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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 24

May, 1971

Number 9

New Titles for Children and Young People

Austrian, Geoffrey. *The Truth about Drugs*. Doubleday, 1971. 131p. \$3.50.

M
6-9 A discussion of addictive drugs, minimally useful because it gives facts about abuse, but poorly organized and filled with anecdotes that are often dropped into textual material and as quickly abandoned. Example: on a page on which parental conflict (as a cause of drug taking) is being discussed: "Joe Smith, for example, did well enough in high school to earn a scholarship. . . by the time he entered college he was sick of school and what his parents expected. 'They wanted me to be the all-American college success story.' Four years later, on drugs, he is no longer in college. He works for a messenger service. 'I feel it's what I ought to be doing for now.'" That is the full explanation of Joe's turning to drugs. The style is fragmented. No index is included, but there is a glossary of drug users' slang.

Bendick, Jeanne. *Filming Works Like This*; written and illus. by Jeanne and Robert Bendick. McGraw-Hill, 1970. 95p. Trade ed. \$4.75; Library ed. \$4.52 net.

Ad
5-8 A description of the equipment, planning, division of labor, budget, writing, filming, editing - all of the steps in film-making, with suggestions for sources of information or for equipment, for professional approach, for showing the film, for almost every aspect of making movies. The format is rather cluttered, the material is poorly organized, and the authors occasionally use terms before they have explained them, but the instructions are usually clear, the information is accurate, and the glossary is useful. The index, less than a page in length, is not adequate, but the appended lists of sources of information, a bibliography, and several charts (lens size, camera shutter speed, and running times and film lengths for common projection speeds) are useful, and the subject is one of great current interest.

Christopher, Matthew F. *Look Who's Playing First Base*; illus. by Harvey Kidder. Little, 1971. 131p. \$3.50.

M
3-5 Yuri Dotzen, whose family had come from Russia the year before, has had no baseball experience, but Mike is sure he can fill in at first base. Yuri's play is full of errors, but he develops fast as a hitter; not fast enough to keep Don, the catcher, from taunting him and threatening to quit. Don calls Yuri a communist and Yuri explains that his parents had decided to leave Russia to get away from communism. Don quits, then returns to apologize and take his old position. Yuri wins a game with a home run on the last page, in a patterned ending to a formula story. Adequately written, the book has little substance save for the detailed baseball sequences.

Cooper, Susan. *Dawn of Fear*; illus. by Margery Gill. Harcourt, 1970. 157p. \$4.95.

R 5-6 An English story, written with sensitivity and with a rare understanding of the way in which children can be impervious to danger until it touches them. The small group of boys who are engrossed in their own games and little touched by the war (World War II) are shocked into fear when one of their number is killed in an air raid. The story line is tenuous: the boys build a camp, it is demolished by a rival gang, there is a pitched battle, etc. The book is strong in other ways, however, the characterization deft and the dialogue natural, the relationship between the boys and a young man who is about to enter the Merchant Navy particularly perceptive.

Fecher, Constance. *Bright Star; A Portrait of Ellen Terry*. Farrar, 1970. 236p. \$4.95.

R 7- For more than fifty years Ellen Terry was a great star of the theatrical world. Daughter, sister, and mother of actors, she managed, amazingly, to flout Victorian mores and yet be loved and respected - even entertained by the Queen. Impetuous and tender, she was without enemies, although not always without critics, and her biography is sown with anecdotes about many of the great figures of the period: Tennyson, Carroll, Bernhardt, Duse, Disraeli - and, of course, Shaw and Irving. The details of her relationship with Irving are given in an account that balances nicely their personal and professional ties. The author makes her subject move with reality and warmth, and the biography is excellent both as a personal portrait and as a large, plummy slice of theatrical history. The photographs are enticing; a section of author's notes, a bibliography, and an index are appended.

Fecher, Constance. *The Link Boys*; illus. by Richard Cuffari. Farrar, 1971. 177p. \$4.50.

Ad 6-8 A romantic adventure story set in London in the time of Charles II. Tom, long-orphaned, loves only the debonair Uncle Jeremy with whom he lives, so that Jeremy's imprisonment on a false charge leaves the boy alone and miserable. Taken in by a group of link boys (free-lance escorts through the city's dark streets) Tom becomes acquainted with an actress, Melanie, and her daughter. Melanie is being courted by the evil Lord Maltravers, and she turns out to be Jeremy's old love, and Lord Maltravers turns out to be Jeremy's old enemy. Not unexpectedly, the lovers (Melanie is a widow) are reunited, Jeremy is pardoned by the King, and Maltravers is banished by royal edict. Despite the heavy coincidence and formula windup, the story is appealing because it has plenty of action, is written in brisk style, and gives a picture of a segment of London in the seventeenth century.

Foster, G. Allen. *Sunday in Centerville; The Battle of Bull Run, 1861*; illus. by Harold Berson. White, 1971. 166p. \$4.95.

R 7- A long, detailed, and well-researched description of the first Battle of Bull Run, the battle that created Confederate heroes and that made it clear to the North that it might be a long, long war. The account is preceded by a discussion of the complex causes of the war, Northern and Southern attitudes and misconceptions, the response to secession, and the military preparations of the Union and Confederate Armies. The writing is straightforward, serious but vigorous and occasionally leavened by humor, as are the illustrations. A bibliography and an index are appended.

Fox, Sonia. *Chicago Burns*; illus. by Tran Mawicke. Putnam, 1971. 45p. \$3.29.

M 3-5 Written in rambling style, an account of the 1871 fire that gives information but conveys no sense of the drama and emotion that prevailed. The text is sprinkled with anecdotes about business and social leaders of the city, and describes some of the revuiling and reinvestment that occurred. There is one map of the fire area

which would be more useful were it not in the middle of the book, since there are no earlier reference points for checking the description of the fire's advance. A glossary is included (with such words as "real estate man", "publisher", and "architect") and a brief bibliography and index are appended.

