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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 25

APRIL, 1972

Number 8

New Titles for Children and Young People

Andersen, Hans Christian. *The Emperor's New Clothes*: illus. by Birte Dietz. Van Nostrand, 1972. 28p. \$4.50.

M
4-6 The text has been taken from the James translation in this version of the familiar story. The illustrations, combining painting and collage, are sophisticated, the posturing figures reminiscent both of dancers and of the exaggerations of stage makeup and costume. The pictures have none of the sense of fun that is in the version illustrated by Jack and Irene Delano (reviewed in the previous issue) although they have a dramatic quality.

Baldwin, Anne Norris. *Sunlight Valley*. Four Winds, 1971. 253p. Trade ed. \$4.95; Library ed. \$5.12 net.

Ad
6-8 Cassie and Becky had at first resented having to give up their precious vacation time to two families of dudes that had come to their beautiful mountain home, but as time went by, they learned that each of the guests had some agreeable quality. This is a fairly patterned one-summer-of-maturity story, the writing style and characterization competent, but the book is weakened by a plethora of characters and a diffuse plot.

Berenstain, Stanley. *Bears in the Night*: written and illus. by Stanley and Janice Berenstain. Random House, 1971. 30p. (A Bright and Early Book). \$2.50.

R
4-6
yrs. One of a series of books for children just beginning to learn reading, this has lively cartoon-style pictures and a minimum of text, all in prepositional phrases. After their mother has said goodnight and closed the door, a bevy of bear cubs goes out the window, down a tree, over a wall, and so on—off to explore in the night. Frightened by the sudden hoot of an owl, they speedily retrace their steps, the story using the same set of phrases in reverse, ending, “. . . Over the wall, Up the tree . . . In the Window! Back in bed.” There's plenty of action, the sort of humor small children enjoy, the appeals of animal characters and reversal of word pattern, and a side benefit: clarification of prepositions.

Berger, Melvin. *Enzymes in Action*. T. Y. Crowell, 1971. 142p. \$4.50.

R
6-9 In a fascinating survey of research and findings, the author makes a complicated subject clear, explaining the nature of enzymes, the ways in which they act, and the isolation (1926) of a pure enzyme that led, in addition to other experimental work, to the production (1969) of a synthetic enzyme. This manufacture has made possible all sorts of new knowledge and uses of enzymes, the latter discussed in several chapters (enzymes and food, and drink, and disease; enzymes at work, in nature, etc.) Lively, informal, and informative, this is not only good science for the

layman, but also a good picture of scientific method. A divided bibliography and an index are appended.

Berger, Terry. *I have Feelings*; photographs by I. Howard Spivak. Behavioral Publications, 1971. 35p. \$3.95

NR
K-2 A book that covers, in its text and photographs, seventeen feelings: the speaker tries out for the ball team and doesn't make it, "I felt like nothing." He tries out for band and makes it, "I feel good!" . . . and so on, through rejection, anger, shame, importance, sadness, jealousy, pride, etc. While any facet may be used as a springboard for discussion, the treatment of each emotion is so superficial that the book contributes little save for suggesting that each person has a range of emotions.

Burchard, Peter. *Rat Hell*: written and illus. by Peter Burchard. Coward-McCann, 1971. 62p. \$4.50.

Ad
5-7 Although the account of the action is fictional in *Rat Hell*, the description of the tunnel that led out of Libby Prison (and of the prison itself) and enabled over 100 Yankee prisoners to escape is based on fact. The men worked in pairs to extend the tunnel, always safeguarded by sentries. Jim Cutter is one of those to escape, and he decides to walk through the Confederate camp; taken in by a compassionate woman, he is saved when she lies to a Confederate patrol. The story ends with this incident, typical of Burchard's wartime stories, but anticlimactic here. All of the tension and suspense generated by the escape and by Jim's daring decision to cross the enemy's territory are crystallized when the woman takes him in for the night, and the patrol incident seems only an extension of a decision—crucial for the protagonist—that has already been made.

Burton, Hester. *The Henchmans at Home*; illus. by Victor G. Ambrus. T. Y. Crowell, 1972. 182p. \$4.50.

R
6-10 Set in a small Suffolk town in the 1890's this is a delightful period piece comprising six related episodes in the lives of the three Henchman children, with each episode focusing on one of the three. Obstreperous Rob, the youngest, runs away from home when he is sent to his room on his birthday and, on another occasion, poses as a visitor from India when the guest's illness prevents her participation in a charity bazaar. Ellen cannot understand why a servant has been dismissed and only later finds that Etty has had a baby. William, the oldest, appreciates his father's skill when he goes with him to visit patients, and understands for the first time why it has been expected that he, too, would become a doctor. The writing has vitality and an easy flow, and the convincing period details and historical background are buttressed by the pervasiveness of Victorian attitudes and mores.

Calhoun, Mary Huiskamp. *The Flower Mother*; illus. by Janet McCaffery. Morrow, 1972. 32p. Trade ed. \$4.25; Library ed. \$3.94 net.

M
K-2 Long ago, when the Flower Mother walked in the land, her cloak woven of lilacs and apple blossoms and her hair made of fronds of forsythia, flowers sprang up wherever she walked. Only in the arid Land of Sticks and Stones did Dry Wind defeat her. But Flower Mother knew her time would come, the month of May, and she covered the land with dandelions. Sturdy and golden, they resisted Dry Wind (unlike the poppies, hollyhocks, and daisies that had come before) and then Flower Mother covered the land with spring flowers. It may confuse children who are

familiar with gardens to find spring flowers coming after daisies and poppies, but the verdant theme has appeal. The illustrations are interesting in design, but florally heavy-handed: the poetic cloak of lilacs and apple blossoms appears as purple berry-like blobs and pink circles.

Chaffin, Lillie D. *John Henry McCoy*; illus. by Emanuel Schongut. Macmillan, 1971. 169p. \$4.95.

