares of Wonders, Inc. to local tradesmen and, every now and then, selling a dream to the Board of Education. Even for the younger readers who can't get the full measure of the jokes and references, this should be a refreshingly different and attractive book.

Laing, Frederick. The Bride Wore Braids. Four Winds, 1968. 192p. Trade ed. \$3.95; Library ed. \$3.89 net.

Ad
7-10 Judy is a high school sophomore of sixteen and Ken (who tells the story) is eighteen when they realize that they must get married because Judy is pregnant. They go to New York, where Ken finds that without a

high school diploma it isn't easy to get a job. Judy had been unhappy because of her stepmother, Ken because of an authoritarian father, so they don't give their families an address until Judy becomes ill and is hospitalized. Both sets of parents propose changes, but Judy quietly asserts her intention of going it alone with her husband, with as little parental help as possible; Ken decides he must in some way finish his education. Actually the story is more concerned with the struggles of a very young married couple than it is with the problem of premarital relations or pregnancy. The story is well-written but rather slow-moving, more a study of a situation than a book about a problem or a conflict.

Levenson, Dorothy. The First Book of the Civil War; illus. with original Civil War drawings and photographs. Watts, 1968. 79p. \$2.65.

M
5-9 A survey of the Civil War, its causes and its progress, is embellished with many photographs and reproductions of old prints. The material is badly organized and the text fragmented, but the book gives a broad picture of the many facets of life during the Civil War years, including in its brief topical arrangement such headings as "Hospitals and Prisons," "Reporters and Photographers," "Negroes and the Civil War." A brief index is appended.

Levenson, Dorothy. The First Book of the Confederacy; illus. with original Civil War drawings and photographs. Watts, 1968. 80p. \$2.65.

NR
5-9 A companion volume to the title above, also with many illustrations, an index, and a topical arrangement of material. The writing is choppy; the book lacks the objectivity and scope that give The First Book of the Civil War its value. For one thing, both the role of the Negro in wartime and the southern attitude toward slavery are given from the southern viewpoint, with no balance of opinion. Perhaps it would be more accurate to think of the two books as variant editions, since they cover the same large topic (differing in detail to surprising degree) but with a quite different emphasis. In the chapter on Gettysburg, for example, this edition says, "On and on they came. The Union troops watched in awe and horror. On and on they came. . . . Fresh Union soldiers arrived and pushed the gallant southerners back down the hill." The same author, other book: "Every Southern soldier available was used . . . Northern reinforcements arrived and with little trouble pushed the Confederates back to their own lines."

Levy, Harry. Not Over Ten Inches High; illus. by Nancy Grossman. McGraw-Hill, 1968. 48p. \$3.95.

M
3-4 An ordinance in colonial Boston banned all dogs over ten inches high; this rather slight book is based on that fact. Set in 1755, the story's protagonist is an eleven-year-old Negro boy, Crispus Plunkett. Motherless and lonely, Crispus becomes deeply attached to a tiny stray dog he has picked up; when the dog is taken by a constable, the kindly judge has the animal shaved so that she will measure no more than ten inches. The pleasant illustrations augment the most interesting aspect of the book: there were free black people in the colonial period. The writing style is pedestrian, the story slow-moving.

Lexau, Joan M. A House So Big; pictures by Fritz Siebel. Harper, 1968. 30p.

Trade ed. \$3.50; Library ed. \$3.27 net.

Ad
4-6
yrs. Illustrations that have humor and vitality augment a story that is little more than a recapitulated situation based on imaginative play; the strength of the book is vested in the elements of fantasy (wishful-thinking variety) and exaggeration and in the twist at the ending. A small boy tells his mother, "When I grow up, I will build you a house so big . . ." and he moves from one grandiose proposal to another, coming back to real life with a much-appreciated offer of a flower and a kiss.

Liston, Robert A. Downtown; Our Challenging Urban Problems. Delacorte, 1968. 173p. \$4.50.

R
8- A serious study of the complicated problems of the metropolis: pollution, congestion, crime, deterioration, taxation, and governments that are at best unwieldy and at worst corrupted by entrenchment. The efforts made (with varying success) by some cities are described, not as total solutions but as efficacious methods of coping with the massive problems cited and with the concomitant spectrum of human problems to which they give rise. The writing style is not heavy, although the pages look solid with print; the material is vitally important and as dramatic as the author's tone is calm and objective. A reading list and an index are appended.

McDonnell, Virginia B. Trouble at Mercy Hospital; illus. by Jack Wolf. Doubleday, 1968. 142p. \$3.50.