Freedgood, Lillian. *An Enduring Image; American Painting from 1665*. T. Y. Crowell, 1970. 387p. illus. \$7.95.

R
7- A good survey of American painting, the emphasis on individual artists but the background filled in solidly with discussion of trends here and influences from abroad. The writing is direct, the tone moderate, the information authoritative. The illustrations are all in black and white, with some artists being discussed (O'Keeffe, for example) but with no examples of their work included. The last section is a lucid discussion of contemporary art; a long, divided bibliography and an index are appended.

Gilroy, Ruth G. *Little Ego*; by Ruth G. Gilroy and Frank D. Gilroy; illus. by Lilian Obligado. Simon and Schuster, 1970. 55p. Trade ed. \$4.95; Library ed. \$4.73 net.

R
K-2 Not an unusual theme, but the treatment is very funny and the pictures have a bouncy humor. Little Ego decides that being a mouse is the most nothing thing there is, and he therefore embarks on a series of tries at being another kind of animal. The pattern is familiar, including the decision to accept himself, but the style in which Ego's conversations are written is delightfully different. When he announces that he plans to be something other than a mouse, his grandfather demurs, saying "It runs in the family." His sisters wail, "They'll say there's insanity in the family. We'll never get married."

Goode, Clancy. *The World of Kindergarten*; photographs by James Kilberg. Ward Ritchie Press, 1970. 51p. \$4.95.

M
3-5
yrs Photographs taken in the classroom show kindergarten activities in a book designed to prepare a preschool child for the pleasures of his first school experience. While the stress is on the variety of activities, the friendly children, and the kind teacher, several of the photographs show rather dispirited children. The first page shows a very large school, and a very tiny mother and child dwarfed by its bulk. "Here is (sic) a mother and her child going to school for the first time." On the next page, "Mother has many papers to fill out with your name. . ." but the child shown is never identified, nor is there any development of a child's acquaintanceship shown. The schoolroom is elaborately equipped and spacious; never are older children shown in the library, the offices, or the playground. This does show activities, but there are other books that introduce the world of kindergarten more effectively.

Graham, Lorenz. *A Road Down in the Sea*; illus. by Gregorio Prestopino. T. Y. Crowell, 1970. 37p. \$3.95.

R
4-6 Taken from the author's *How God Fix Jonah*, a collection of Bible stories retold in Liberian dialect, the story of the exodus from Egypt. Cadenced and colorful, the prose has an ingenuous simplicity. The illustrations (double page spreads alternately in color and in black and white) have an echoing simplicity and strength, some of the pages in appropriate flat frieze composition; the pages in color are particularly effective because of the contrast of black faces (both Hebrews and Egyptians) and bright hues.

Harris, Marilyn *The Peppersalt Land*. Four Winds, 1970. 218p. Trade ed. \$4.95; Library ed. \$4.46 net.

Ad 5-7 Tollie and Slocum had spent every summer together as long as they could remember, inseparable friends. Tollie, black and orphaned, lived with Slocum's grandmother, and not until now, when she was twelve, had she ever commented on their color difference. Now, confronted by a crisis, the two girls quarrel. They had been in a store with Howard, a black college student, when the white proprietor had goaded him into a blow. Howard has fled into the Peppersalt Land (a dangerous swamp area) and the girls follow, bent on protecting him from the vengeful storekeeper. In the end, it is Grandmother, reserved and patrician, who comes to Howard's rescue. The book is well written, and it is realistic in facing issues, but it seems improbable that Slocum, who lives in Philadelphia, could have such naivete', and it is disappointing to have the story end in a way that is typical of the traditional south, with Grandmother as the *dea ex machina*.

Heiderstadt, Dorothy. *Painters of America*. McKay, 1970. 180p. illus. Trade ed. \$4.95; Library ed. \$4.19 net.

Ad 5-9 Fifteen biographical sketches of artists who were known primarily for their interpretation of the American scene, from Benjamin West to Grant Wood. Not all were American-born; the title could be misinterpreted. The book gives information rather than interpreting the work of the painters discussed, with one example of each artist's work reproduced in black and white. The treatment is adequate although weakened by fictionalization in some sections. Not comprehensive, but useful. A bibliography and an index are appended.

Hieatt, Constance, ad. *The Joy of the Court*; illus. by Pauline Baynes. T. Y. Crowell, 1971. 71p. \$3.95.

R 4-6 A retelling of a portion of the Arthurian cycle, with distinguished illustrations, in black and white, of the medieval setting. While hunting a white stag, the young knight Erec rides off to avenge the cruel treatment of a court maiden and returns with the beautiful Enid, who had been a captive of the same Yder who had mistreated the queen's attendant. Erec, who refused to leave his bride to join the knights in a quest, was dubbed a coward; in his wrath he then sought adventure and in a series of dangerous encounters, proved his courage. There is a sameness about the episodes of the journey, but the book should appeal to lovers of romantic adventure, and the style of the retelling is wonderfully appropriate for the story.

Jacobs, Joseph. *Munachar and Manachar; An Irish Story*; illus. by Anne Rockwell. T. Y. Crowell, 1970. 28p. \$4.50.

R K-2 Droll illustrations with clean lines and light, clear colors add zest to a Celtic tale. "There once lived a Munachar and a Manachar a long time ago, and it is a long time since it was, and if they were alive now, they would not be alive then," the story begins. As many raspberries as Munachar picked, Manachar would eat. So off Munachar went to look for a rod to make a gad to hang his companion. The tale cumulates, as each person or animal asked for help asks a favor in return, so that finally the would-be hangman has to fill a sieve to get flour to give the threshers to get the straw to feed the cow to get the milk to give the cat, etc. etc. And when at last he comes back - Manachar has burst. Both the cumulation and the nonsense humor are appealing, and the style of the telling is flavorful. Good for storytelling or reading aloud.

Jacobs, Leland B., comp. *Poetry for Bird Watchers*; illus. by Ted Schroeder. Garrard, 1970. 64p. \$2.39.

