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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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Erratum

The volume number in the masthead on page
85 *should read 25 instead of 26.*

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 26

FEBRUARY, 1972

Number 6

New Titles for Children and Young People

Aiken, Joan. *The Cuckoo Tree*; illus. by Susan Obrant. Doubleday, 1971. 314p. \$4.95.

Ad 6-9 The precocious Dido Twite of *Nightbirds on Nantucket* reappears as the doughty heroine of an adventure story overpopulated with bizarre and villainous characters and improbably enlivened by the reunion of a long-separated pair of twins. And a fiendish plot to put St. Paul's on rollers in the middle of a coronation ceremony and scuttle it in the Thames. Nonsensical lampooning of period adventure stories is Aiken's forte, but in this story the plethora of characters and plots and coincidence and period palaver and thieves' cant get out of hand. Too bad, because there are some moments of high comedy.

Allan, Mabel Esther. *The May Day Mystery*. Criterion Books, 1971. 191p. \$4.50

Ad 6-9 Although all of Mabel Allan's books follow a set pattern (English girl away from home becomes involved in mystery and also acquires a man) they are capably written and provide a background that usually has some interest. Here the protagonist, Laura, has been invited by a Cornish friend to visit at the time of the May Day rites that preserve many ancient procedures. Laura falls in love with her friend's brother, who by the end of the book responds in full; she also is instrumental in resolving an old mystery with new developments, and through all of the days of her stay in Cornwall, Laura learns about the celebration of the May. The plot is undistinguished, but there is plenty of action, romance, and good atmosphere.

Andersen, Hans Christian. *The Fir Tree*; illus. by Otto S. Svend. Van Nostrand, 1971. 31p. \$4.50.

Ad 4-6 The text is from the James translation published by Faber & Faber, the illustrations of one of the most loved of Andersen's tales, a series of full-page pictures that alternate with the pages of text. In soft colors, romantic in mood, the paintings have an old fashioned flavor, especially in the interior scenes.

Andersen, Hans Christian. *The Ugly Duckling*; tr. by R. P. Keigwin; illus. by Toma Bogdanovic. Scroll Press, 1971. 30p. \$4.95.

R 4-6 The text of the Keigwin translation is used for a favorite story. The oversize pages are used to advantage by the illustrator, whose full-page pictures in color are stylized in background and realistic in depicting animal forms, with dark-bright jewel-tone hues.

Anderson, Alan H. *The Drifting Continents*. Putnam, 1971. 192p. illus. \$4.29.

Long disparaged, the theory of continental drift has been substantiated by the

R
8- research techniques and equipment of today. The text very smoothly incorporates into the history of the men who contributed to the body of knowledge on the subject all of the disputed theories and the errors that paved the way for each advance. From this revolution in geological thinking will come the possibility of predicting movement of the continental plates, a probable fusion of separate areas of study, and a better understanding of the nature of earthquakes. An index is appended.

Anderson, Clarence William. *The Blind Connemara*. Macmillan, 1971. 80p. illus. \$4.95.

Ad
4-5 Although the outcome may be anticipated early in the book by most readers, it will probably satisfy all who dote on horse stories. The soft black and white illustrations are attractive, and the message of kindness to animals is worthy. Loving horses and understanding them, Rhonda (who seems to be in her late teens) is delighted when she is given a job in a riding stable and even more delighted when a client gives her a white pony that has gone blind. Patiently she teaches the pony to trust her leadership, and her faith in him is justified when he wins a prize at a show and even jumps.

Arthur, Mildred H. *Holidays of Legend; From New Years to Christmas*; illus. by Sofia Harvey House, 1971. 124p. Trade ed. \$3.50; Library ed. \$3.36 net.

M
4-6 A discussion of the legends, rites, customs, and origins of nine major holidays through the calendar year. Although there is a considerable amount of information in the book, the material in each chapter is presented in disorganized fashion and the text is so laden with "We can probably assume. . .", "Another possibility. . . may come from an old belief," and, ". . . the name was probably chosen. . ." that it is difficult to separate fact from supposition. An index is appended.

Arthur, Ruth M. *The Little Dark Thorn*; illus. by Margery Gill. Atheneum, 1971. 195p. \$5.25.