NR
6-9 Mary Howell, just graduated from St. Johns, joins the nursing staff at Mercy Hospital, where one attraction is the young doctor who used to be the boy next door; the other is the fact that Mercy, in a Puerto Rican neighborhood in New York, serves a desperate need. The hospital is in financial straits and poorly equipped, and many of the staff go on strike, Mary not participating but staying at her post. Threatened with closing of the hospital, the community rebels; publicity and a dramatic medical case bring a revocation of the decision to abandon Mercy. The demonstration of community need is a positive value of the book, and it deviates from formula in having the young doctor announce his engagement to another nurse, but the weaknesses of the book outweigh those assets: the dramatic case, a small Puerto Rican boy with leukemia, is handled in mawkish fashion, the writing style is pedestrian, and the superintendent of nurses is a stereotype whose first remark to Mary is, "Another modern-day trained nurse . . . the new type knowing nothing about old-fashioned, hard-work nursing . . . depending on the newest equipment to do her job for her."

McGowen, Tom. The Apple Strudel Soldier; pictures by John E. Johnson. Follett, 1968. 48p. Trade ed. \$3.95; Library ed. \$3.99 net.

R
K-3 Maxl was indisputably the best baker in Glutenstern; in fact, the best in the kingdom of Tuffleburg. His delectable apple strudel had even caused one dotard to turn back at death's door rather than give up Maxl's products. Our hero reaches his greatest hour when a mass baking of strudel by the entire army of Tuffleburg results in a new kind of ammunition. Unable to resist the smell of apple strudel, the other army eats to a point of satiety, surrenders, and adds a medal to the one Maxl receives from his king. A pleasant bit of nonsense, the exaggeration of

the story and illustrations, and the cozy quality of the war adding to the appeal of the little man who saves the day.

McHargue, Georgess, comp. The Best of Both Worlds; An Anthology for All Ages; with designs by Paul Bacon. Doubleday, 1968. 773p. \$6.95.

R
6- An anthology packed with short stories and excerpts from books for adults and children, the editor's theory being that "if there are many teens who will enjoy reading Hemingway, there are many adults who will enjoy Stuart Little with equal zest." Much of the adult material is light fiction of the best grade; many of the children's stories from which material has been used are contemporary. Several old favorites (Tobermory, The Secret Life of Walter Mitty) are included, but the range of sources gives the book a niche of its own.

Monjo, Ferdinand N. Indian Summer; pictures by Anita Lobel. Harper, 1968. 63p. (I Can Read Books) Trade ed. \$2.50; Library ed. \$2.57 net.

Ad
2-3 Vigorous illustrations in black and white or muted colors add to the appeal of a frontier story for the primary grades reader. The McCalum family had to protect their Kentucky cabin and themselves while Pa was fighting with General Washington. Ma fended off an Indian attack, although it was the two boys who had warned her that they thought Indians were in the vicinity. The story seems a bit stretched, and the small glimpse of Indian characters verges on stereotypical. The incident is not unusual, but it is both typical of the dangers of pioneer life and a simple enough episode for the beginning reader.

Morgan, Geoffrey. A Small Piece of Paradise; illus. by David Knight. Knopf, 1968. 110p. \$3.95.

M
5-6 A story, set in London, about some victims of urban renewal programs. Slightly contrived, slightly stretched, but well enough written to sustain interest, this is the tale of a friendship and a haven—the friendship between old Mr. Penny, the junkman, and his young friend Joe, who together had produced a quiet garden (and pet refuge) in the slums. Scheduled for demolition, the garden was precious to Joe, but of no interest to the wealthy man who proposed to buy the property. The story ends with Mr. Penny's death, the tycoon's decision to preserve the garden in the new plans, and Joe mulling over his future. The writing style is heavy, save for the natural dialogue; the setting is interesting and the relationship between the old man and the boy warm and believable; the plot is less convincing.

Norris, Gunilla B. Lillian; illus. by Nancie Swanberg. Atheneum, 1968. 136p. Trade ed. \$3.95; Library ed. \$3.81 net.

R
4-6 Set in Sweden, this story of an only child's adjustment to her parents' divorce and to her mother's suitor has a universality and simplicity that make it sharply effective despite the rather bland style of writing. Lillian finds it hard to understand how two people can stop loving each other, and her inevitable worry about losing her mother's love adds to the problems of adapting to a new school and a working mother. Her reaction to the suitor is natural: a mixture of resentment, jealousy, and a reluctant affection for a pleasant person.