Ad
2-4 A pleasant collection, although not unusual in scope; the poems are all short, one or two to a page, and their quality good. The poets are, with few exceptions, modern. The arrangement is in four groups: Bird Watching, Bird Sounds and Songs, Bird Ways, and Thoughts About Birds. Sources are cited and an author index appended.

Janssen, Pierre. *A Moment of Silence*; tr. by William R. Tyler; with photographs by Hans Samsom. Atheneum, 1970. 58p. \$4.25.

R
5-9 Translated from the Dutch, a somber reminder of the courage of the people of the Netherlands and a reminder that freedom cannot be taken for granted. Some of the bitter events of World War II are described in relation to a series of monuments throughout the country. As he talks about these Dutch war memorials, the author speaks of invasion and persecution, of the innocent victims, the resistance heroes, and the staunch ruler who spoke to her people on British radio. The writing has a tinge of journalese feature story, but it is evocative, and the compilation of incidents and catastrophes gives a depressingly vivid picture of the atrocity that is war.

Johnson, James Weldon. *Lift Every Voice and Sing: Words and Music*; by James Weldon Johnson and J. Rosamond Johnson; illus. by Mozelle Thompson. Hawthorn Books, 1970. 27p. \$3.95.

R
4-6 Written in 1900 for school children to sing during a celebration of Lincoln's birthday, this is a song that has endured, a hymn of black hope. The illustrations are strong without harshness, vigorous in movement although simply composed. Although the song is for all ages, the format imposes limitations of appeal. The music, simply arranged for piano with chords for guitar, is included at the back of the book.

Jordan, June, comp. *The Voice of the Children*; comp. by June Jordan and Terri Bush. Holt, 1970. 101p. Trade ed. \$3.95; Library ed. \$3.59 net.

Ad
5- Twenty children who have participated for two years in a creative writing workshop in New York are the authors of the prose pieces and the poems in this volume, their work compiled by the leaders of the workshop. Their writing reflects their sharp awareness of inequality and injustice, their fears and their pride, their candor and their sensitivity. Just as impressive as what they say is how they say it; although the work has not been corrected, many of the selections have an amazing polish and pattern. Title and author indexes and pictures of the children are appended.

Kantrowitz, Mildred. *I Wonder If Herbie's Home Yet*; illus. by Tony De Luna. Parents' Magazine, 1971. 34p. Trade ed. \$3.95; Library ed. \$3.47 net.

R
K-2 Good drawings in cartoon-strip style illustrate the woeful thoughts of a small boy whose friend has gone off to play with somebody else. Smokey is solacing himself with remembering his own loyalty and is planning revenge when he runs into Herbie's mother. "Home from the dentist so soon," she says. Smokey realizes in a flash that not only has he forgotten his appointment but that Herbie knew he was busy. And he can't wait to find out if Herbie's home yet. Reminiscent of Sharmat's *Gladys Told Me to Meet Her Here* (reviewed in the October, 1970 issue)

this is less subtle in style but it has the same quality of rueful reflection by a child.

Keeping, Charles *Through the Window*; written and illus. by Charles Keeping. Watts, 1970. 31p. \$4.95.

M
K-2 A small boy watches, from his window, the activities on the London street that is his whole world. He sees the brewery wagon, the church, "Old Soap" (presumably a char) and her dog; he enviously watches Georgie Daniels go into the sweet shop. Then the brewery horses seem to be running wild and there is a great commotion in the street, after which Old Soap is seen, carrying her dog and bowed in grief. Jacob doesn't quite understand, but he draws, on the window, a smiling Old Soap carrying an alert, frisky dog. The elusive, fragmentary treatment of death may be confusing to a small child; the story otherwise has little cohesion or focus, and it is doubtful whether the illustrations alone, despite their beauty, have substance enough to satisfy the audience. The writing is choppy, more a series of captions than a sustained tale.

Kettelkamp, Larry. *Sixth Sense*; written and illus. by Larry Kettelkamp. Morrow, 1970. 95p. Trade ed. \$3.75; Library ed. \$3.56 net.

R
5-9 A discussion of psychic phenomena and some of the supportive research, of which a small amount is anecdotal, most of the evidence being documented. Phenomena described are psychometry, precognition, telepathy, clairvoyance, retrocognition, astral projection, psychokinesis, and mediums. Psychic healing and psychic photography, sham and genuine "magic", and influence on plants are also discussed. All of these topics are treated seriously and briefly, and the final pages define levels of consciousness and suggest ways in which the reader can increase the possibility of having psychic experiences. Simply written, a good introduction to a fascinating topic.

Kirkland, Jessica, ad. *The Story of Giovanni Fideli*; illus. by Alberto Longoni. Doubleday, 1970. 44p. \$3.95.

NR
3-5 A retelling of an Italian folktale in which a young man is repaid for his generosity. Given money by his father, Giovanni sets off to make his fortune; he gives all he has to clear the debts of a dead man, comes home and lies to his father. He gets more money, gives it all to save the Sultan's daughter, whom he has baptized and weds. She is stolen by her father's men, Giovanni finds her again after having promised to share any fortune with an old man. His wife has a big ship loaded with jewels, and they sail off; the old man appears, renounces his share because he is the spirit of the dead man who had been in debt, and Giovanni comes home, now the richest man in the whole world. The illustrations have flair, but they are distractingly busy with detail; the story is told in stilted fashion.

Klein, Leonore. *"D" Is For Rover*; illus. by Robert Quackenbush. Harvey House, 1970. 35p. Trade ed. \$3.50; Library ed. \$3.36 net.

Ad
4-6
yrs Cartoon-style drawings, lively but awkward, illustrate a slight story mitigated by humor. Jane and Mike decide that it is time for their little sister Sally, who will be going to school, to learn the alphabet. They produce letter cards, and Sally repeats after them the facts that A, B, and C are for apple, bird, and cat. D, however is for Rover, her dog. Jane and Mike point out that D is for dog. D is for Rover, Sally insists. The lesson is broken by various interruptions, Jane and Mike forge ahead, and not until Daddy appears does Sally concede that D is for Daddy. The book is a

nice variation for the child learning his alphabet, but it is overextended as a story, and the ending is weak.