R
4-6 A sensitive story of Appalachia, with a vivid evocation of locale and speech-patterns. John Henry's father had moved his family back and forth from city to country as he was hired and fired; now Daddy is working in Columbus, trying to find a place for them to live. John Henry loves the Kentucky countryside and wants to stay—indeed his greatest yearning is to stay in one place, to make and keep friends, to go to one school, to “put down roots,” as Granny says. It is these two, John Henry and Granny, who take the initiative in changing the family pattern and who find a home that holds them all and that perhaps Daddy will come to—and stay. The pace of the story is sedate, but it suits the resigned, day-to-day existence of the McCoy's; the characters ring true, and the book gives a good picture of the plight of the Southern Appalachian worker without being a treatise in disguise. Not a story filled with excitement, this has a depth and tenderness that are appealing.

Christopher, Matthew F. *Tough to Tackle*; illus. by Harvey Kidder. Little, 1971. 139p. \$3.50.

Ad
3-5 Boots Raymond had hoped to be a quarterback, but the limit for backfield players was 125 pounds, and he was 139. Disappointed, Boots did less than his best until a letter from his brother in Vietnam helped him to change his attitude, and his improved playing helped his team to a championship. The story has football game sequences that should appeal to readers, but the story line is patterned, and the book has neither depth nor characterization to support the plot. The writing is capable, although it is sprinkled with such flat statements as, “It's a good contact sport and should prepare him in many ways for the future.”

Coombs, Patricia. *Mouse Cafe*; written and illus. by Patricia Coombs. Lothrop, 1972. 42p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad
2-3 “Cinderella” meets *True Romance* in a love story about a poor, good, and beautiful little mouse that is only bearable because it is so deliberately mawkish. Thrown into the snow by her cruel sisters after she had become ill from overwork, Lollymops stumbles to the doorway of kind Ella, proprietress of the Mouse Cafe. All the other waitresses are jealous because Lollymops is so pretty and conspire to keep her away from rich, handsome, Mr. Hodges, a true Prince Charming of a mouse. Naturally the two meet, it is instant devotion, a wedding next day, with riches, joy, and armfuls of baby mice to follow.

Crawford, Deborah. *Somebody Will Miss Me*. Crown, 1971. 215p. \$4.95.

R
6-10 In a story of the Depression Era, twelve-year-old Abby van Eyk and her grandparents are forced to accept the grudging hospitality of relatives in a resort town on the New Jersey coast. While the book is pervaded by the bleak despair of the period, it is balanced by a vigorous and convincing picture of a young adolescent's problems, as Abby makes new friends, resists Grandma's efforts at interference in those friendships, adjusts to the death of her grandfather and to the ignominy of going on relief. There is no strong story line, but the book has strength

in its felicity of period details, its vivid characterization, convincing dialogue, and—unusual in a book of episodic structure—in the fact that every episode has relevance to Abby's growth.

Crossley-Holland, Kevin. *The Pedlar of Swaffham*; illus. by Margaret Gordon. Seabury, 1971. 44p. \$5.95.

R
4-6 A retelling of the English folk tale is illustrated by pictures, strong in color and design, that have a medieval quality. The pedlar of Swaffham, John Chapman, had a recurrent and persuasive dream: he must go to London Bridge. "Good will come of it," said the man in the dream. So John Chapman went to London Bridge, and there he met a man who had had a dream, a dream that in a place called Swaffham a pot of gold lay buried under a hawthorn tree. Home John went, and he dug under his own hawthorn tree, and there it was—a pot of gold, and still another beneath that. There is a basis for the ending of the story; the money given by the pedlar to help rebuild the church is corroborated by old records. The story is told in a vigorous and fluent style, and the details give a colorful picture of the period background.

Crowcroft, Peter. *Australian Marsupials*; illus. by Colin Threadgall. McGraw-Hill, 1972. 32p. \$4.72.

R
4-7 Although the text is dry in style and the amount of attention given to each specimen brief, this survey of marsupials, which (despite the title) includes those of America, is interesting because of the exotic nature of the subject. Brief descriptions of each creature are accompanied by realistic drawings, and the text begins with an explanation of the characteristics of marsupials and a discussion of their habitats.

Cutler, Ivor. *Meal One*; illus. by Helen Oxenbury. Watts, 1971. 29p. \$4.95.

R
K-3 A gay read-aloud story, first published in England, is permeated with affection and humor, and is illustrated with deft and engaging pictures. Helbert McHerbert and his Mum are pals: together they wrestle, play football, eat fish and chips with their fingers, and joke. One morning Helbert wakes to find a plum in his mouth; he and Mum plant it, and an enormous plum tree sprouts up and extends its roots down to forage in the kitchen. Breakfast time and no food! Wise Mum sets the clock back, the tree vanishes, and Helbert tucks in to breakfast. The story is crisp and gay, with a pleasant choice for the reader: was Helbert dreaming, or did he and Mum share a fantasy as they share everything else?

de Gerez, Toni. *2-Rabbit, 7-Wind*; Poems from Ancient Mexico; retold from Nahuatl texts. Viking, 1971. 56p. illus. Trade ed. \$4.75; Library ed. \$4.31 net.

R
5- Handsomely designed and illustrated, a book of poems that are retold from ancient Nahuatl texts. Fragmentary, untitled, poignant and lyrical, the selections reflect both the attributes of the culture and the universality of emotion that speaks to all people. Some of the selections are in other collections, but this volume is outstanding for the quality of the telling, the dignity of the format, and the informative preface.

Dickinson, Peter. *The Iron Lion*; illus. by Marc Brown. Atlantic-Little, Brown, 1972. 48p. \$5.50.

