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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

MARCH, 1972

Number 7

New Titles for Children and Young People

Alden, Carella. *Sunrise Island; A Story of Japan and its Arts*. Parents' Magazine, 1971. 62p. illus. Trade ed. \$4.50; Library ed. \$4.19 net.

Ad
4-6 Based on the Japanese production in "Art Entertainments," a series for young people at the Metropolitan Museum of Art, and profusely illustrated by photographs of art objects and some buildings, this is a combination of historical overview and survey of art forms. Interesting as the material is, the book is weakened by the fact that so much ground is covered that the text moves in jumps—"About a thousand years after . . ." one chapter begins. In a lecture, moving from one art object and the cultural facts it reflects to the next is not disruptive; in print it is awkward. A relative index is appended.

Andersen, Hans Christian. *The Emperor's New Clothes*; with text ad. from Hans Christian Andersen and other sources by Jean Van Leeuwen; illus. by Jack and Irene Delano. Random House, 1971. 50p. Trade ed. \$4.95; Library ed. \$5.39 net.

R
3-5 One of the most popular of Andersen's stories in new dress—or perhaps it's new undress—is illustrated with fresh and imaginative pictures, beautifully detailed, lively, and humorous. The emperor is pudgy and pompous, the tailors crafty and leering, the faces of the crowd watching the regal procession a frieze of shock when the ingenuous child points out the truth. For the monarch is indeed naked here, with an ornate headress, a string of bright beads, and a happy smirk on the royal face.

Armour, Richard. *Who's in Holes?* illus. by Paul Galdone. McGraw-Hill, 1971. 34p. Trade ed. \$4.50; Library ed. \$4.33 net.

R
3-5 Poems about forms of animal life that live in holes are lightly humorous in style but accurate in the details they give about animal habits. The book can be used for reading aloud to younger children, although the level of the vocabulary is better suited to the independent reader in the middle grades. Some of the creatures described are foxes, mice, moles, the pygmy owl, trap-door spiders, snakes, the hermit crab, and woodpeckers.

Asimov, Isaac. *ABC's of the Earth*. Walker, 1971. 48p. illus. Trade ed. \$4.50; Library ed. \$4.41 net.

R
3-5 Third in a series of alphabetically-arranged overviews of our environment, this is a useful collection of facts about phenomena and forces that affect the surface of the earth. Two terms are given for each letter of the alphabet, with photographs for each. While the effects of the sun's heat, wind, and water action are described, the most intriguing pictures are those of the dramatic results: a natural rock bridge, an

oxbow lake, stalactites and stalagmites, an out-cropping of tilted bedrock. Although the book doesn't cover all important terms in earth science, it includes many and, with the clear definitions that are well-matched with photographs, serves as a good introduction to the varied subjects that are included in this field.

Asimov, Isaac. *The Land Of Canaan*. Houghton, 1971. 306p. \$5.95.

R
7- Crowded with detail, this covers over two thousand years of history, with a first section that gives historical background from Neolithic times. Although the scope of the book imposes a mass of names and dates, it is written clearly and sequentially, heavy with information but useful, particularly in the coverage of Judaism and the new religion, Christianity, and in the treatment of the legends and history incorporated into the Bible. Maps, a table of dates, genealogies, and an index are included.

Avery, Gillian. *A Likely Lad*; illus. by Faith Jaques. Holt, 1971. 223p. Trade ed. \$4.95; Library ed. \$4.59 net.

R
6-8 First published in England, the story of a turn of the century boyhood, set in an atmosphere of lower middle-class snobbishness. Willy's parents are proud that they live on the respectable side of the street and determined that Willy shall not become a shopkeeper like his father. Shy and quiet, Willy dreams of becoming a scholar, is crushed when his father decides he cannot continue his schooling, and astonished when (due to the intervention of a nobleman who has met and been impressed by the boy) his father changes his mind. Woven through the story are Willy's encounters with a complacent and bullying set of relatives whose comeuppance, at the close, is delightfully in accord with the Victoriana of the style and the setting. An evocative book, *A Likely Lad* has a fidelity of language, of period attitudes, and of Victorian mores that give it an impressive consistency.

Bernheim, Marc. *Growing Up in Old New England*; by Marc and Evelyne Bernheim. Crowell-Collier, 1971. 100p. illus. \$6.95.

Ad
4-6 Photographs of a group of contemporary children, dressed in the garments of the 1820's and showing the pattern of daily life, are taken in Old Sturbridge Village, a recreated community in Massachusetts. The story opens with the children anticipating their visit and closes with their departure after some weeks' stay. The major portion of the book is a fictional journal based on source materials. The combination of contemporary framework, photographs in which the characters often look self-conscious, and the style of the "journal"—with lengthy entries and an unconvincing first person style—robs the book of any spontaneity, but it gives a wealth of information about games, family life, household and farming chores, school, and holiday celebrations.

Buck, Pearl (Sydenstricker). *The Chinese Story Teller*; illus. by Regina Shekerjian. Day, 1971. 36p. Trade ed. \$5.95; Library ed. \$4.98 net.

Ad
3-5 A story within a story is illustrated by colorful pictures, some realistic and some, based on the Chinese folk art of paper-cutting, stylized and intricate. Two children, visiting their grandmother who had lived in China, ask why cats and dogs don't like each other, and Grandmother tells the tale she heard from an old Chinese storyteller. The framing story is rather stiffly told, but the folktale moves smoothly, describing the cat and dog who brought good luck back to their owners and were given disparate treatment: the cat praised and petted, the dog beaten.

From that day on, the story goes, dogs have made cats' lives miserable whenever they could.

Burchard, Marshall. *Sports Hero: Brooks Robinson*; by Marshall and Sue Burchard. Putnam, 1971. 77p. illus. \$3.69.

Ad 2-4 "Mr. Impossible" emerges without personality, and his biography has an aura of blandness, but the book will undoubtedly satisfy young baseball fans. It has balanced treatment, several game sequences (World Series games, chiefly) and some good action photographs. And large, clear print.

Clark, Joan. *Thomasina and the Trout Tree*; illus. by Ingeborg Hiscox. Tundra Books, 1971. 38p. \$5.95.