Knight, David C., ed. *American Astronauts and Spacecraft; A Pictorial History from Project Mercury through Apollo 13*. Watts, 1970. 159p. illus \$8.95.

Ad
6- An oversize book in photograph-and-caption format, the pictures taken from official NASA files and the text, based on material in NASA archives, giving highlights of each of the three United States space programs: Projects Mercury, Gemini, and Apollo. Although a few diagrams give some details of space capsules, there is little information about spacecraft; the book focuses on the training, liftoff and splashdown, and facts about flight details and statistics. A brief review of the flights in each of the three programs preceded the pictorial material; the text ends with the Apollo 13 mission. Biographical notes on the astronauts, a glossary of terms, and an index are appended.

Kraus, Robert. *How Spider Saved Christmas*; written and illus. by Robert Kraus. Windmill/Simon and Schuster, 1970. 38p. Trade ed. \$3.95; Library ed. \$3.79 net.

R
3-5
yrs Invited by his friends, Fly and Ladybug, to Christmas dinner, Spider relates, he hesitated. Spiders don't usually celebrate Christmas. But he decided to go and knew that he should bring gifts. What could be more Christmasy than snow and icicles? Of course (as small listeners can gleefully predict) the presents were water by the time they were opened—but then, when Ladybug's house was on fire (her cupcakes were burning) whose presents doused the fire and saved the day? A slight tale, but merry; the drawings are almost childlike in their simplicity and the thin plot is compensated for by the ingenuous style and the humor that is appropriate for the young child's understanding.

Langstaff, Nancy. *Jim Along, Josie; A Collection of Folk Songs and Singing Games for Young Children*; comp. by Nancy and John Langstaff; illus. by Jan Pienkowski. Harcourt, 1970. 127p. \$5.50.

R
K-3 Amusing silhouette pictures add to the appeal of a good collection of songs, varied and—with a few exceptions—lively and gay. The material is divided into folk songs, action songs, and singing games, and a preface discusses the use of songs with children. Sources are cited; many of the songs are accompanied by instruction for children's participation.

Laycock, George. *The Flying Sea Otters*; written and photographed by George and Ellen Laycock. Grosset, 1970. 56p. \$3.95.

Ad
3-5 A description of a mother otter and her pup who were captured with others and flown to a new home in Alaskan waters by the U. S. Fish and Wildlife Service. Once depleted by fur hunters, otters have multiplied to the extent that they have become overcrowded in their natural habitat. The text is not unduly fictionalized; it gives information about otters (although it omits some facts) and about the conservation program for their protection. It is weak in writing style, however, occasionally attributing to the animal ratiocinative ability: "Once she almost dived under the water for food. Just in time, she remembered that her baby was asleep on her chest." The text is continuous and unpagged; there is no index.

Lazarus, Keo Felker. *The Gismo*; illus. by Leonard Shortall. Follett, 1970. 126p. Trade ed. \$2.95; Library ed. \$3.48 net.

Ad
4-6 A science fiction story, well written and attractively illustrated, in which two boys find a gadget that puts them in touch with a ship from outer space. Ron and Jerry, by attaching the "gismo" to a crystal radio set, discover that they are possessors of a piece of equipment the aliens would like returned. The conversations, in English because the gismo translates instantaneously, are completely cordial, but the attempts of the boys to have a midnight rendezvous with a man from the spaceship are foiled several times before one is successful. The weakness of the story is in the plot, since there is no development after the first impasse, nor any sense of suspense or climax.

Lewis, Thomas P. *Hill of Fire*; illus. by Joan Sandin. Harper, 1971. 63p. (I Can Read Books) Trade ed. \$2.52; Library ed. \$2.92 net.

Ad
1-3 The story of the eruption of Paracutin in the field of a Mexican farmer is told in rather dry, matter-of-fact style and illustrated with simple, clean-lined drawings. Pablo's father felt that life was dull; the same thing happened every day. One day he was plowing and the plow sank in the earth, deeper and deeper. First came smoke, and then the hole belched forth flame and lava. In a few days the village was buried and the people had to go off and build another village farther away. "Can you make another hill of fire?" the children asked. No, said Pablo's father, one hill of fire was enough for him. The event is dramatic, but the fictional framework diffuses its impact.

Low, Alice. *Herbert's Treasure*; illus. by Victoria de Larrea. Putnam, 1971. 43p. Trade ed. \$3.50; Library ed. \$3.29 net.

M
K-3 Herbert collected junk. His mother pleaded with him to play with his toys, to use the equipment in the yard, to clean his room. But Herbert kept collecting things, just things that might be useful some day. And one day he found a key that fit a lock, and then he built a shack out of all his things: and there they were, useful. The drawings are amusing, the situation humorous but overextended; this has none of the charm of the realistic *Maurice's Room* by Paula Fox, in which the child is also a collector of things; it is just not quite exaggerated enough to be a tall tale and not quite believable as a realistic story.

Lubell, Winifred. *A Zoo for You; Some Indoor Pets and How to Keep Them*; by Winifred and Cecil Lubell. Parents' Magazine, 1970. 64p. \$3.47.

Ad
2-3 Information about the care and feeding of mice, hamsters, guinea pigs, gerbils, parakeets, goldfish, and turtles. The style is simple, the counsel commonsense, and the illustrations both attractive and informative. The book is weakened by some peripherally informative free verse and some questions, asked at intervals, directed to the reader. The questions seem to be directed at readers who already have pets, the text to those who will have them. The attitude toward handling of animals and consideration for them are irreproachable. An index is appended.

McGovern, Ann. . . . *If You Sailed on the Mayflower*; illus. by J. B. Handlesman. Four Winds, 1970. 80p. \$3.97.