In the middle of the Last Desert lived the Iron Lion of Ferdustan, a beast whose

Ad 3-5 ferocity was renowned and feared. But in a fairy tale there is always a hero, and in this jocose mock-fairy tale the young, poor prince Mustapha braves the Iron Lion, his expectable cause the hand of the beautiful and sought-after Princess Yasmin. Mustapha's mentor is the clever goat George, who leads his prince to a pool of unpleasant liquid, oil. Just the thing for a rusty iron lion who wanted to see the world and hadn't dared travel before. So the lion is happy, Justapha and Yasmin are wed, and their children and grandchildren, the story ends, "tore hundreds of pairs of trousers" by sliding down the shanks of the Iron Lion. Save for one incident, a stint in a circus, in which the owner, Herman, speaks brokenly ("Ve der biggest *liddle* circus in de vurld are.") the style is light and sophisticated. The illustrations are often drawn so that portions of faces or figures are cut.

Eckert, Allan W. *Incident at Hawk's Hill*; illus. by John Schoenherr. Little, 1971. 173p. \$5.95.

R 7- An adult novel that should appeal to many young readers, written with sensitivity and a convincing familiarity with wild life. Six-year-old Ben had always shown a kinship with animals that made them trust him, and the description of his parents' worry about this strange affinity sets the stage for the events that follow: Ben wanders away from home and is given up after two days and nights. He is alive, however, adopted by a badger and living underground as a feral creature. When, weeks later, his older brother finds Ben, he must fight off the badger to get the boy. A touching story, adeptly written and economically constructed, is based on a real incident.

Estes, Eleanor. *The Tunnel of Hugsy Goode*; illus. by Edward Ardizzone. Harcourt, 1972. 244p. \$5.25.

R 4-6 A sequel to *The Alley* (reviewed in the November, 1964 issue), the story of that delightful community of faculty houses in which Connie Ives and her friends lived. Connie is in college now, and a new group of children has taken over the Alley; indeed, two enterprising boys have been pursuing the theory, evolved by Connie's old pal Hugsy, that there is a duplicate underground alley tunneling beneath the visible one. Although the elaborate superstructure of boy-girl hostilities threatens to swamp the action, there is enough humor and warmth in the story of the investigations of the tunnel to compensate more than amply. The characters are vivid, and the Alley community retains its distinctive charm.

Freeman, Don. *Penguins, of all People*; written and illus. by Don Freeman. Viking, 1971. 28p. Trade ed. \$4.95; Library ed. \$4.53 net.

Ad K-2 Leader of a delegation of penguins, Peary Penguin goes to New York as Ambassador to the United Nations, solemnly rebuking his little son Pengo, whose farewell is "Aark aark," or "Have fun," in Penguinese. They weren't going for *fun*, his father said—but when he stood to address the General Assembly, so riven by discord, Peary found that "Aark aark" was just what he had to say. While the pictures are amusing, the text pleasantly spiced by its message, and the situation appealing, there is—even within the fanciful framework—a too-pat result: the delegates cheer, the penguins are feted, the implication is that harmony ensues. The story ends on a high note when Peary Victorious returns to the South Pole and reports that people are friendly, "only they talk more than we do, and they look funny when they walk."

Freeman, Mae (Blacker). *You Will Go to the Moon*; written by Mae Blacker Freeman and Ira Maximilian Freeman; illus. by Lee Ames. Random House, 1971. 60p. (Beginner Books). \$2.95.

Ad 1-3 A revised edition of a 1959 publication, describing a trip to the moon, where a research colony has already been established, with a stop at a space station en route. The repeated use of "you will . . ." do this or that is artificial and the writing has a distinct Dick-and-Jane flavor: "Come on in. Come into the rocket. This is where you will sit. You will sit here with the astronauts." The facts given are accurate, although at times they are stated in unscientific fashion: "You float because YOU ARE A SPACE MAN NOW!" The book will be useful, however, because of the subject's appeal for the beginning reader.

Friis, Babbis. *Wanted! A Horse!* tr. from the Norwegian by Lise Somme McKinnon; illus. by Charles Robinson. Harcourt, 1972. 188p. \$4.75.

R 4-6 Svein had tried to act grateful for his birthday presents, but he had told his parents repeatedly that all he wanted when he was twelve was a horse. Nothing but a horse. The best they can do is pay for riding lessons, the price to be reduced because Svein does stable work. While the book doesn't have the strong story line or the dramatic impact of the author's *Don't Take Teddy!* it has the same sympathetic, no-nonsense understanding of children and a smooth writing style, and it is particularly sensitive to the relationships with a family and the effect that home situations and external relationships have upon each other.

Galdone, Paul, illus. *The Three Bears*. Seabury, 1972. 31p. \$4.95.

R K-2 Galdone's bears are round-eyed and amiable, his Goldilocks a gap-toothed charmer, all ribbons, curls, and ruffles. The illustrations for the familiar story are large-scale, simple, and humorous, just right for group showing; the use of differing type sizes for the three bears (Little Bear in a little wee voice, MIDDLE-SIZED BEAR IN A MIDDLE-SIZED VOICE) will help the reader-to-be associate print and the story he is hearing.

Gibson, Truman. *The Lord Is My Shepherd*; by Truman Gibson with Lestre Brownlee and Michael Reuben. Childrens Press, 1971. 62p. illus. (Open Door Books). Trade ed. \$3.; Library ed. \$2.25 Net.

Ad 6-9 One in a series of career-oriented books written by members of minority groups and intended to encourage adolescent readers who face poverty or discrimination in their own lives. Truman Gibson's widowed mother barely managed to give her five small children their chance for an education, but she was firmly resolved that an education they would have. Working at any and every job, young Gibson went from Atlanta University to Harvard; he gave up his teaching career to help a friend in the insurance business, and his experience in that field has made Truman Gibson one of the leading black insurance executives of this country. The writing style is lifeless, the weakness of the book being that it gives comparatively little information about the insurance business. The appended section giving career information, taken from a government agency publication, is very general and not particularly geared toward the intended audience.

Girl Scouts of the U.S.A. *Girl Scout Cookbook*. Cowles, 1971. 160p. \$4.95.