M K-3 Thomasina decided to take a bus to the center of the city and look for a Trout Tree ("She was not sure where the Trout Tree was. Or even what it was.") She knew only that it was a work of art. In the park she met an artist who jumped into a tub of paint and then rolled on paper to make his paintings; then she found a policeman who collected lost objects for his collage; a tree of pipes with metal fish was the junkman's construction. As a story this is diffuse and pointless, as a spoof on art trends it is mildly humorous but limited in scope, while as an invitation to think of art as a imaginative use of materials and media it may provoke interest, but the vehicle seems directed at a read-aloud audience, and the ideas and vocabulary at older readers.

Coleman, Lesley *A Book of Time*; illus. with photographs. Nelson, 1971. 144p. \$5.95.

Ad 5-7 An overview of the subject includes discussion of ancient and modern calendars, clocks and other devices for telling time, clock makers and menders (chiefly British) and time in relation to travel: time zones, Greenwich Mean Time, and chronometers. A final chapter, "Apollo to Apollo," gives a brief history that includes the words used for days, months, etc. and some of the modern theories on the relativity of time. An adequate introduction, but a superficial treatment of many topics, not as clear and well-organized as either Harry Zarchy's *The Wheel of Time* or Irving Adler's *Time in Your Life*. A bibliography and an index are appended.

Colman, Hila. *End of the Game*; photographs by Milton Charles. World, 1971. 92p. Trade ed. \$4.95; Library ed. \$4.89 net.

R 4-6 In her first book for younger children, Hila Colman describes with sensitivity the variation of attitudes in the members of a white family who are visited by a black child. Donny had been invited to come from a ghetto home for a few weeks in the country. Mrs. Stevens, proud of her liberality, warns her children that Donny is a guest, and that he must have whatever he wants. No squabbling. The twelve-year-old twin girls are not particularly interested, but Timmy is Donny's age and excited about the prospect of a companion. The boys dive into friendship, but they are both aware that Timmy's mother doesn't see Donny as a person but as a symbol, the symbol of her own gesture to a black child. She is so polite, so permissive, so cautious that her own children quickly learn that any small mishap can be attributed to Donny and go unpunished. Donny wishes she would scold, at least enough to show him that he is accepted. She doesn't. What she does do, finally, is accuse Donny of a serious misdemeanor that has been committed by the girls. The boys run off together, and Donny's mother is called; she is angry at Donny, "acting the scapegoat for these white kids," and Mrs. Stevens is shocked by her realization

of her own bias beneath the veneer of acceptance—but the damage is done. Only the youngest, Timmy, has thought of Donny as a person, not a black person. The photographs add little to the book, introducing a case-history note to a story with depth and candor.

Cook, Joseph J. *The Nocturnal World of the Lobster*; illus. with diagrams and drawings by Jan Cook and with photographs. Dodd, 1972. 80p. \$3.95.

R
5-9 In a straightforward, rather stolid style that is occasionally lightened by informality, Cook describes the structure of the lobster, its life cycle, the ways in which different species live, and the ways in which the crustaceans are trapped and—since the lobster supply is shrinking—the ways in which they are now being selectively bred and tagged. One catch-all chapter describes “The Lobster and Crayfish in Fact and Fiction,” with many small and not always relevant bits of information, but there is some truly fascinating material scattered throughout the book: the mass marches of some lobsters in long single files, the transparent young of the spiny lobster, and the impressive size of the American lobster: some over forty pounds, with claws that together weigh more than the body. A brief bibliography and an index are appended.

Coolidge, Olivia E. *Gandhi*. Houghton, 1971. 265p. illus. \$5.95.

R
7- This is certainly one of the most astute and objective biographies of Gandhi that have been published for young people, giving an unusually balanced picture of his strengths and weaknesses. In an excellent preface, the author discusses Gandhi’s inconsistencies, his mistakes in judgment, his proclivity for giving advice on subjects (like medical treatment) on which he was uninformed. The book substantiates and illustrates these failings, but it is equally forthright about Gandhi’s dedication, his integrity, his charismatic personality—and it gives a coherent picture of Gandhi’s role in India’s struggle for independence, and of his place in the movement for peaceful resistance. A glossary of Indian terms and an index are appended.

Davis, Fanny. *Getting to Know Turkey*; rev. ed.; illus. by Kiyō Komoda. Coward, 1972. 71p. \$3.29.

M
3-4 A revision of the original title, this gives a survey of Turkish history, dwells on the reforms of Kemal Atatürk, and describes Turkey today in a continuous text larded with, “If you were a child in Turkey today . . .,” “If you went to school . . .,” “After you had finished . . .” etc. The text has a laudatory tinge, with no discussion of Armenian-Turkish relations and only a slight reference to wars with Russia, which is not listed in the index. The book gives information, but it is seriously weakened by the writing style, with such statements as, “When they were mad, they overturned their big iron soup kettles,” in describing the Janissaries, and with such generalizations as, “That day all Turks, even grown men, wept.” Pronunciation for Turkish words in the book is given; a list of important dates and an index are appended.

De Regniers, Beatrice Schenk. *The Boy, the Rat, and the Butterfly*; illus. by Haig and Regina Shekerjian. Atheneum, 1971. 34p. \$4.25.

M
3-4 A boy, a rat, and a butterfly, all named Peter, are meandering along, the boy hunting treasures (a rock, a feather) the rat reciting poetry, the butterfly distractedly flitting from flower to flower. They find a magic wish box, and the rat, declaring he is above such mundane things as cheese, gets his one wish—cheese. The

butterfly, whose death the rat has declared is imminent because of his short life span, dies as his one-wish bubble bursts. The boy blows through the magic straw and three new butterflies appear. The story ends as it begins. The book is graded by the publisher for K-3, but the sophistication of the dialogue, the tenuousness of the concepts, the hint at continuity, all seem too mature for the very young child, and even for the older one the text has a diffuse quality and an indefinite ending that may limit its appeal.

Dickson, Gordon R. *Sleepwalker's World*. Lippincott, 1971. 203p. \$5.95.