R
3-4 A great deal of information is given with simple informality in a text with question-and-answer format, the illustrations leavened by humor. The book covers all the familiar material about the Pilgrims' first year, but focuses on topics ("What kind of ship was the Mayflower?", "What kind of furniture did the Pilgrims have?", "Were there special jobs for boys and girls?") although the arrangement is basically

chronological. The type is large, with questions printed in brown and the text in black; a cutaway drawing of the ship precedes the text.

Malone, Mary. *Annie Sullivan*; illus. by Lydia Rosier. Putnam, 1971. 61p. (See and Read Books) \$2.68.

Ad
2-4 Despite the stilted writing, this gives an adequate account of the life of Helen Keller's teacher, her patience and devotion no less remarkable because they have been described so many times. The limitations of structure and vocabulary preclude a real sense of excitement in descriptions of some of the episodes, but the important facts are all included. A list of "Key Words" is appended.

Markoosie. *Harpoon of the Hunter*; illus. by Germaine Arnaktauyok. McGill-Queen's, 1970. 81p. \$4.95.

Ad
5-6 First published in serial form, written in Eskimo for a newsletter sponsored by the Cultural Development Division of the Department of Indian Affairs and Northern Development of Canada, and translated into English by the author. The story of a young Eskimo, who hunts the mad bear that has killed his father and who has a long and hazardous journey alone after his companions have been killed, has action and suspense; it gives a stark picture of Eskimo life in the past, and it has a strong and unexpected ending. The style is intermittently terse and staccato, the close print a disadvantage.

Melzack, Ronald, ad. *Raven; Creator of the World*; illus. by Laszlo Gal. Little, 1970. 91p. \$4.95.

R
4-6 Legends about Raven, the creator of the world, the great spirit who was both bird and man, are told by Eskimos of many tribes. The ten stories retold here describe the creation of the world, tell of lonely Raven's search for a mate, of the first men, of Raven's encounters with the animals of the north. "In the beginning, there was only Raven and the falling snowflakes," the first tale starts, an indication of the way in which the legends reflect Eskimo life. The style is adequate; although it seldom has the cadenced quality of oral heritage, the book should be useful for storytelling. The illustrations are attractive, the cold white, blue and black appropriate for the setting, bold, in execution, the stylized backgrounds often contrasting with large, poster - simple figures.

Mitchison, Naomi. *The Family at Ditlabeng*; illus. by Joanna Stubbs. Farrar, 1970. 144p. \$3.95.

R
4-6 ". . .when there is no rain, the corn withers in the ground. When there is no rain, there is no grass and the cattle die." The children of Ditlabeng know well that there is no money in a dry year, but Letsie's children and his wife are sad when he decides that he can only support his family if he goes off to work in the gold mines in the Union of South Africa. And Letsie is not happy to leave Botswana, where he is free. His absence and his return to the village of Ditlabeng are the frame for a description of the family's activities: the responsibilities taken over by the younger children, the older girl who is learning the skills of a potter from her grandmother and introduces her to a Danish potter who persuades the family to let the girl study in Denmark. The book gives a remarkably vivid picture of the intricacies of community life, the traditions and folkways of the people, and the structure of familial relationships. The writing style is somewhat mannered and sedate, dignified in itself and echoing the dignity of the author's attitude toward her characters.

Morel, Eve, ed. *Fairy Tales and Fables*; illus. by Gyo Fujikawa. Grosset, 1970. 125p. Regular ed. \$4.95; Deluxe ed. \$6.95.

Ad Attractively illustrated (double pages alternately in black and white and in
K-3 color), this is a compilation of favorite tales (Andersen, Mother Goose, Grimm, Aesop) for which no sources are cited. The versions are adequate, but the book would be more useful if the selections were indexed.

Morey, Walt. *Deep Trouble*. Dutton, 1971. 214p. \$4.95.

R The oldest of three children, Joe felt responsible for family finances after his
5-9 father died in a freak diving accident. No college, he decided. No diving, his mother said. But when Joe had a chance to earn good pay as a diver, he got her reluctant agreement. Joe's adventures as a professional diver and inspector of fish traps in Alaskan waters included being a castaway, the job of freeing a trapped whale, and finding a seal pup that became a family pet. The story is told in brisk, easy style with natural dialogue; the characterization is not deep, but the characters are believable and the family relationships well depicted. The attainment of Alaskan statehood and a love interest are minor threads, the theme of responsibility the major motif.

Ness, Evaline. *The Girl and the Goatherd; Or This and That and Thus and so*; written and illus. by Evaline Ness. Dutton, 1970. 26p. trade ed. \$4.25; Library ed. \$4.21 net.

Ad Told in a light and flavorful style, a story that follows a familiar pattern: suitor
K-3 spurned, selfishly used, and wed after a twist in the tale. Here the ugly heroine has used the goatherd's help three times to please a witch who has promised to make her the most beautiful girl in the world. This achieved, the girl finds herself installed in pomp by the king - but nobody will speak to her, touch her, or smile at her. (This is the weak point of the story. Why? "They thought, you know, she was more gold than girl".) So the goatherd comes into his own. There is no reference to this in the text, but the girl appears, in the illustrations, to regain her ugliness at the close. The illustrations are delightful, the style good, the plot adequate.

Panetta, George. *The Shoeshine Boys*; illus. by Joe Servello. Grosset, 1971. 99p. Trade ed. \$4.50; Library ed. \$4.59 net.

R Another story about the Italian-American family of *Sea Beach Express* (reviewed
3-5 in the Dec. 1966 issue) reflects the plight of many families today: Papa loses his job. Maybe he could help a bit, Tony thinks, if he could shine shoes like the black boy he has seen in Central Park. So Tony accosts him, MacDougal Thompson, self-acclaimed champion shoeshiner. Tony has a rough time at first, but the advice he gets from MacDougal is encouraging, and the two boys finally decide to form a partnership and work together, each to a shoe. The Black and White Shoeshine Company is a great success. A pleasant tale, written with gentle humor and affection in an easy, natural style. The friendship of the boys and the relationships within the family are deftly handled, and the economic realities are treated in matter-of-fact fashion.