A very good book for the cook of intermediate status, although the completeness of the instructions (advice on planning, measuring, combining foods,

R 6- counting calories, using utensils, cooking terminology) indicates a usefulness for beginners. The arrangement of recipes is by type of food (main dishes, vegetables, etc.) but they are interspersed with general comments and bits of ancillary advice. A brief bibliography precedes the relative index.

Gobhai, Mehli. *The Legend of the Orange Princess*; written and illus. by Mehli Gobhai. Holiday House, 1971. 26p. \$5.95.

Ad 4-6 A retelling of an Indian legend is illustrated with colorful pictures that echo the romantic quality of the story. Once upon a time, in the city of Chandpur, the Queen gave birth to an orange. Many years later a handsome young prince discovered the fact that each evening at sunset a beautiful princess emerged from the orange and returned at dawn. Consumed with love, he married the orange, and one night when the prince lay ill and far from home, his orange princess gave her life to save her beloved husband—nursing him rather than returning home to her orange-skin at dawn. And so, on the banks of the river at Chandpur, there blooms one orange tree. Adequately told, the story is weakened by the fact that there is no hint—until the prince sees the maiden emerge from the orange to swim—that the king and queen know that the orange they have been cherishing (a wee strain on credulity) all these years conceals a princess.

Grant, Matthew G. *A Walk in the Mountains*; illus. with photographs. Reilly and Lee, 1971. 32p. \$4.50.

M 4-6 A series of photographs and captions describe the flora and fauna at different levels on a long hike through the Rocky Mountains. There is no break in the continuity of the text, and the writing has a rambling quality—not quite conversational but like the informative text of a documentary film. Some of the scenery is beautiful, many of the animals are interesting, and an occasional bit of geological information gives background to a disorganized but not unpleasant introduction to the charms of a mountainous region.

Halacy, Daniel S. *Now or Never; The Fight against Pollution*. Four Winds, 1971. 203p. illus. Trade ed. \$5.95; Library ed. \$5.62 net.

R 6-9 A good overview of the causes, direct and secondary, of pollution, including noise pollution. The text includes discussion of air and water pollutants, noise, wastes, radiation, and pesticides; it points out some of the successful anti-pollution programs (particularly in London) and some of the ways in which the individual can help; it also points out the fact that the complexity of factors means that a specific solution for a problem may introduce some new irritants. While not as specific as Navarra (*The World You Inherit*) on legislation and less informative than Millard (*Clean Air—Clean Water for Tomorrow's World*) on protection of the world's oceans, this is crisply written and has balanced treatment. A list of suggested readings and an index are appended.

Hoban, Russell C. *Egg Thoughts; And Other Frances Songs*; pictures by Lillian Hoban. Harper, 1972. 32p. Trade ed. \$3.50; Library ed. \$3.27 net.

Ad K-2 Frances, most beguiling of badgers, expresses herself in ingenuous poetry that reflects her problems, pleasures, and relationships. Some of the writing seems flat and artificial, but most of the poems are perceptive and humorous, qualities that are echoed in the illustrations.

Huggins, Edward, ad. *Blue and Green Wonders and Other Latvian Tales*; illus. by Owen Wood. Simon and Schuster, 1971. 128p. \$5.95.

R
4-6 An unusual collection, published in English for the first time. Although the stories often reflect familiar themes (a set of impossible tasks, the good brother and the evil one, the child who is given three magical objects) they are rich and varied in detail, highly moral, only occasionally humorous, and told with the cadence of oral tradition. A few of the stories, like the title story and "The Golden Bird" seem long and complicated, but most of the tales are excellent for storytelling; several of the selections include some poetry. An afterword discusses the traditions of the Latvian folktale.

Ilowite, Sheldon A. *Hockey Defenseman*; illus. by Ned Butterfield. Hastings House, 1971. 96p. \$4.95.

M
4-6 Ten-year-old Larry knew that it wasn't helping his team if he sat in the penalty box, but he couldn't seem to control his temper. In a written-to-formula sports story, Larry learns to stay cool, and—in the last minute of play—scores his first league goal to win the championship for his team. The weakness of the book is that it has little but game sequences to give it any vitality, yet the explanations seem intended for the reader who knows nothing about ice hockey.

Jeffries, Roderic. *Trapped*. Harper, 1972. 150p. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad
5-8 Another book about the river patrol, an arm of the police force in an English town, with all the action concentrated in a period of less than twenty-four hours. Two adolescent boys have "borrowed" a boat in order to go duck-hunting; the boat drifts off and the boys are caught on the mudflats in a rising tide and heavy snow. The police pick up clues but since they have a vast area to cover, it is a race against time and weather. The book has a tight plot, plenty of action, and suspense. It is weakened by the unconvincing perspicacity of the police, who unerringly pick up leads and make deductions on which they proceed to act.

Jennings, Gary. *The Shrinking Outdoors*. Lippincott, 1972. 191p. \$5.50.

R
6-10 Of the many books about pollution that have appeared in recent years, this is one of the most specific in pointing out the causes, both primary and secondary; it is especially detailed in indictment of automobiles, with their accompanying byproducts of car dumps, deaths, concrete wastelands, and air pollutants. Although the author is occasionally careless in his statements ("The study of the whole problem—of environmental decay, pollution, erosion, extinction, and depletion of natural resources—has been given the name of 'ecology'.") the total effect of the book is stirring, a call for action perhaps the more effective because it is addressed specifically to the young reader, and in a tone of respect. A reading list and an index are appended.

Jennings, Gary. *The Teenager's Realistic Guide to Astrology*. Association Press, 1971. 222p. illus. \$5.95.

R
7-10 A book that describes the evolution of astrology and the assignments of qualities made by early astrologers, and that also discusses astrology today: the intricacies of the signs and the popularity of the cult—or science—depending on one's viewpoint. The text also describes the forecasting of the future, and the book concludes with a discussion of the dependability of astrology as a life-guide, contrasting those who feel its findings merit some consideration and those who take literally every detail of every horoscope or prognostication.