Ad
7-10 A science fantasy, set in a future time when the need for food in an overpopulated world has required the tapping of energy resources deep in the earth. Rafe Harald, a cosmonaut in training on the moon, suspects that some evil force or person is taking advantage of the fact that a by-product of the core taps is—for those within the sphere of the nightly power broadcasts—a fall into automatic sleeps. Sure of his own capability, Rafe comes back to earth to ferret out the miscreant, and his in-and-out-of-danger adventures (with a handicapped girl and a guard wolf that has been programmed for speech) lead him, finally, to a grotesque supernatural source of evil, the Old Man who has lived, hungry for power, for centuries. The writing style is vigorous, and the story has action and suspense enough to compensate for the extravagances of the plot.

Durrell, Donald D. *Teen-Age Plays for Classroom Reading*; by Donald D. Durrell and B. Alice Crossley. Plays, Inc., 1971. 338p. \$6.

R
7-10 Twenty selections from popular junior and senior high school plays published in *Plays, the Drama Magazine for Young People* have been chosen for use by students whose "adjusted vocabulary" is in a grades four-to-six range. The introduction discusses improving speech skills and enhancing reading skills through play reading, social values in participating in this, and the use of the book in remedial reading classes. Since these plays are (in this edition) intended for classroom reading rather than for performance, the production notes usually provided by the publisher are missing. The calibre of the material is adequate, the themes light; introductions in lieu of a program are provided by a narrator, who also doubles as a sound-effects man.

Englebert, Victor. *Camera on the Sahara; The World of Three Young Nomads*. Harcourt, 1971. 57p. illus. \$3.95.

Ad
3-5 A description of the Tuareg, nomad desert herdsmen, is illustrated by handsome photographs; the text consists of a dozen lines or less on each page, indentifying the activities shown in the pictures and giving some background information. Three very attractive girls are the protagonists but there is no feeling of personality or involvement as there is in the Gidals' books. The book is useful but the text is choppy and terse, ending abruptly.

Farmer, Penelope. *The Serpent's Teeth; The Story of Cadmus*; illus. by Chris Conner. Harcourt, 1972. 47p. Trade ed. \$4.50; Library ed. \$4.49 net.

Ad
4-6 First published in England, this retelling of a Greek myth is illustrated with virile pictures, some in frieze style. Cadmus, whose sister Europa has been borne off to sea by a white bull, is exiled by his father because he did not stop his sister when she climbed on the bull's back. He goes off with a band of warriors who are slain by a snake with several heads, kills the reptile, and is told by Athene that an army of

men will rise where he sows the serpent's teeth. Cadmus does this, and from the most stalwart of these men come the beginnings of a new city, Thebes, which he rules. The illustrations are handsome, and the retelling loses none of the action of the myth, but the style is compressed, so that occasionally there is a shift from dialogue to a new subject; for example, Athene tells Cadmus to seek a white heifer and, where she bends her head to graze, "there found your city. There lies your fate." On the next page, "The heifer might have been sired by Europa's bull," the text goes on, with no description of finding her.

Fisher, Laura H. *Charlie Dick*; illus. by Rocco Negri. Hold, 1972. 170p. Trade ed. \$4.95; Library ed. \$4.59 net.

M
4-6
A depression story set on the rural West, in which the protagonist is a boy with three sisters, only one of whom he considers his friend. Charlie Dick has rashly promised Anna that he will buy her a new doll, and he is counting on some money from his father, now that he can do a man's work. But Grandpa is ill, and medicine is expensive; Charlie Dick's father needs help and hires Walt as a farm hand. There is instant enmity between Charlie Dick and Walt; the boy suspects a criminal background and teases the man unmercifully. When Walt helps Charlie Dick save little Anna's life, there is a new rapport. Walt admits he has escaped from jail and decides to turn himself in and finish his sentence so that he can come back and live with the family who have become fond of him. Grandpa dies, and this is yet another thing that makes harum-scarum Charlie Dick grow up a bit. The ending is weak in its sentimentality; the vitality of the writing and the convincing setting, the crusty grandfather and the squabbling children, are the positive aspects of the book, the negative aspect being the unnecessarily repetitive incidents in which Charlie Dick teases his sisters, fools his grandfather, bedevils the hired man, and shows—far more than is necessary to establish character—that he is irresponsible, careless, and occasionally cruel.

Friskey, Margaret (Richards). *The True Book of the Moonwalk Adventure*. Childrens Press, 1970. 44p. illus. Trade ed. \$3.25; Library ed. \$2.44 net.

Ad
2-3
Although there are occasional sentences ("The pull of the moon, called gravity, is much less than the gravity on the earth.") that may lead to misconstruction, this very simply written book is a good introduction to the historic first moon landing. Sequential, each page of text is faced by a superb color photograph; the captions are inappropriate in language for the book's audience ("... is deploying the Passive Seismic Experiment Package.") but they are not needed to understand the text, and most of the captions' difficult words can be construed from the context. Several pages of notes on "highlights of the Apollo Program" are appended.

Froman, Robert. *Hot and Cold and In Between*; illus. by Richard Cuffari. Grosset, 1971. 45p. Trade ed. \$3.50; Library ed. \$3.59 net.

R
2-4
Brief, clear, and illustrated with brisk drawings that often illuminate the text, this gives a good introduction to the ideas that hot, cold, and tepid are comparative terms, and to the concept of heat flowing always from warmer to cooler objects. The examples are varied without being too repetitive, and the book uses the simple experiment of bowls of water of varying temperatures to illustrate comparative reaction.

Garfield, Leon. *The Strange Affair of Adelaide Harris*; illus. by Fritz Wegner. Pantheon Books, 1971. 223p. \$4.95.

R
7-10 Garfield's picaresque tales of high adventure are usually concerned with unscrupulous villains; here, using the same exaggeration and humor, he writes a rollicking story of pompous braggarts and churlish gentry that is every bit as lively and funny. The characters center about a small and notably undistinguished school: Dr. Bunnion's Academy; handsome young Ralph Bunnion is offended by the treatment he has received from Tizzy, the sweet daughter of one of the teachers, and finds that Tizzy's father thinks his daughter's honor impugned and demands satisfaction. All the errors in communication stem from the mysterious appearance of an apparently abandoned infant (Adelaide) who is taken to the poorhouse kept by a gin-sodden woman, and they are abetted by the appearance (in Adelaide's cradle) of a gypsy babe. Well, add to all that two rascally schoolboys, a brooding sleuth who guesses wrong about absolutely everything, the machinations of two dotting mothers, a duel, a renegade brother . . . all tied into Gordian knots by a master storyteller, and the reader is in for one of the prime romps of the year.