Richoux, Pat. *Follow the Leader*; illus. by George Porter. Morrow, 1971. 189p. Trade ed. \$4.50; Library ed. \$4.14 net.

Sandra may have joined the high school band originally because her admiration for the director was a typical freshman crush, but she soon began to enjoy

Ad 6-9 participation for its own sake. Not strong on plot, the book is written in brisk, informal style; the characterization is good albeit not deep, and the chief appeal is in the details of the discipline, pleasure, and sacrifice that are necessary to function efficiently as a marching band.

Rinkoff, Barbara. *I Need Some Time*. Seabury, 1970. 128p. \$3.95.

M 5-7 Scott, irritated by his father's insistence that he work toward a vocational goal, cannot bring himself to say he hasn't decided what he wants to do. He is interested in a girl and he's very interested in playing guitar. When he meets a rock group, Scott rehearses with them and decides all he wants is music. He also wants Kimberley, a free soul who excites him until he finds out she lives with her lover. The group leader dies of an overdose of drugs and Scott, who has left home, decides to go back. This is the way it is, all right, but the story fails to convince: Scott can never bring himself to talk to his father, who is depicted as tyrannical and hot-tempered, but there seems no real animosity on Scott's part, he simply finds his father an obstacle; it takes several weeks before Scott realizes that his friend uses marijuana; it never occurs to him that Chris Fox, Kimberley's apartment-mate, is male.

Rudolph, Marguerita. *Sharp and Shiny*; illus. by Susan Perl. McGraw-Hill, 1971. 42p. Library ed. \$2.96 net.

Ad 3-5 yrs In assorted colors, the impish children of Susan Perl tumble engagingly about the pages of a small book that addresses itself first to the delights of getting dirty when you are very small - or, at least, the delights of those activities that get you dirty - and the fun of an intensive personal scrubbing and polishing. The text is in rhyme: "Splashing in a shallow puddle/Scooping wet and sticky sand/Digging holes and making footprints/Slapping mud pies with my hand." At the end, the child (washed, barbered, manicured, and clean of tooth) takes pride in his shining splendor. While the audience may not feel that any of the activities is a great adventure, there is an appeal in the familiarity of the action, and the combination of humor in pictorial details and the briskness of the writing rob the lesson of any hortatory stigma.

Sandburg, Carl. *The Sandburg Treasury*; Prose and Poetry for Young People; illus. by Paul Bacon. Harcourt, 1970. 480p. \$7.95.

R 5-9 This includes five complete volumes by Sandburg: *Abe Lincoln Grows Up*, *Rootabaga Stories*, *Prairie-Town Boy*, and two books of poetry: *Early Moon* and *Wind Song*. The combination of poetry, humor, folk style, biography, and autobiography serves as a good introduction for the new reader of Sandburg or as a varied pleasure for those who are already his fans. The illustrations add little, and some of the pages are solid with print, but the book is useful as a sampling of Sandburg's work, as additional material in a collection which does not have the single editions, and for home libraries.

Schaffert, Arthur. *The Aquanauts*; written and illus. by Arthur Schaffert. Coward-McCann, 1971. 46p. \$3.49.

M 2-3 Simply drawn pictures of variable quality illustrate a text that discusses underwater equipment, giving some facts about earlier gear, some safety rules, and an explanation of the principle of trapped air in diving equipment. There are also brief mention of some of the attractive sights and of some of the commercial

possibilities underseas. Too diffuse in treatment to be very useful, the continuous text often moves rather abruptly from one topic to another. The dark background on some pages adds to reading difficulty.

Schiller, Barbara, ed. *Erec and Enid*; illus. by Ati Forberg. Dutton, 1970. 46p. Trade ed. \$4.25; Library ed. \$4.21 net.

R
4-6 Like the Heatt book reviewed above, this is based on Arthurian legend; here the adaptation is restricted to the first part of the story. The knights of Arthur's court go to hunt the white stag and Erec, who is riding with Queen Guinevere, goes off to avenge the queen's attendant. The cruel knight and Erec fight, and Erec wins the hand of the lovely Enid. This differs from the Heatt version in that Enid is the daughter of Erec's host rather than the captive of Sir Ider. The illustrations, dark burnt-orange, are dramatic against ample white space; the style of the retelling is fluid and courtly.

Sesame Street. *The Sesame Street Book of Numbers*; by Children's Television Workshop and Preschool Press. Time-Life/Little, Brown, 1970. 56p. illus. \$3.95.

M
4-6 yrs Like many another first book of numbers, this shows the digit and then elaborates visually by showing examples and by cumulating. Some of the drawings are amusing, but this is in no way distinctive and has several pages that may be confusing: the first page has a digit difficult to discern, the first picture for "8" breaks the pattern of showing a number of objects and shows an octopus with eight tentacles, and the cartoonstrip illustrations for a countdown from ten to one, at the end of the book, have no apparent relationship to the numbers. As in some of the other Sesame Street books, the text needs the aural reinforcement of the original medium and cannot stand successfully alone.

Shetty, Sharat. *A Hindu Boyhood*; illus. by Mehlii Gobhai. Evans, 1970. 59p. \$3.95.

Ad
4-6 Dr. Shetty, now working in a New York hospital, describes his life as a small boy in an Indian village near Mangalore, in Mysore. Save for one thread of plot, the book consists of a rather stiff recital of daily life which is more interesting for the information it gives about Indian customs and mores than for any action. The one development is in Sharat's plan to touch an Untouchable boy and see if some curse would fall upon him, as he had been told it would. Nothing happened, and Sharat learned that Ghandi called these casteless pariahs the children of God, and for himself he learned that no harm can come from touching another human being. The illustrations are attractive, the information interesting, the style of writing a liability.

Skorpen, Liesel Moak. *Charles*; illus. by Martha Alexander. Harper, 1971. 32p. Trade ed. \$2.95; Library ed. \$3.27 net.