Kindred, Wendy. *Negatu in the Garden*; woodcuts by Wendy Kindred. McGraw-Hill, 1971. 34p. Trade ed. \$4.50; Library ed. \$4.33 net.

Ad K-2 Interesting woodcuts show four children with unfortunately grotesque faces, in a story that—although set in Ethiopia—reflects the universality of patterns of child behavior. All the adults say how nice it is that small Negatu and his older sister have two American visitors as playmates—but Negatu knows better: the three girls ignore him and he is left to the company of a cat he dislikes. Enough of the story depends on latent content (the girls agree that Negatu may play house if he will be father, then send “father” off to work—so Negatu is again alone) so that it may need interpretation by the adult, but the familiarity of the situation, and the sympathetic tone and insight of the text have decided appeal.

Klinger, Gene. *The Spectaculars*. Reilly and Lee, 1971. 137p. \$5.95.

Ad 5-7 Seven sketches of men—or a group of men—who became famous as circus performers or magicians, from the clown Grock and the magician Houdin, Dan Rice and Phineas Barnum, to Harry Houdini, W. C. Fields, and the Ringling Brothers. These are not full biographical accounts, but descriptions of successful careers, largely anecdotal, and interesting because of the dramatic or humorous nature of the subjects, although the writing style is pedestrian. A bibliography is appended.

Kredenser, Gail. *1 One Dancing Drum*; pictures by Stanley Mack. Phillips, 1971. 23p. \$4.95.

R 3-6 yrs. The illustrations are all that matter in this gay counting book, as a frenzied bandmaster collects musicians and instruments in an old-fashioned circular bandstand. The players of one dancing drum, two tinkling triangles, and so on—march up and are piled—literally—in the limited space of the platform. Each group is allotted a different color, so the child can easily pick out all nine of the 9 tootling trombonists as they perch on the roof or on top of other players.

Kwitz, Mary DeBall. *The Secret World*; written and illus. by Mary DeBall Kwitz. Follett, 1971. 32p. Trade ed. \$3.95; Library ed. \$3.99 net.

Ad 3-4 Soft drawings of flora and fauna illustrate the text that describes the busy, secret world of the creatures that live just below the earth’s surface: the mole, the meadow mouse, winged ants and earthworms, and the hawk moth—most of which spend part of their time above-ground. The book begins with the stirring of spring and goes through the cycle of the year—not a dramatic story and not a comprehensive one, but a quiet and realistic description of one small segment of the recurrent marvel of seasonal changes.

Lattimore, Eleanor Frances. *More about Little Pear*; written and illus. by Eleanor Frances Lattimore. Morrow, 1971. 125p. Trade ed. \$4.25; Library ed. \$3.94 net.

R 3-4 Forty years ago, *Little Pear*, the small boy who lives in a Chinese village, was appealing because of his ingenuous personality. He hasn’t changed a bit. Still small, still ingenuous, Little Pear lives in the 1920’s, and the author’s familiarity with China in that period is evident in the natural incorporation of everyday details. The chapters are episodic, although there is a thread of plot; the story is written with simplicity and warmth, and the book is a good choice for installment reading because of its structure.

Lee, Virginia. *The Magic Moth*; drawings by Richard Cuffari. Seabury, 1972. 64p. \$4.50.

Most children’s stories about adjustment to death concern a pet, a grandparent,

R 4-6 occasionally a parent; few describe, as this does, the death of a sibling. Although it is a six-year-old boy who is the protagonist, this is really a family story, for Maryanne's death affects each of the others. The third of five children, Maryanne has been an invalid for some time due to a heart condition, and her parents have tried to prepare the others for the end they know is imminent. Although a somber book, *The Magic Moth* is not morbid: it approaches its sad subject very gently, and the "magic" moth that emerges from a caterpillar is impressive to small Mark, but is not used as a symbol. The children are all aware that their sister cannot live, are stricken by her death, and are resilient enough to cope with a house filled with visitors and with the funeral service.

Le Guin, Ursula K. *The Tombs of Atuan*; illus. by Gail Garraty. Atheneum, 1971. 163p. \$5.50.

Ad 7-9 Taken from her family at the age of six, Tenar had given up her own identity to become the high priestess of a cult devoted to the dark and ancient Powers of the Earth. As Arha, the Eaten One, she explored the labyrinthine caverns below the temple—and there found an intruder, a wizard from far lands who curiously touched her heart. Through his intervention, Arha saw the emptiness of her own life and through his magical powers she escaped from the dark tombs of Atuan. The concept of the remote and sterile life of priestess and tomb is effective, and the writing style is dramatic and intricate—but the action, although culminating in surprising moderation, seems slow and tortuous, perhaps expanded too much from the original version published in the magazine, *Worlds of Fantasy*.

McFarlane, Brian. *The Stanley Cup*. Scribner, 1972. 192p. illus. \$6.95.

R 7- A veteran Canadian sportscaster with a wry sense of humor and an authoritative fund of knowledge about the game of hockey and its history manages, in this book about hockey's top trophy, to get in some wonderful yarns about the colorful and chaotic early days of organized (or, often, disorganized) competition. Several sections of photographic inserts and an appended section of statistical records add to the book's usefulness and its appeal to hockey fans.

Maestro, Giulio. *The Tortoise's Tug of War*; retold and illus. by Giulio Maestro. Bradbury, 1971. 29. \$5.95.

R K-3 Based on a South American folktale, "Which was Stronger, the Tortoise, the Tapir, or the Whale," a nicely told variant of the familiar story of the small animal who tricks two large ones, each of whom thinks he is struggling against the small challenger, since he cannot see the other contestant at the end of a long vine or rope. Here the wily tortoise fools the tapir and the whale, and the story ends when he has just found another victim—an anteater—and gone off to look for a jaguar. The illustrations have a verdant charm, and sly humor in the animal characters.