Greenfeld, Howard. *Pablo Picasso*; An Introduction; illus. with reproductions of the artist's work. Follett, 1971. 192p. \$5.95.

R
7-10 An excellent biography of Picasso is profusely illustrated by reproductions of his work. The book has a good balance both in the attention paid to periods of the artist's life and in the discussion of the man and his work. Much of the text is devoted to analyses of individual drawings and paintings, with a final chapter that investigates other media used by Picasso. The information is interesting and the writing style competent, but what makes the book distinctive is the constant awareness of Picasso's role in art history and his relationships with other artists, and the relationship between Picasso the artist and Picasso the political and sentient human being.

Gwynne, Fred. *Ick's ABC*; written and illus. by Fred Gwynne. Windmill, 1971. 29p. Trade ed. \$3.95; Library ed. \$3.78 net.

R
4-6 yrs. Ick is a creature reminiscent of moomins and grinches, its reactions that of a humanoid, and in this anti-pollution alphabet book, he looks sadly upon dumped garbage, air and water pollution, and timbering, scurries away from a sprayed pesticide, climbs a mountain of litter, et cetera. As is true of most alphabet books that have a purpose in addition to teaching the twenty-six letters, this has a page or two that seem misfits (R is for recycling) but it makes its point (X is for Xtinction) and ends with a list of suggestions for what you can do: most of the suggestions are appropriate for the alphabet age.

Hoff, Syd. *When Will it Snow?* pictures by Mary Chalmers. Harper, 1971. 28p. Trade ed. \$3.50; Library ed. \$3.79 net.

Ad
3-6 yrs. A child just old enough to remember the fun of playing in the snow asks his mother, now that it is winter, when the snow will come. "Soon," she tells him, but it isn't soon enough. Bears go into hibernation, the winds are cold and it rains, people put up Christmas decorations—and the sled waits. One night as the boy is going to bed, his mother says, "Now," and the story closes with a delighted child looking out at the whirling snowflakes. The small-scale, softly colored illustrations are attractive, the text written simply, the story slight and low-keyed.

Hofsinde, Robert. *Indian Arts*; written and illus. by Robert Hofsinde. Morrow, 1971. 95p. Trade ed. \$3.75; Library ed. \$3.56 net.

R
4-7 One of the most interesting, and probably the most decorative, of Hofsinde's many books on aspects of North American Indian cultures. The first chapter describes some of the earliest rock paintings and petroglyphs, the last one discusses Indian arts today, and the major portion of the book is divided by the kinds of materials used in arts and crafts. The chapter on wood and stone, for example, describes the utensils and masks carved from wood by the Iroquois, Cherokee masks, the totems, masks, and personal and ceremonial objects carved by the Northwest Coast Indians, the hats of the Haida and Chilkat, the kachina dolls of tribes in the Southwest, and the pipestems that were made, with great variation, by widely scattered tribes. In some instances, the step-by-step method of making objects is described. The book is intriguing both for its information about Indian culture and for the facts about art forms per se.

Hopf, Alice L. *Biography of an Octopus*; illus. by Mamoru Funai. Putnam, 1971. 63p. \$3.49.

R
2-4 Lightly fictionalized, this is an excellent description of the octopus, giving information about its structure, the way eggs are laid and guarded (there is no mention of mating) and the ways in which an octopus feeds and protects itself from predators. The octopus here is given a name—Ollie—and his life is followed from birth to maturity, with one long episode in which he is caught, used for research purposes (his learning a conditioned response indicating that he has a brain capable of memory) and released by a scientist. Informative and smoothly written.

Hutchins, Ross E. *Scaly Wings; A Book about Moths and their Caterpillars*. Parents' Magazine, 1971. 64p. illus. \$3.47.

R
2-4 Clear photographs, some magnified, are helpful in identification of moths and their caterpillars and in showing the differences between moths and butterflies. The author describes the stages of a moth's life cycle, then discusses some of the common and easily identifiable moths, describing them and giving their habitats. The final chapters discuss moths that are dangerous, those that help plants by pollination, some varieties that are destructive to plants or clothing, and some that are unusual, such as the caterpillar in a seed pod that is known as the Mexican jumping bean. Succinct, to-the-point, and authoritative. A relative index is appended.

Ipcar, Dahlov (Zorach), ad. *The Cat Came Back*; ad. and illus. by Dahlov Ipcar. Knopf, 1971. 36p. \$4.50.

R
K-3 A simple arrangement of an old folksong precedes the rollicking text, which almost sings itself when read aloud. The illustrations have vitality and humor, with the indestructible cat beaming complacently as she emerges unscathed from every peril that man and nature have put in her path.

Jansson, Tove. *Moominvalley in November*; written and illus. by Tove Jansson; tr. by Kingsley Hart. Walck, 1971. 175p. \$4.50.

R
4-6 One by one, six friends of the Moomin family come to visit, each impelled by a lonely feeling engendered by the mournful season. Although the engaging Jansson characters may be more appreciated by established Moomin fans who know their peculiarities, the querulous Fillyjonk and timorous Toft, Snufkin the loner and Mymble the self-satisfied, forgetful old Grandpa-Grumble and the take-charge Hemulen are a delightful sextet as they meet in the vacant Moominvalley home and adjust to the absence of their hosts and to each other. As always, the writing is deft and funny, the imaginary and imaginative creatures endearing.

Kay, Eleanor. *The Clinic*; illus. with photographs. Watts, 1971. 54p. \$3.75.

R
4-6 Sixth in the author's series of books that introduce particular aspects of medical care, nursing, and hospitals. The text discusses the ways in which a clinic prepares for its patients, explains how a clinic differs from a hospital or a private physician's office, and describes some of the specialized and institutional clinics, including those of the World Health Organization and of the Armed Forces. The book concludes with a description of a child's first general examination in a clinic. Not comprehensive, but accurate and informative, with clear photographs, most of which are useful. An index is appended, its entries not always using the terminology of the text. The brief entry for "Clinics in the Armed Forces," for example, is listed under "clinics, military,"

King, Jean Callan. *Miss Mehitable's Monster*; written and illus. by Jean Callan King. Doubleday, 1971. 44p. \$3.95.