Ad
4-6 yrs Charles sat disconsolately on the toyshop shelf for a long time before somebody bought him as a birthday present for a little girl. He didn't like belonging to her: she said he was sick and put him to bed when he felt fine, and she dressed him in a pink lace dress and took him out where everybody could see. Then a boy offered to trade him for a kitten, and Charles found that the boy always knew exactly the right thing to do: together they climbed to a high place "where girls are afraid to go", and they wore matching sweaters that the boy's mother knitted. And Charles was happy. The illustrations, soft and precise, are charming; the subject is appealing, the style simple, the treatment slight, the reinforcement of traditional

sex role strong.

Sleator, William, ad. *The Angry Moon*; illus. by Blair Lent. Little, 1970. 48p. \$4.95.

R
K-2 An adaptation of a legend of the Tlingit Indians of Alaska, the writing simple and staccato; the illustrations combine colorful, sometimes misty backgrounds and details of costumes or totems that are based on Tlingit designs. When Lapowinsa laughs at the moon, she disappears, leaving her friend Lupan desolate. He shoots arrows at the stars ("A strange idea came into his mind. 'Perhaps I can hit that star,' he said to himself.") and they form a ladder up which Lupan climbs. With the help of the grandmother of a tiny sky boy, he rescues Lapowinsa, using the four magic objects the grandmother had given him to foil the angry moon in pursuit of his escaped prisoner. An attractive book and an interesting legend useful for storytelling, but rather stilted when read aloud.

Smaridge, Norah. *Trailblazers in American Arts*; illus. by Paul Frame. Messner, 1971. 96p. Trade ed. \$4.50; Library ed. \$4.29 net.

M
4-6 The trailblazers: Henry Wadsworth Longfellow, Stephen Foster, Winslow Homer, Mark Twain, and Marian Anderson. The choices seem rather arbitrary, since the five subjects have in common only the fact that each has made a contribution to American cultural life rather than having established new frontiers. The writing style is pedestrian, often adulatory in tone. The book gives information about the five biographees, but there is little here that is not available elsewhere. A relative index is appended.

Speiser, Jean. *Schools Are Where You Find Them*. Day, 1971. 123p. illus. \$5.95.

Ad
3-4 An oversize book, profusely illustrated with photographs of children the world over, describes the different kinds of schools, the roles of the teachers, the variety of subjects studied, the variation in equipment, and the ways in which handicapped children learn. The minimal text consists primarily of long captions that explain the photographs. It is weakened by the frequent questions with which many of the captions conclude, some of which seem irrelevant and patronizing. There is also some discrepancy in the level of audience to whom the questions are posed: "Can you tell what they are doing when they hold up their fingers?" is a query for rather young children, since all the pupils in the photograph are clearly answering, "Six" by holding up six fingers, whereas, "Can you think of two states that have no neighbor states touching theirs?" is just as clearly addressed to older children. However, the total effect of the book, in addition to the facts it gives, is to emphasize the similarities and bonds among children of all countries, and the photographs make clear the dedication of teachers and the zeal of children far more effectively than could any words.

Udry, Janice May. *Mary Jo's Grandmother*; illus. by Eleanor Mill. Whitman, 1970. 26p. Trade ed. \$3.75; Library ed. \$2.81 net.

R
K-2 Like Benjie in *Benjie On His Own* (September, 1970 issue) Mary Jo copes with grandmother's illness. Benjie turns to the neighbors in an urban environment; Mary Jo is hampered by the lack of a telephone and the rural isolation that is increased by a snowstorm. Mary Jo has stayed on with Grandmother after the family's Christmas celebration, and finds her on the pantry floor with an injured leg. She makes Grandmother comfortable with bedding, gives her coffee, and hikes off in the snow. A snowplow crew telephones Mary Jo's parents. Despite the crisis

situation, this is a placid book, its emphasis on the relationships in a pleasant, middle class black family, the appeal of a visit to grandmother universal. Although the country setting is shown as attractive in both the text and the illustrations, the book does not condemn (as often happens) or unfavorably contrast city living.

Vanhalewijn, Mariette. *Princess Penelope's 365 Dresses*; illus. by Jaklien Moerman. World, 1970. 32p. Trade ed. \$1.95; Library ed. \$2.51 net.

NR
3-4 Although there is some slight humor in the homespun conversation of the royal family, this is too thin and contrived a story to be made effective by it. The small Princess Penelope, very spoiled, demands a new dress every day. Her father puts his foot down; Penelope cries. A wee kitchen maid slips in to see if she can help the weeping princess. They trade dresses, Penelope decides she no longer needs to wear a new dress every day, and Prince William (future husband) thinks she is just as pretty in the old brown dress as she ever was in her finest raiment. Unconvincing, and the mediocre illustrations show the prince and princess, who appear to be age nine or thereabouts, gazing raptly at each other like moonstruck lovers.

Walley, Dean. *The Little Boy Story; A Child's Experience of Growing and Helping*; illus. by Arlene Armacost. Hallmark, 1970. 18p. \$2.50.

M
2-5 yrs "This is a story about a boy who was little," the book begins. He was littler than his dog; he had to stand on a stool to wash his hands, he had to sit on two books and a pillow to eat at the family table. However, it was nice to be small enough to ride on Daddy's shoulders and have people read him stories. One day his clothes seemed too small, then he could reach the sink without a stool, and then he had a bicycle. He still liked stories, but soon he would be able to read them to smaller children. Best of all, he was big enough to take care of another boy or girl. This is adequate treatment of the subject, but it has none of the appeal of *The Growing Story* by Ruth Krauss, and the illustrations are coy and pedestrian.

Weber, Alfons. *Elizabeth Gets Well*; illus. by Jacqueline Blass. T. Y. Crowell, 1970. 29p. \$4.50.