Mandry, Kathy. *How to Make Elephant Bread*; written and illus. by Kathy Mandry and Joe Toto. Pantheon Books, 1971. 28p. Trade ed. \$3.95; Library ed. \$4.39 net.

Ad 2-4 On the theory that it is unfair to children to call a banana a banana while adults' recipes have grand titles, this is a list of suggestions for snacks and nibbles with fancy names. Elephant bread is a peanut butter sandwich. "If you can't find an elephant who wants it, eat it yourself." "Chocolate cat" is chocolate milk, not to be given to cats; "Drink a garden" suggests alternating sips of tomato juice with nibbles of raw vegetables. There is some humor in the writing, most of the

suggestions are healthful or (ice cream with two kinds of jam) may appeal to the child's sweet tooth.

Manushkin, Fran. *Baby*; pictures by Ronald Himler. Harper, 1972. 28p. Trade ed. \$3.50; Library ed. \$3.27 net.

R
K-3 Not to be taken seriously for one moment is the amusing and affectionate story of a prankish baby that is reluctant to be born and has to be coaxed by the members of her family. The illustrations show a "baby" well beyond infancy drawn superimposed on the abdomen of her mother, and reacting vigorously to the offers she gets. Grandma promises a banana cake, brother offers a nickel, and so on; not until father promises a kiss does baby decide that being born is well worth the trouble. Amusing nonsense that nevertheless gives a feeling of family solidarity.

Molarsky, Osmond. *Take it or Leave it*; illus. by Trina Schart Hyman. Walck, 1971. 64p. \$4.95.

Ad
Chester was an inveterate swapper, and this is the story of one swapping day: his yoyo for some baseball cards, the cards for a skate scooter, etc. Last swap: a puppy that was being mistreated by a plump bully. Chester knew his mother wouldn't let him have a dog, but he had to take the puppy away from the bully. It wasn't easy to find someone who would take the puppy but Chester finally found the very boy who had swapped the baseball cards—and he'd been promised a puppy for his birthday, which was the next day. It was a deal, and Chester went off with his original possession, content. The story is slight and repetitive, with only the puppy incident to give variety, but it is adequately told; the realism of the urban background is echoed in the skillfully drawn black and white illustrations.

Monjo, Ferdinand N. *The Jezebel Wolf*; illus. by John Schoenherr. Simon and Schuster, 1971. 47p. \$4.50.

R
3-5 It is a fact that Israel Putnam, General in the Continental Army, told and re-told the story of the wolf hunt; here it is retold as a casual narration by Putnam to his family. The framework (Ma adjuring Pa to watch his language, frequent interjections from older brother just to make sure his younger brother realizes that *he* has already heard the story) adds humor and naturalness to the account, and the story itself is full of action and suspense. The author's appended note includes the information that wolves are not now the menace they were in the days of the Revolutionary War and that every effort should be made to save the species.

Morris, Willie. *Good Old Boy*. Harper, 1971. 143p. Trade ed. \$3.95; Library ed. \$3.79 net.

R
6-8 Some portions of this book have appeared in the author's adult title, *North Toward Home*; here the reminiscences are less thoughtful and more nostalgic, as Morris describes his boyhood friends, his dog, a terrifying encounter with a band of thieves in a deserted house, the local war effort, the besting of a boastful out-of-town visitor. Rambling, evocative, affective.

Neary, John. *Julian Bond: Black Rebel*. Morrow, 1971. 256p. \$5.95.

Ad
7- A candid and objective biography of the young Georgia legislator is both a valid personal document and a bleak picture of the ruthlessness of local political life. The author's analysis of Bond's conflicting roles as an impassioned and eloquent speaker and a don't-make-waves legislator is convincing, and the book is written in fluent style, its only weakness a rambling arrangement of material.

Place, Marian (Templeton). *The Witch Who Saved Halloween*; illus. by Marilyn Miller. Washburn, 1971. 150p. \$4.50.

Ad 4-6 Before a boy witch earns the rank of Junior Wizard he wears the hat and dress that are the witches' trademark—so young Witchard attracts considerable attention when he appears among earthlings, breaking a solemn injunction of his world. Witchard's mother is away on a planetary mission, searching for a place without pollution, and her son has a brilliant idea: as his project (for attaining the rank of Junior Wizard) he will go to school and enlist the help of earthlings in cutting down pollution so that witches can fly in safety. When threatened with the loss of witches and, of course, the end of Hallowe'en, the children rally, especially after Witchard's grandmother and Aunt Scarey come to a P.T.A. meeting. The witch-lore is laid on rather heavily but the story has vitality and humor, and the combining of witchery and pollution gives the book a fresh appeal.

Plagemann, Bentz. *How to Write a Story*. Lothrop, 1971. 59p. Trade ed. \$3.95; Library ed. \$3.78 net.

R 6-9 Sensibly, the author states that there is no magic formula and no arbitrary rule for writing a story, but that there are techniques that can help make the differences between failure and success for the fledgling writer. The major part of the book is devoted to an analysis, factor by factor, of some of the techniques of establishing character, writing dialogue, assuming and maintaining a point of view, the crucial or "necessary" scene that is the crux of the action, the use of punctuation and other tools of writing. The final chapter discusses rewriting original material. Sensible, useful, and modestly encouraging. A relative index is appended.

Ripkens, Martin. *Andromedar SR1*; by Martin Ripkens and Hans Stempel; illus. by Heinz Edelmann. Harlin Quist/Watts, 1971. 25p. Trade ed. \$4.95; Library ed. \$4.86 net.

NR 3-4 The "original text" and art are from Germany, with no information given about a possible translator or adapter. The formula: pop art, and very good of its kind; good-versus-evil theme and a science fantasy plot; self-consciously cute style permeated with irrelevant details; a Message to the effect that life doesn't mean a thing unless you have flowers and smiles and sunshine is in contrast to the materialism of the story's villain, an evil, cigar-smoking octopus. The octopus sends two spacemen to Mars to get the beautiful blue flower that has jewels in its depth, the spacemen controlled by the malevolent mood organ. In all of this (plus Martian mice) the rocket ship, all a-blush when she tries and fails to sit up before reaching the launching pad, is almost lost.