NR
3-4 Miss Mehitable sees a creature, rushes in fright to the neighbors, then to a doctor. They all gather equipment to catch the monster she has described as large and gruesome and go back to Miss Mehitable's house. Then everybody laughs. It is a centipede. Miss Mehitable laughs. Even the centipede giggles. End of story, which is padded with contrived delays and silly names (Doctor MacWriggle, Miss Peapetal, Proonershine Hill). The situation is unconvincing, the ending flat, the illustrations cartoon-conventional.

Klein, H. Arthur. *Great Structures of the World*; by H. Arthur Klein and Mina C. Klein. World, 1971. Reissue. 288p. illus. Trade ed. \$6.95; Library ed. \$6.87 net.

Ad
7-10 Fourteen of the great construction projects of mankind are described here, each related to the culture from which it emanated, from the great ziggurat of Ur to the United Nations buildings in New York. First published in 1968, the book is written in a heavy and florid style; "Let us travel in imagination through the centuries," is an example of the travelogue touch that weakens the text that, while it gives information, seems over-extended. A bibliography and an index are appended.

Kraus, Robert. *Pip Squeak, Mouse in Shining Armor*; by Robert Kraus and Richard Oldden. Windmill, 1971. 29p. illus. Trade ed. \$4.95; Library ed. \$4.89 net.

Ad
K-2 Having rid the pond of dragonflies, Pip Squeak, a mouse, longed for a real dragon, so he hung around the castle watching the knights. Armor-clad, Pip Squeak was addressed as a very small knight with very large ears (a running gag) by the knights who went off to fight the dragon. When all of their horses had come back without riders, Pip Squeak sallied forth; fortunately, the one thing the dragon was afraid of was mice—and he ran. So the knights (Sir Prise, Sir Plus, Sir Pose, et cetera) rescued by the mouse dubbed him Sir Pip Squeak. The illustrations are amusing in cartoon style, the text humorous as well, although some of the humor, such as the play on words, and the comment that "Every dragon has his Achilles' heel" are better suited to an older audience.

Lea, Alec. *To Sunset and Beyond*. Walck, 1971. 157p. \$4.75.

R
5-9 Set in the English countryside at the close of the last century, a story that is distinguished for its sharp characterization, its evocation of locale and period, and above all its creation of mood and suspense. Nine-year-old Peter, sent to bring the cows home on a day when each member of the family is working frantically to

bring the hay in before an impending rain, finds that a gate has been left open and the cows have wandered into another field. By the time he realizes that the Devonshire fog has become impenetrable, Peter is lost. The night alone on the moor, filled with courage and terror, while the village hunts for the boy, is the focus of the story, but it is beautifully balanced by the preceding scenes that make the reactions of the villagers and of each member of the family more meaningful.

Leighton, Margaret (Carver). *The Other Island*. Farrar, 1971. 183p. \$4.50.

Ad 7-9 When Daphne goes to a Greek island to be with her father, who is on a dig, she meets an unusually handsome and charming young man on the flight. Paul turns up again on the site and volunteers to help; his knowledge of Greek makes him immediately useful, but several members of the expedition are troubled because they are sure that they have seen him before. The book is fraught with suggestions of the occult and mysterious, and when Paul takes Daphne to the other island, a small one where his ancestors lived, the two share the conviction of being back in another time. While the story has plenty of action, a good setting both in the beauty of the island and in the more immediate milieu of an archeological dig, the brooding intimations of a supernatural force and the romantic feelings Daphne has for Paul are both dissolved without coming to any climax: a story with interesting developments but a basically weak plot.

Lerner, Marguerite Rush. *Color and People; The Story of Pigmentation*. Lerner, 1971. 55p. illus. \$4.50.

M 6-8 Although the text does discuss various aspects of color differences (normal or abnormal) in people, it is primarily a description of the way in which melanin is formed in the cell and how its distribution affects color, of reaction to ultraviolet light, of hereditary factors, et cetera: a broad but not intensive survey of color in the animal kingdom. The information is accurate and much of it is interesting, but the disparity between simple writing that is appropriate for middle grades readers and occasional digressions that demand mature reading skills (particularly in text attached to illustrative material) is a significant weakness. A brief index is appended.

Lightner, A. M. *The Thursday Toads*. McGraw-Hill, 1971. 189p. Trade ed. \$4.50; Library ed. \$4.72 net.

Ad 7-10 A science fiction story, set on a planet where the population is plagued by toads whose bite is fatal, is told by seventeen-year-old Gillian Abbott, who has just come from earth with a doctorate in planetary ecology. The planet, Thursday, is divided by an uninhabitable belt of land and the scientists who are attempting to eradicate the toad population discover that there is a small colony of people who seem to have descended from the first, lost spaceships who have a remarkable longevity that stems from immunity acquired after being bitten by the toads. Gillian, who has been bitten and has been saved by a newly-developed serum, realizes, as he leaves Thursday, that he too well may live for hundreds of years. The characterization is shallow and the plot has an occasional moment of contrivance, but the story as a whole is cohesive, the plot-line strong, and the concept well-developed, with several scientific practices (eliminating pest populations by sterilizing males, for example) incorporated.

Lionni, Leo. *Theodore and the Talking Mushroom*; written and illus. by Leo Lionni. Pantheon Books, 1971. 29p. \$3.95.

Ad 4-6 yrs. Jeered at by other animals because he had no special talents, Theodore was quick to turn to his own advantage the blue-topped mushroom that could say one thing: "Quirp." He obligingly translated, "It means that the mouse should be venerated above all other animals," and from then on he led a life of pampered indolence—until his friends came across a mass of blue mushrooms saying, "Quirp," realized Theodore had hoaxed them, and gave chase. The mouse ran and ran, "and his friends never saw him again," the story ends lamely. Slight, with charming illustrations, a story that seems too frail for the implications of the characters' behavior—or, if none are intended, rather pointless.

Liss, Howard. *The Front 4; Let's Meet at the Quarterback*. Lion, 1971. 143p. Trade ed. \$4.95; Library ed. \$4.59 net.

Ad 6-9 A first chapter describes the football formations and tactics used in the past and the evolution of new formations that produced the front four used today—two tackles and two ends. The remainder of the book is devoted to discussions of some of the great front line defense combinations. Slangy, full of descriptions of seasonal performance and the tactics used in individual games, this is not a book for the beginner, since it refers, throughout the book, to line-ups or details of play without explanation of terms, and the book has neither diagrams nor a glossary. The appendix gives an official play-by-play rundown of a game between the Detroit Lions and the Green Bay Packers in 1962.