R
4-7 yrs First published in Switzerland, one of the best of the books intended to prepare a child for hospital procedures. The illustrations are lively and colorful, the story of Elizabeth's appendectomy briskly told and authentically detailed. The author is a pediatrician, the setting in the hospital a pediatric ward in which the other patients and their illnesses give variety. One of the assets of the story is the attitude that is expressed by Elizabeth as she leaves the hospital, when her sister says to their brother, "Be glad you don't have to go to the hospital." Elizabeth agrees, but adds, "But if he ever is sick and has to go, I can tell him that it's really not a bad place to be."

Westman, Wesley C. *The Drug Epidemic; What It Means and How to Combat It*. Dial, 1970. 163p. \$4.95.

R
7- Drugs, says the author in a chapter on the legal aspects of the problem, "constitute the first epidemic in history which has been ignored for so long." He discusses the medical aspects; the psychological and sociological factors that predispose individuals to drug abuse or other behavior patterns that are a result of combined factors; therapeutic measures; social implications of the drug epidemic; and future prospects for solutions of the problems of drug abuse. A thoughtful and objective book, written for the mature reader, by a clinical psychologist now

working with the Alcoholism and Drug Dependence Division of the Connecticut Department of Mental Health. An index, a glossary, and a list of addiction referral services (by states) are appended.

Westwood, Jennifer, ad. *Gilgamesh; And Other Babylonian Tales*; ad. by Jennifer Westwood; illus. by Michael Charlton. Coward-McCann, 1970. 96p. \$3.95.

SpR
7- First published in England, a collection of five stories adapted by Miss Westwood from Babylonian mythology and taken by the Babylonians from Sumerian clay tablets. Both in the preface and in the introductions to each of the stories information is given both about the origins and characters of the tales and about the way in which the material came to light. Two are well known: "The Story of the Flood" and "Gilgamesh"; less familiar are "Marduk and Tiamat", "Adapa and the South Wind", and "Inanna in the Underworld." The style of the retelling has flavor, but the impositions of very small print and ornate mythic style may limit the book's appeal to those readers particularly concerned with ancient literature or with comparative literature. A brief bibliography and a glossary of names are appended.

Wilder, Laura (Ingalls). *The First Four Years*; illus. by Garth Williams. Harper, 1971. 134p. Trade ed. \$4.95; Library ed. \$4.79 net.

R
5-9 Found among Mrs. Wilder's papers after her death, and published without revision, this is the story of her first years (1885-1889) as a farmer's wife on a South Dakota homestead. Laura had objected to farming, but promised her husband that she would try it with him for a few years. Although there were troubles: crop failures, storms, cyclones, and Indian trespassers, Laura took pleasure in her home and pride in her baby; when, in the fourth year, the house went up in flames, Laura was prepared to start afresh. Although this hasn't the lively antics of little girls to give it quite the same appeal as the Little House books, it has the same direct, ingenuous quality, the same satisfying observance of detail, and the same family-centered warmth.

Winn, Marie, comp. *What Shall We Do and Allee Galloo!* comp. and ed. by Marie Winn; illus. by Karla Kuskin. Harper, 1970. 87p. Trade ed. \$5.95; Library ed. \$5.79 net.

R
3-6 yrs A collection of game and activity songs, each with directions for children's participation. The book is divided into four sections: follow-the-leader songs, word-play songs, fingerplay and motion songs, and simple games. The arrangements are simple; a preface suggests ways to introduce the songs and appropriate times to use them. An index of titles and first lines is appended.

Wyler, Rose. *Secrets in Stones*; by Rose Wyler and Gerald Ames; Photographs by Gerald Ames. Four Winds, 1970. 64p. Trade ed. \$4.75; Library ed. \$4.46 net.

R
2-3 Good photographs and a very clear, simply written text give an excellent first lesson in the composition of stones. The book describes the ways in which rock forms and of what material it consists, explains the process by which rock becomes stones, and suggests identifying characteristics. The book concludes with a brief discussion of fossils and how they were formed. An index is appended.

Young, Miriam. *If I Drove A Car*; illus. by Robert Quackenbush. Lothrop, 1971. 31p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad
K-2

Like the author's *If I Flew A Plane*, this consists of a small boy's daydreams about his own prowess and adventures in a series of vehicles. There is less variety here than in the previous book, some of the pages deviate from the pattern to an extent since they are devoted to a difference in use rather than in the vehicle itself, and some adults may object to the sports car with muffler removed or to the Indianapolis Speedway Dragster. The subject is appealing, and the book has some humor in its dreams-of-glory treatment.

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- Bush, Clifford and Huebner, Mildred. *Strategies for Reading in the Elementary School*. Macmillan, 1970. 380p. \$8.50.
- Coles, Robert. "Uprooted Children." *National Elementary Principal*, January, 1971.
- DeLois, Garrett. "Dream Motif in Contemporary Negro Poetry." *English Journal*, September, 1970.
- Evertts, Eldonna, ed. *Explorations in Children's Writing*. National Council of Teachers of English, 1970. 124p. paper. \$2.50.
- Fuchs, John. "\$100 Worth of Readable Paperbacks for High School Sociology." *Top of the News*, November, 1970.
- Gallo, Donald. "I Do as I Do, Not as You Say - Using Literature in the Classroom." *English Journal*, April, 1970.
- Hoetker, James. *Dramatics and the Teaching of Literature*. N.C.T.E. / ERIC; 70p. \$1.50.
- Mangione, Anthony Roy. "Literature for Today's Classrooms." *High School Journal*, February, 1971.
- Parker, Lenore. "A Look at Illustrations in Multi-Racial First Grade Readers." *Elementary English*, January, 1971.
- Raspanti, Sister Celeste. "He'll Sing Too Far- Some Thoughts on Teaching Poetry." *Elementary English*, March, 1970.
- Richardson, Elwyn. *In the Early World*. Pantheon, 1969. 217p. \$7.95. A compilation of children's writing emerging from a New Zealand classroom project.
- Yonemura, Margaret. *Developing Language Programs for Young Disadvantaged Children: Practical Suggestions for Teaching*. Teachers College Press, 1969. 81p. \$2.25. Teachers College, Columbia University, 525 W. 120th St. New York, N.Y.

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