Paine, Roberta M. Looking at Sculpture. Lothrop, 1968. 128p. illus. Trade ed. \$4.95; Library ed. \$4.59 net.

R
4- An introduction to an appreciation of sculpture, the text by a member of the staff of the Metropolitan Museum of Art, and most of the works of art (shown in photographs) being from the Metropolitan. The author discusses interpretation by the artist, the choice of material, and the role of material in design, and divides the book into sections on sculpture in the round, sculpture in relief, and constructions. The examples chosen range from ancient treasures of Greece and Egypt to mobiles and string compositions of today. An index to the illustrations, a glossary of terms, and a compilation of biographical notes are appended. Useful for art students in high school as well as elementary school.

Perrine, Mary. Salt Boy; illus. by Leonard Weisgard. Houghton, 1968. 31p. Trade ed. \$3.25; Library ed. \$3.07 net.

Ad
K-2 The story of a small Indian boy (Navajo, the jacket states) who wants to learn to rope a horse. His father says no, and rebukes Salt Boy for practicing his roping on mother's sheep. Then Salt Boy saves a lamb by roping it when it is in danger of drowning; father announces that he will give a horse-roping lesson the next day. The style is simple and effective, the plot slight and the ending abrupt, and the illustrations attractive—bold in design and execution, uncluttered, and conveying a real feeling of the spacious solitude of the Navajo country.

Randall, Ruth Elaine (Painter). I Ruth: Autobiography of a Marriage. Little, 1968. 266p. illus. \$5.95.

R
8- Although the literary aspects of the lives of Ruth and James Randall may be of paramount importance to readers of this autobiography, it is above all the story of a happy marriage. Mr. Randall's interests became his wife's, so that their work together was the focus not only of their own lives but of a circle of students and of other great Lincoln scholars. The author writes with dignified candor of her husband's death and of her own career.

Reed, Gwendolyn. Adam and Eve; illus. by Helen Siegl. Lothrop, 1968. 27p. Trade ed. \$3.75; Library ed. \$3.52 net.

Ad
K-3 A retelling of the Biblical story, dignified in tone and not oversimplified; the book is slowed by the cataloging of individual birds and beasts, and the end is rather abrupt. The woodcut illustrations (some in black and white, some in muted colors) are delicate in detail and effective in composition, the awkward look of the human figures adding a somehow pleasantly primitive note to the pictures of graceful animals.

Schatz, Letta. The Extraordinary Tug-of-War; retold by Letta Schatz; illus. by John Burningham. Follett, 1968. 48p. Trade ed. \$3.95; Library ed. \$3.99 net.

Ad
K-2 A retelling of a Nigerian folktale, with handsome illustrations, to some extent repetitive, of lush jungle scenes. The writing style is quite good, only occasionally incorporating a phrase or turn of speech that seems inappropriate for the genre. Taunted about his size by Elephant and Hippopotamus, Hare devised a trick; he challenged each, separately,

to a tug-of-war, and gave each huge beast an end of a long rope. Elephant and Hippopotamus, unable to see each other, both thought that Hare was at the other end of the rope. For days the titanic battle raged, and by the time the opponents discovered the trick, Hare was far away, searching for a new home.

Shay, Arthur. What Happens When You Travel by Plane. Reilly and Lee, 1968. 27p. illus. \$2.95.

M
3-4
An oversize book, the text describing both those aspects of a flight usually seen by passengers (the ticket counter, the runway, the airplane's interior, etc.) and those which the author was given special permission to photograph (the airport kitchen, the cockpit of the plane, the control tower, etc.). The photographs give information in most cases, but they focus on the author-photographer's children and include several "cute" and irrelevant shots. The text, too, contains irrelevancies and an occasional note of condescending humor. There is little here that is not available in other books about airplane trips, and the personal note adds small interest.

Staats, Sara Rader. Big City ABC; illus. by Robert Keys. Follett, 1968. 32p. Trade ed. \$1.95; Library ed. \$2.49 net.

M
4-6
yrs.
Four-line rhymes describe urban sights and activities; a few of the pages move toward a wider scene (Mother in the kitchen) but most are city-oriented. The woodcut illustrations (alternately black and white, and color) are busy with detail on some pages, but they are vigorous and quite attractive. The rhymes are a bit jingly, but are the kind that are easy to memorize. "R is for Roller Skates/ I'll go out today./ All over the sidewalks,/ On wheels I will play." or, "L is for Laundromat,/ Clean and so busy./ Our clothes go around,/ Till they make me quite dizzy."