Loree, Sharron. *The Sunshine Family and the Pony*. Seabury, 1972. 45p. illus. \$4.50.

M K-2 Based on the author's experience in communal living, a story about a group of friends who leave the city and become a family is illustrated with awkward, childlike drawings. When a pony is donated to the group, it runs away; everybody hunts for it, and when they find it the communards decide that the pony doesn't like being cooped up. They fence their garden, let the pony run free, and find that it is content and does not stray. The story ends, "The warm sun was shining down on us, and we were all happy. We felt like a Sunshine Family." The ending is anticlimactic, the story-line frail; only the simplified introduction to the idea of communal living, not very adequately explored, gives the book a modicum of appeal.

McCord, Jean. *Bitter Is the Hawk's Path*. Atheneum, 1971. 149p. \$4.50.

R 7- Ten short stories, each a sharp vignette, about people who are loners, each a victim of a circumstance beyond his control. In one, a boy meets an old man on his way to an old people's home, in another a crippled child is set apart by the taboos of a cave men's tribe, and in the title story an Indian boy is betrayed by his best friend. Poignant and evocative, perhaps the outstanding story in the collection is "Images of Loss," in which a seventeen-year-old orphan, working as a maid for a family she loves, is thrilled when she overhears plans to move to Alaska and is stunned with dismay when she realizes that they have never had any intention of taking her along.

Manning-Sanders, Ruth. *A Choice of Magic*; illus. by Robin Jacques. Dutton, 1971. 319p. \$6.50.

R 4-6 Four additional tales have been combined with twenty-eight folk and fairy tales chosen by the compiler as favorites in her own previously published anthologies. Each story has a delicately drawn picture in black and white; a few full-page

illustrations in color are included. Most of the sources are European, but some tales come from Africa, India, and Arabia. Since all of Ruth Manning-Sanders' anthologies have been notable for the discrimination of selection and the graceful retelling, this creme-de-la-creme is, as one might expect, a book to treasure, to read alone or aloud, and to use for storytelling.

Merrill, Jean. *Please, Don't Eat My Cabin*; illus. by Frances Gruse Scott. Whitman, 1971. 59p. Trade ed. \$3.95; Library ed. \$2.96 net.

Ad 2-4 Adam, who loved animals and had tamed many wild creatures, looked forward to visiting his grandmother, Tessie, at her camp in the woods. Tessie enjoyed Adam's animals as much as he did, but she balked at his idea of making a pet of a porcupine, because they did so much property damage. After Adam had secretly tamed a baby porcupine and showed it to Tessie, she relented and agreed to try keeping it. When they found the animal gnawing on a tree stump that was salty, Adam and Tessie felt that they had solved the problem, and that the porcupine could stay, along with the other animals Adam had tamed, after the visit was over. The story is adequately written, gives some facts about wild creatures and demonstrates kindness to them, but has a static quality and is not quite convincing—for example, at the start of the story, Adam is in bed with some cats, a mole, a goat, and another indeterminate creature.

Micklish, Rita. *Sugar Bee*; illus. by Ted Lewin. Delacorte, 1972. 195p. Trade ed. \$4.95; Library ed. \$4.58 net.

Ad 4-6 Living in a small, dilapidated Pittsburgh apartment with her parents, Sugar Bee (her real name is Stephanie) sees the grimness of her surroundings, and is both delighted and apprehensive when her teacher says that she has been chosen as the child to accept the offer of a country visit during East week. Her delight in the space and cleanliness of the Martin's home, especially in the lovely bedroom she shares with Rosemary Martin, are balanced by her shock at finding that Rosemary is blind. Most of the story is devoted to Sugar Bee's adjustment to living with a white family and to her new friend's disability, and it ends with a true understanding and affection between the two girls; adequately written, the book moves slowly at the start and is, while realistic in its relationships and its development, more an exploration of a situation than a story of action.

Mizumura, Kazue. *If I Built a Village . . .* T. Y. Crowell, 1971. 26p. illus. \$4.50.

R 4-6 yrs. Soft watercolors in patterned pictures complement the wistful, tender quality of the text, which envisions a world in which beauty is treasured and kindness prevails. "If I built a village . . . if I built a town . . . if I built a city . . ." the animals would be free, fish would flash through the waters and the eagle soar in the sky, and, the book ends, "There would be people who would care and share with all living things the land they love." The conservation message is clear, although no mention is made of what it is that men are doing to destroy the beauty of wild things. Quiet, perhaps not for the child who insists on plot and action, but lovely.

Morgan, Julie. *Drag Racing*; photographed by Hank Morgan and Ernest Baxter. Lippincott, 1971. 30p. \$3.95.

M 4-7 Color photographs dominate the book (some action shots, some stills) with a sentence or two per page constituting the continuous text. The text discusses the popularity of drag racing, the different kinds of cars that compete, the engine and

special instruments or gear, the driver's protective clothing, sponsoring bodies, etc. The information is given clearly, but in a highly disorganized fashion. The last two pages show an ambulance, and a group of happy winners. No table of contents, no index, no pagination.

Morgan, Julie. *Snowmobiles*; photographed by Hank Morgan and Ernest Baxter. Lippincott, 1971. 30p. \$3.95.

NR
4-6 Repetitive but attractive color photographs are paired with a continuous text in a book that gives scattered facts about the use of snowmobiles for recreation but stresses snowmobile racing. The material is poorly organized, with comparatively little information about how the vehicle operates. The book closes with the facts that one in twenty-five drivers is injured, that the noise and exhaust fumes have elicited complaints from residents in areas where the snowmobile is popular, and that the ecological balance of rural areas is threatened, with "groups of wildlife . . . hounded or chased to exhaustion." The book has neither table of contents nor index; save for the sober last note it reads much like a promotion brochure.

Plowman, Stephanie. *My Kingdom for a Grave*. Houghton, 1971. 239p. \$4.95.