Sonneborn, Ruth A. *I Love Gram*; illus. by Leo Carty. Viking, 1971. 26p. Trade ed. \$3.85; Library ed. \$3.56 net.

Ad 4-6 yrs. Her older sister Lily was usually busy, her mother worked, so it was Gram that was Ellie's mainstay: Gram was always home, always loving, always pleased to have Ellie as her helper. When Gram became ill and was hospitalized, Ellie worried and waited. Mom said Gram would be home soon, but it seemed a long time to Ellie. She made a picture of herself and Gram, and the teacher wrote (as Ellie dictated) "I love Gram," and when Gram did come home, there was her welcome on the wall. The pictures show an attractive black child, the story is permeated with warmth and family love but is slight in construction.

Sterling, Dorothy. *The Making of an Afro-American: Martin Robison Delany, 1812-1885*. Doubleday, 1971. 352p. \$4.95.

R
8- A long and detailed biography, serious in tone, is as valuable for its contribution to the body of knowledge in black history as it is for the information given about an early fighter for black power. Son of a slave, Martin Delany was born free in 1812; when it was discovered that his family had learned how to read, the Delanys fled from Virginia to Pennsylvania to escape punishment for this breach of the contemporary code. Delany worked all his life, often leaving his family for years, for the cause of black independence. The education he fought for brought him a measure of recognition; doctor, explorer, author, public speaker, commissioned a major during the Civil War, official of the Freedman's Bureau during Reconstruction. An ardent worker for returning to Africa, Delany (who had originally opposed such migration) was still planning to go there when he died. An extensive divided bibliography and an index are appended.

Sutcliff, Rosemary. *Tristan and Iseult*. Dutton, 1971. 150p. \$4.95.

R
6-8 To one of the great love stories of all time, Rosemary Sutcliff brings the felicity of historical detail and the lyric, flowing style of a master storyteller. Her version of the tale omits the love potion, ascribing the sudden admission of their passion to the fact that Tristan and Iseult touch for the first time when he carries her ashore while seeking harbor during the voyage to Cornwall. The quality that emerges most clearly from Sutcliff's retelling is the bittersweet urgency of the love between the Queen and Tristan.

Takeichi, Yasoo, ad. *The Mighty Prince*; illus. by Yoshimasa Sejima. Crown, 1971. 24p. Trade ed. \$3.50; Library ed. \$3.35 net.

Ad
K-2 An adaptation of an old Japanese folk tale, first published in Japan, is illustrated by spare, soft brush paintings. Hated and feared by his people, the warlike prince of long ago heard a child singing as she worked in her garden, and the next day he planted the seeds she gave him. He worked so diligently at his gardening that war stopped, and one spring morning he heard the child again. She told him that people were laughing and birds were singing, "They have all been waiting for this day. Aren't they beautiful?" And the prince listened to the happy voices and smelled the sweet smells, and he was happy for the first time." The style is simple, but the concepts are more appropriate for older readers than for the read-aloud audience, to whom the tale may seem dull; the book has a static quality, with little action and with weak motivation at the story's turning-point.

Terris, Susan. *On Fire*. Doubleday, 1972. 119p. \$3.95.

M
6-9 Shy and mousy, twelve-year-old Nina escapes from a too-loving family and a brilliant, popular older sister when she finds a deserted house destined for demolition. Her quiet retreat is broken into by Paul, fifteen years old and reputedly an arsonist, certainly a troublemaker; he scoffs at Nina's drawing and shows her how to paint freely. Although Paul will not admit he knows Nina in school, they go on secretly meeting and painting in the old house, and some of Paul's toughness is absorbed by Nina, so that she can volunteer for a school project and can insist on some privacy at home. When she forgets and talks to Paul at school, he punishes her by a beating, then apologizes tenderly. The story ends with the deserted house on fire, while Nina decides bitterly that Paul is, indeed, a firebug and that her belief that there was good in him was unjustified. While some of the scenes are vividly written, the story as a whole lacks impact, perhaps because there is little development of action once the situation is established, perhaps because the ending,

despite its dramatic nature, neither resolves nor clarifies events: Nina has already discussed her meetings with Paul with her parents and has announced that she is not going to see him again, and the fire seems merely a convenient way of taking Paul out of the picture.

Tichenor, Tom. *Tom Tichenor's Puppets*; text, drawings and photographs by Tom Tichenor. Abingdon, 1971. 223p. \$5.95.

R
5- A practical guide to puppetry includes chapters on hand puppets, and on marionettes, with several plays included for each kind. The photographs are useful, particularly in showing details of costume or of the manipulation of the puppets, and the book includes instructions on making puppets, costumes, and stages, and on mounting the plays. One chapter is devoted to using puppets in the story hour, another to use in the classroom, in movies, and in plays with people. The writing style is informal, with some material about the author's own puppets that seems extraneous, but this is compensated for by the many casual and useful bits of advice, drawn from his experience, on drawing faces, choosing materials, sewing, etc. A bibliography and an index are appended.

Trost, Lucille. *Biography of a Cottontail*; illus. by Lydia Rosier. Putnam, 1971. 63p. \$3.49.

Ad
3-4 The life cycle of a female cottontail is told from birth to the end of her first year, by which time she has produced a second litter. Information about eating habits, mating, predators, et cetera, is woven smoothly into the narrative. The information is accurate, the writing style direct but flat; the book is pleasantly enough illustrated, although the pictures are repetitive and not often informative. Like many life-cycle books for younger children, this is useful but not distinguished in any way. Neither a table of contents nor an index is provided for the continuous text.