Stevenson, James Walker. If I Owned a Candy Factory; illus. by James Stevenson. Little, 1968. 32p. \$3.95.

M
4-6
yrs.
A slight picture book with simply drawn, vigorous illustrations. "If I owned a candy factory," the author (son of the illustrator, and eight years old at the time of writing) begins, and goes on to tell how all of his friends would be invited, on birthdays, to have all they want of their favorite candy. Then all the children in the world would be invited to come and help themselves. End of book. The idea has some appeal, but is not developed into a story nor is it given interest by being treated humorously.

Storr, Catherine. Lucy; illus. by Victoria de Larrea. Prentice-Hall, 1968. 72p. \$3.95.

Ad
3-5
First published in England in 1961, a sprightly story of one small girl's Dreams-of-Glory realized. Lucy liked boys' clothes and boys' games; in fact, Lucy wished she were a boy, especially when she was left out of the Robin Hood game—they didn't want a Maid Marian. They wouldn't even let her play detective. So Lucy, determined to show her colors, followed the men who were going in and out of the empty house next door and certainly looked like thieves who needed the attention of a detective. With some trepidation, Lucy climbed into their van, and that

was how Lucy became a heroine, for the men proved to be thieves indeed, and their capture was effected when she went to the police. The book ends on a pleasant note (the boys decide to do without Maid Marian and award Lucy the role of Will Scarlett). The economy of structure and the humor of the dialogue make this an entertaining book; add the drama of one small girl trailing thieves and there's a ready-made film scenario.

Thorvall, Kerstin. Gunnar Scores a Goal; tr. from the Swedish by Anne Parker; illus. by Serge Hollerbach. Harcourt, 1968. 48p. Trade ed. \$2.75; Library ed. \$2.76 net.

R
3-5 First published in Sweden, a mild and realistic story about the youngest of three brothers, Gunnar, whose life consisted of hand-me-down clothes and (it seemed to him) all the disadvantages of being the underprivileged youngest. Gunnar turns out to have an aptitude for soccer, and he discovers when he hurts his ankle that his brothers can be very kind; even better, he finds that they are proud of his athletic prowess. Simply told, this should appeal to the growing body of small soccer fans for whom there are so few stories.

Turner, Philip. Sea Peril; illus. by W. T. Mars. World, 1968. 223p. Trade ed. \$3.95; Library ed. \$3.86 net.

R
6-8 A sequel to Colonel Sheperdon's Clock and The Grange at High Force, those delightful books about England's substitute for Athos, Porthos, and Aramis. Peter, Arthur, and David are as inventive, articulate, and engaging a trio here as ever as they plan, construct, and operate a bicycle-powered punt and go exploring on the river. Their varied adventures are enjoyable, but it is the characters of the boys and their friends (plus a few eminently detestable enemies) that give the story its zest and color.

Unkelbach, Kurt. Both Ends of the Leash; Selecting and Training Your Dog; illus. by Haris Petie. Prentice-Hall, 1968. 72p. \$3.95.

R
4-7 Much like Broderick's Training a Companion Dog (Prentice-Hall, 1965) which is more detailed in describing the fundamentals of training and which gives brief mention to obedience trials and shows. Here there is more information about dog shows, more concise instruction on training, and a first section that discusses both favorite breeds and the ten best breeds (in the author's opinion) for children. Assets, disadvantages, and probable feeding costs for each of the ten breeds are given; a glossary, a diagram of a dog's anatomy, and an index are appended.

Walton, Elizabeth (Cheatham). Voices in the Fog; illus. by Shirley Hughes. Abelard-Schuman, 1968. 160p. \$3.95.

Ad
5-6 A story set in 1840, with illustrations that are very attractive but in which the twin protagonists look younger than the twelve-year-olds they are. Because their father's business is losing money, the Dunham family moves from Falmouth to Martha's Vineyard; because Tammy is so dependent on her sister, she goes along while Susan stays in Falmouth with an aunt. The achievement of self-confidence for Tammy, and the solution of the mysterious business losses are the two themes of the book, with Tammy's friendship with an Indian girl a third, minor theme. The story

line is weak, the writing style adequate, and the atmosphere and period details very good.

Weiner, Sandra. It's Wings That Make Birds Fly; The Story of a Boy. Pantheon, 1968. 55p. illus. \$3.95.

R 5- Based on taped conversations with Harlem children, primarily with one child, the author has given us a most moving picture of a young boy, a picture beautifully augmented by photographs. It is Otis himself who gives the book warmth and dignity, expressing in his candor all the need for love, the tender heart, and the stoic acceptance of his broken and shifting home life. His comments are sometimes poignant and sometimes funny and always genuine.