R
8- A sequel to *Three Lives for the Czar*, reviewed in the October, 1970 issue, in which Andrei Hamilton, son of a French mother and a Russian father, has been brought up as a companion to the royal children and tells of the years that lead up to World War I. Here Andrei is an officer in an army that is disastrously organized and run, and his attempts to convince the childish, unstable Czar and the Czarina, under Rasputin's power, to take action, are as little use as the advice of others. It is through Andrei's eyes that we see the revolution, the banishment of the royal family, and their execution. The author's historical research is evident throughout the story, but is particularly impressive in the closing chapters in which Andrei tries to effect an escape plan for the family, fails, and later investigates the circumstance of their imprisonment, death, and burial. This is historical writing at its best: like Rosemary Sutcliff, Stephanie Plowman has both a sense of story and a familiarity with historical details, so that the fictional framework is unobtrusively permeated with authoritative minutiae.

Portal, Colette. *The Beauty of Birth*; ad. from the French by Guy Daniels. Knopf, 1971. 26p. \$3.95.

R
3-6 Delicate and precise watercolor illustrations show the development of a baby in utero, from ovulation and conception through the embryonic and fetal stages to parturition. Especially interesting are the pages on which the author-artist shows the growth of individual anatomical features such as the hand, changing from a knobby bud to the articulated perfection of an infant's hand. The text is accurate, straightforward, and lucid.

Rockwell, Anne, ad. *The Dancing Stars; An Iroquois Legend*; retold and illus. by Anne Rockwell. T. Y. Crowell, 1972. 29p. Trade ed. \$3.95; Library ed. \$4.50.

Ad
K-3 "Once upon a time, when the earth and the sky were new," begins the story of the seven brothers who, following the sound of a sweet singer, danced up into the sky and found a great black bear decked in stars and shining clamshells. Pursued by a hunter, she was caught in the sky and singing to her earthbound cubs. The seven brothers, too, were caught, and behind each a new star grew. Only the littlest star

escaped, but after he reached the earth where his mother was calling, there was only a hole in the ground. The mourning mother called to the others and told them to stay safely in the sky, and there grew out of the hole a tall pine tree, the littlest brother trying to reach the sky. This is the Iroquois legend that explains the Pleiades, adequately told, although there is a beauty in the story that is not met by the rather flat style.

Rothkopf, Carol Z. *The Red Cross*. Watts, 1971. 65p. illus. \$3.75.

R
4-6 It was due to the publicity received by Jean Henri Dunant's book describing the plight of the wounded on a battlefield that the International and Permanent Committee for the Relief of Wounded Soldiers was formed, the forerunner of the International Red Cross. The text describes the many activities of the organization, the principles on which they are based, and the people who work in various programs. There is also a discussion of the Junior Red Cross, of the opportunities for service, and of the organization's work for peace, recognized four times by the award of the Nobel Peace Prize. An index is appended.

Renvoize, Jean. *A Wild Thing*. Atlantic-Little, Brown, 1971. 248p. \$5.95.

Ad
8-10 Lonely and unhappy, product of a series of foster homes, Morag has run away to the hills to live alone, in a story set in Britain. The mood and atmosphere of solitude and space are vividly evoked, and through the first half of the story the focus is on Morag's triumphant struggle for subsistence. Then she decides that she wants to have a baby and she hunts for a man, prepared to waylay a camper or hiker. Her opportunity comes when she finds a wounded man, nurses him, sleeps with him, and conceives a child. The man tires of Morag, unkempt and wild, and leaves her, and the story ends on a tragic note. Given her background, Morag's occasional use of a four-letter word is natural, and the advent of the man just when she has made her decision to find one also seems believable. Indeed, the long-sustained isolation of the first part of the story, with its details of the girl's accumulation of objects and foods, has both the Crusoe appeal and a special attraction for today's readers who are aware of the back-to-the-land movement. The weakness of the book is in the slow, somber style of writing.

Shaw, Richard, comp. *The Fox Book*. Warne, 1971. 47p. illus. \$4.95.

Ad
3-5 A collection of poems and stories about foxes is illustrated by a distinguished group of artists, with the medium used for each picture helpfully identified. The selections are from Aesop, La Fontaine, and modern writers, with some folk material. Not an outstanding or comprehensive compilation, but useful as a subject source and for the identification of the attractive illustrations.

Shecter, Ben. *Someplace Else*. Harper, 1971. 167p. Trade ed. \$4.50; Library ed. \$4.79 net.

R
4-6 An amusing story about the trials and tribulations of Arnie, age eleven, is told in an episodic book that closes on a serious note with the death of Arnie's father. Although Arnie has his ups and downs in school, suffers the nuisance of attention from a girl he dislikes (his mother likes her), grieves for a lost dog, and is worried when his mother has an operation, the recurrent motif is the Rabbi. Preparing for his bar mitzvah, Arnie is hampered by his intense dislike of old Rabbi Bleisch, a hostility so deep that the boy feels guilty when Bleisch disappears. When he comes back (from Miami) Arnie is so relieved that he is almost glad to see the man. Perceptive and realistic, with good albeit not deep characterization, and with lively, natural dialogue.

Shotwell, Louisa R. *Magdalena*; illus. by Lilian Obligado. Viking, 1971. 124p. Trade ed. \$4.95; Library ed. \$4.53 net.

R
5-7 In a story that has warmth, vitality, and humor, Louisa Shotwell describes the dilemma of a child who is balked by the fixed ideas of the grandmother with whom she lives, but who loves her Nani too much to rebel. Magdalena's hair seems to Nani a girl's crowning glory; to Magdalena it is simply something she is teased about. In Puerto Rico, Nani says, long braids give a girl character—but they aren't *in* Puerto Rico. Why, Magdalena wonders, is Nani so understanding about her friend's problems and so obdurate about hers? The problem is solved when Magdalena, influenced by an elderly, odd acquaintance, goes to a barber. A witch, Nani decides, and gets to work with preventive herbs. But Nani relents, accepting both the shorn child and her peculiar new friend. Spirited writing and solid characterization add to the attractions of a story that has good relationships and convincing changes in them, and has some lively and amusing school sequences.

Slote, Alfred. *Jake*. Lippincott, 1971. 155p. \$3.93; Paper, \$1.95.