Villacana, Eugenio. *Viva Morelia*; illus. by Elisa Manriquez. Evans/Lippincott, 1972. 64p. \$3.95.

Ad
4-6 An informational book autobiographically based, this is one of a series meant for "teaching concepts in anthropology." Although the young Eugenio, in discussing his father's Spanish heritage and the Indian world of his mother, does indeed describe cross-cultural diffusion, much of his text is straight history introduced as conversation. The narrative framework and the factual text it carries are occasionally artificially wedded, but the book gives interesting information and strikes a more personal note at times than do such first-person accounts as those of the "My Village" books.

Villiard, Paul. *Wild Mammals as Pets*; illus. with photographs by Paul Villiard. Doubleday, 1971. 153p. \$4.95.

R
5-9 Despite the title, this is a handbook that is based primarily on the idea that wild mammals should not become pets; it does, however, give advice on the care, housing, and feeding of such wild creatures as may have been found injured or abandoned while too young to care for themselves. The book is permeated by a concern for the animals and the text is specific about avoiding those kindnesses that may make it more difficult for the creature returned to the wild. The suggestions for care are authoritative and detailed; a final chapter gives, in a listing by states, the addresses of conservation agencies and, in another list, the animals that are protected or for which a permit is needed. Brisk, informative, and sensible, a book that should be of interest to all animal lovers. A relative index is appended.

Warner, Gertrude Chandler. *Mystery in the Sand*; illus. by David Cunningham. Whitman, 1971. 127p. Trade ed. \$3.25; Library ed. \$2.44 net.

M 3-5 The four Alden children, vacationing in the trailer home of their absent aunt and uncle, are intrigued by a locket found in the sand and by the possibility that it has some connection with the mysterious Miss Smith, a recluse in an old house in the town. The unraveling of the mystery is plodding, the plot thin, the characters flat, and the whole book has a sedate, old-fashioned quality, its only redeeming feature the kindness the children show to each other and the consideration they show for adults.

Winn, Marie. *Shiver, Gobble and Snore*; illus. by Whitney Darrow. Simon and Schuster, 1972. 38p. \$3.50.

R K-2 Once upon a time, when the land was ruled by an overbearing king whose many laws limited the ways in which people could live, three friends went off to enjoy privacy and freedom from restraint. They soon found that it is hard for people to live together if each does exactly as he wants, so they chose a middle path: just enough rules to preserve the general good but no laws that limit individual behavior as long as nobody else is harmed. The fictional framework is deftly used to present the concept of the need for a code of laws, the story told in a light, merry style.

Woodberry, Joan. *Come Back, Peter*; illus. by George Tetlow. T. Y. Crowell, 1972. 152p. \$3.95.

R 5-7 A story of the Australian outback by a former winner of the Australian Children's Book of the Year Award. The setting is vivid and evocative, the characters beautifully drawn, the story line dramatic, the style deliberate and direct. Ten-year-old Paul, lonely since the death of his brother, goes off for a night of camping, his jaunt prefaced by a full picture of life at the station and a perceptive picture of the relationships between settlers and aboriginals. There is less background given for the story of the other two boys: Johnnie is alone with a sick mother and two small children in a sun-baked shack. An aboriginal boy, Peter, shows up just in time to help the family, and when—at the mother's insistence—the two boys go off for help with the younger children in a pram, leading the goat (milk for the baby), it is the skill and courage of Peter that keeps them all alive in the long trek through the heat. They are ill and exhausted when they meet Paul, who takes over, mounting the other two boys on his horse and pushing the pram himself. The title reference is to the coincidence of names: Paul's dead brother had been Peter, and the aboriginal Peter is welcomed as a new brother who will live with Paul's family.

Working with Paper. Watts, 1971. 189p. illus. \$4.95.

Ad 4-6 Although the projects in this book (first of a series, and a reprint of the British edition) are divided into five stages of difficulty (discernible only by a color-coded design) the explanatory text, however, varies little in level of difficulty. The book contains some ninety projects; materials needed are listed at the beginning of each. The finished products range from the simplest of folding tricks, tearing, pasting etc. to some rather complicated construction, often with inadequate directions given.

Yurchenco, Henrietta. *!Hablamos!* Puerto Ricans Speak; photographs by Julia Singer. Praeger, 1971. 136. \$6.50.

Ad
6-9

A collection of interviews taped in Puerto Rico, this gives a cross-section of the population, with some long monologues and some very brief ones gathered into a roundup. Many of the interviews are long and rather rambling, giving an impression of the speaker's personality but not contributing a great deal to the collage; others are succinct and pertinent, meaningful commentaries on Puerto Rican life today. The words of the national anthem (in Spanish and English), a map, and a list of important dates in Puerto Rican history are appended.

Reading for Teachers

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Davis, Mavis Wormley. "Black Images in Children's Literature." *American Teacher*, October, 1971.

Eisenberg, William. "Morals, Morals, Everywhere: Values in Children's Fiction." *Elementary School Journal*, November, 1971.

Fennimore, Flora. "Creative Ways to Extend Children's Literature." *Elementary English*, April, 1971.

"Grabe Me, Read Me. Love Me." A section of articles about children's books. *Instructor*, November, 1971.

Jones, Virginia. "Training Teachers of English for Alaska's Native Children." *Elementary English*, February, 1971.

McFadden, Sister Therese Dolores. "Emily Dickinson: A Poet for the New Generation." *English Journal*, April, 1971.

Mackintosh, Helen. "Catching Color and Rhythm in Poetry with Nine-Year-Olds." *Elementary English*, January, 1971.

Osborne, Vera Cook. "The Slow Learner: Reading Do's and Dont's." *Today's Education*, March, 1970.

Painter, Helen. *Reaching Children and Young People Through Literature*. International Reading Association, 1971. 72p. paper. Members, \$2.00; Non-members, \$2.75.

Swetz, Frank J. "Children's Picture Books in the People's Republic of China." *Science and Children*, December, 1971.