Welch, Martha McKeen. Saucy; illus. by Unada. Coward-McCann, 1968. 35p. Library ed. \$3.29 net.

M K-2 Roger and Jenny Brown, knowing that their dog Saucy was soon to have puppies, tried to fix a comfortable bed for her, but Saucy wouldn't have it. She disappeared; more and more people helped hunt for her. Then Saucy came home and led the family to an old chicken house; underneath the flooring were her five puppies. The illustrations are lively, the plot rather thin and stretched.

Williams, Ursula Moray. The Cruise of the Happy-Go-Gay; illus. by Gunvor Edwards. Meredith, 1968. 151p. \$3.95.

R 4-6 In Victorian times ladies stayed at home. Most ladies. Aunt Hegarty, that indomitable explorer, announced to her five small visiting nieces that she had to see a man about a boat, and that was the first step toward the wonderful voyage of the Happy-Go-Gay. Hopefully headed for desert island and buried treasure, the all-niece crew—augmented by small male stowaways—had a cruise replete with absolutely every adventure a girl could want, from ship's kittens to a native chieftain whose greatest treasure is a coronation mug with Queen Victoria's picture. The plot is delightfully nonsensical, the writing style sprightly, and the droll characters just enough overdrawn to be amusing.

Woody, Regina Llewellyn (Jones). . . . One Day at a Time. Westminster, 1968. 137p. \$3.75.

Ad 6-8 One day at a time is the way that thirteen-year-old Bitsy must live, never knowing whether or not her alcoholic mother will be sober and functioning—or drunk, ill, and hostile. Her brother is too young to help, her father too rigid a man to be a solace; Bitsy has skin trouble, she is plump, and her parents give her no status. She is finally helped by an older cousin and by acquiring a boy friend, but most of all by the understanding and counsel of other members of Alateen. The handling of the familial relationships is honest, perceptive, and realistic; the book is weakened by a quite pedestrian writing style and by a certain amount of all-ends-tied at the close: Bitsy is losing weight, Mother has finally taken hold of herself, Bitsy has thought of a way to save her father's business and has thereby both won his approbation and taken the first steps toward a career in architecture.

Woolley, Catherine. Chris in Trouble; illus. by Paul Frame. Morrow, 1968. 192p. Trade ed. \$3.50; Library ed. \$3.32 net.

R
3-4
Chris Leonard (Cathy's Little Sister, Morrow, 1964) is rather pleased at the prospect of being in charge of the house for a weekend while Cathy and Mother are away. She certainly doesn't expect to get into any trouble, but she certainly manages to do so. The clothesline collapses, Chris gets into the school on a Saturday and leaves evidence behind, she calls the police when there is a knock on the door during the night, et cetera. All of the episodes are realistic, the major one being the trespassing on school property; Chris finally tells the school principal (although she has at first disclaimed her role) and feels much better for having told the truth. Like most of Catherine Woolley's books, this has the appeal of the every-day and familiar.

Wright, Dare. Edith and Big Bad Bill. Random House, 1968. 54p. illus. \$1.95.

NR
4-6
yrs.
In the familiar format (oversize pages, black and white photographs of posed toys, toys in odd assortments of clothing such as a tie only or a vest only) of other stories about the no-longer-lonely doll. Edith and Little Bear, curious about the big bear with a bad reputation, pry; they are caught by him and learn that he is kind-hearted despite his gruff ways. Rescued by family, Edith and Little Bear defend their friend, saying that he is only cross because he has been lonely and that he is no less nice for being a different color. The lesson is mild, the story contrived, the photographs ingenious but repetitive. One note of humor brightens the book: Little Bear gets a crush on Big Bill, picks up his catch phrases, and is jealous when Edith mothers his hero.

Yurdin, Betty. The Tiger in the Teapot; illus. by William Pène du Bois. Holt, 1968. 28p. Trade ed. \$2.95; Library ed. \$2.92 net.

R
4-6
yrs.
A story first published in Jack and Jill Magazine in 1967, newly illustrated by the incomparable William Pène du Bois. His clear tones, precise details, and ineffably sophisticated humor make the tiger's teapot stand a thing of delight. A large family, at teatime, plead with the tiger they have discovered in their oversize teapot, to get out. They want tea. They scold. They reason. Nothing at all happens, the bored tiger regarding them with supreme distaste, until the littlest girl invites the tiger, sweetly, to come out and join the family for tea. Slight but entertaining.

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