R
4-6 He never knew his father, Jake says, and since his mother left him two years ago, he's been living with Uncle Lenny. Lenny's a musician, and his care of Jake is adequate but casual, which is fine with Jake, who is as exclusively interested in baseball as Lenny is in music. Jake's team needs a coach for five minutes to satisfy a technicality and Lenny agrees to fill in—but the game is delayed by rain. Problem—does Lenny make his rehearsal date or help the team out? He stays, and the team are so pleased by the results that they find a way for Lenny to rehearse closer to home so that he can become their coach for the season. Sound baseball, good relationships and characterization, and natural dialogue give depth to a convincing first person account by a black boy of eleven. *Jake* is one of a series of books being published simultaneously in hard cover and paperback.

Simon, Norma. *I Know What I Like*; pictures by Dora Leder. Whitman, 1971. 25p. Trade ed. \$3.75; Library ed. \$2.81 net.

Ad
4-6 yrs. A prefatory note addressed to the adult points out that children may learn from this book that people like different things and that they can be friends even though they do not share all of the same likes or dislikes. The text consists of a series of pictures (one, two, or three per page) with captions: "I like to taste peanut butter." Another child says, "I like to taste apple cider," and a third, "I like to taste toasted marshmallows." Then, "But I don't like to taste medicine. (My daddy *says* he does.)" The pattern is repeated for touching, smelling, playing, and so on, a series of likes followed by a dislike. At the close, a boy and a girl each declare they like being what they are, and that everybody likes being friends. There is a mild humor in the combination of text and pictures, and the statements may certainly evoke recognition, but the whole is not very substantial; the book can be useful as a point of departure in discussing differences with children.

Stolz, Mary Slattery. *By the Highway Home*. Harper, 1971. 194p. Trade ed. \$4.95; Library ed. \$4.43 net.

R
6-9 Mourning the brother who had died in Vietnam, resenting the fact that her parents don't want to talk about him, Catty Reed is also oppressed by a sense that they are keeping something else to themselves. They are. Her father has lost his job, and the family has to sell its home and move to Vermont to stay with relatives who

run an inn for elderly residents. Catty blossoms in the new environment, seeing more clearly the selfishness of her older sister, a charmer, enjoying the beauty of the countryside, adjusting to Beau's death, and falling in love with an older boy—a relationship handled with great tenderness. Although there are a few episodes that are weak, the book as a whole has an honesty and dignity that are impressive, the characters and dialogue deftly drawn and perceptively related.

Swortzell, Lowell, ed. *All the World's a Stage; Modern Plays for Young People*; decorations by Howard Simon. Delacorte, 1972. 610p. \$12.50.

R
7-10 "But as long as the young readers dare," says the compiler in an introduction that deplores the state of children's theatre, "there is hope for older ones." So, feeling that young people can produce and act in the best of adult plays that speak to or for them, he includes plays from this country and others, from a familiar Saroyan to two Brecht plays based on Japanese Noh, from a rock musical comedy based on *Twelfth Night* to Strindberg's fanciful *Swanwhite*. Each selection is prefaced by a brief introduction to the playwright and the play. A list of recommended readings is appended.

Tudor, Tasha. *Corgiville Fair*; written and illus. by Tasha Tudor. T. Y. Crowell, 1971. 43p. Trade ed. \$4.95; Library ed. \$5.70 net.

Ad
4-6
yrs. Quaintly pretty pictures of an old-fashioned village peopled by animals (top-clad males and children, females modestly fullskirted) are a background for a story with a minimal plot that, like the pictures, is embellished with many details. Corgis ("They are enchanted."), cats, rabbits, and boggarts are the inhabitants. Although goats play a large part in the story, they are not included as inhabitants, since they are used by the others as work animals. Caleb Brown, a Corgi puppy, has entered his goat in the Corgiville Fair race; evil Edgar Tomcat gives Caleb a soporific hot dog, overfeeds Caleb's goat, and maliciously goes off to enter the goat race. Caleb wakes just in time, and the situation is saved by a friendly boggart (a toy-like gnome) who sets off rockets, galvanizes Caleb's mount (but not the other goats) and paves the way for a massive victory. All the Brown family have a happy day participating in the gay occasion. Fairs and animals have an unquenchable appeal, but this story is weakened by over-extension and dependent on the quaintness of the situation rather than on storyline or humor.

Viorst, Judith. *The Tenth Good Thing about Barney*; illus. by Erik Blegvad. Atheneum, 1971. 25p. \$3.95.

Ad
K-3 Precise black and white illustrations echo the grave tenderness of the text in which a small boy tells about the death of a beloved pet. After a solemn funeral attended by the boy, his friend, and his parents, the two children disagree about where Barney, the cat, is now. In heaven, Annie says. In the ground, the boy insists. Father says we can't be sure heaven is there; he asks his son to help in the garden and explains that Barney will change and will help grow flowers. At bedtime, the boy tells his mother, who had asked him to think of ten good things about Barney (he had only been able to think of nine at the service) that Barney will help grow flowers, and the story ends, "You know, that's a pretty nice job for a cat." This is an adequate treatment of death in a read-aloud story: simple, reverent, and rational. The only weakness of the tale is in mother's insistence on a tenth item in the catalog of Barney's virtues.

Reading for Librarians

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.

R. R. Bowker Company. *Children's Books in Print*. 3rd ed. Bowker, 1971. 730p. \$15.95.

———. *Subject Guide to Children's Books in Print*. 3rd ed. Bowker, 1971. 725p. \$15.95.

Carlson, Julie. "Jean Lee Latham—A Memorable Person." *Elementary English*, February 1970.

Christensen, J. A. "Did He Say 'Books'?" *Media and Methods*, September, 1971.

Hopkins, Lee Bennett and Arnstein, Misha. "Nervose of the Thought: War and Peace in Children's Books." *Elementary English*, May, 1971.

Johnson, Harry Alleyn, ed. *Multimedia Materials for Afro-American Studies: A Curriculum Orientation and Annotated Bibliography*. Bowker, 1971. 353p. \$19.95 in the United States and Canada, \$21.95 in other countries.

Kerr, Laura, comp. *Who's Where in Books: An Index to Biographical Material*. Michigan Association of School Librarians, 1971. 313p. \$6.00.

Painter, Helen. "Leonard Weisgard: Exponent of Beauty." *Elementary English*, November, 1970.

Smith, Dora. "Children's Literature Today." *Elementary English*, October, 1970.