Ad
7-10 "I can remember the very first time I came to Aunt Emma's house," Merrie begins, "I was newly six years old." Taken by her English father to live with his aunt, the small child yearned for the Malayan mother and the big, loving family she had known. This is the story of Merrie's growing up, misunderstood by her father and loving the young Norwegian stepmother who acted as a buffer between the two. Time, the sympathetic counsel of Bergit's family, and a love of her own enable Merrie to understand her father and heal the breach between them, and to give Merrie security and confidence in her future. The fact that she has been born out of wedlock and is part Malayan is a factor but not the crux of the story, which is capably written and has adequate characterization but which—perhaps due to the period it covers and the triple setting (Aunt Emma's house, Bergit and father's home, and the Norwegian setting, for parts of the story) lacks cohesion.

Bendick, Jeanne. *What Made You You?* written and illus. by Jeanne Bendick. McGraw-Hill, 1971. 48p. Trade ed. \$4.95; Library ed. \$4.72 net.

R
3-5 Jeanne Bendick adds tenderness to her usual breezy, informal style and blithe illustrations. Her text describes creation, gestation, and birth of a baby, the reference to copulation being "Part of your father fitted into your mother like a key in a lock, like a foot in a sock, like a hand in a glove, like a love in a love," not explaining which parts are referred to, although the next page shows a naked man and woman. The emphasis is on love, and this is carried throughout the text and the

subsequent discussion of hereditary traits carried by genes. There is no mention of DNA or chromosomes, simply the fact that genes carry traits, stressing the continuity in generations. Nicely done.

Bible. *Joseph the Dreamer*; ad. by Clyde Robert Bulla; illus. by Gordon Laite. T. Y. Crowell, 1971. 58p. \$4.95.

R
K-2 Simple and direct, a retelling of the story of Joseph that loses none of the drama of the Old Testament version and has just enough dialogue to enliven the tale without digressing from the original. The illustrations are splendid: rich with color, authentic in period detail, and filled with action.

Blume, Judy. *Then Again, Maybe I Won't*. Bradbury Press, 1971. 164p. \$4.95.

R
5-7 Thirteen-year-old Tony is not as thrilled as his parents are when the family's finances improve and they move to affluent suburbia. The "nice" boy next door (of whom Tony's mother heartily approves) proves to be an inveterate shoplifter. Tony is, in fact, bothered by the eagerness of his parents to live up to their surroundings. He's also just discovered how he reacts to sexual provocation—and he worries about that, too; somebody may notice. So he decides he'll always carry a coat. Deftly handled, Tony's dilemma is really that he has become mature enough to see the conflicts and imperfections in his own life and in those around him, and he is sensitive enough to accept compromise. Although there are developments in the story, the book has no strong plot line. It is, however, impressive for its realistic and sympathetic identification with a boy's viewpoint.

Brooks, Lester. *Great Civilizations of Ancient Africa*. Four Winds, 1971. 340p. illus. Trade ed. \$6.95; Library ed. \$6.11 net.

R
8- A magnificently detailed and authoritative book that includes evidence from recent archeological discoveries, this reviews the history and achievements of a series of African settings. A chapter that surveys the past and what has been known—or ignored—is followed by the first intensive examination, "Black Egypt", and the last such, a chapter on Ethiopia, is followed by a resume of events in other African cultures than those discussed in detail and a chapter on North Africa. Scholarly and lively, an informative and enthralling book. A time chart, a bibliography, and an index are appended.

Busch, Phyllis S. *A Walk in the Snow*; photographs by Mary M. Thacher. Lippincott, 1971. 40p. \$3.95.

R
2-4 A book that describes some of the phenomena observable after a snowfall and suggests ways of testing some of the facts known about snow and how it is affected by wind, color (melting faster around dark bark) and obstacles in its path. Many of the photographs show the animal tracks discussed in the text. Presenting information in direct and succinct style, this should make winter seem both more attractive and more interesting.

Butterworth, W. E. *Return to Racing*. Norton, 1971. 186p. Trade ed. \$3.95; Library ed. \$3.99 net.

R
6-9 Tony Fletcher returns from Vietnam to his job in an advertising firm, and he has the experience of many returned veterans: his niche has been filled, and there isn't anything for him to do. He also finds that the Madison Avenue brand of sniping is as vicious as ever. An account with an automobile manufacturer takes Tony to

Daytona Beach and—finally—the racing sequences that Butterworth's readers expect and enjoy. Fast-paced, with authentic background and a healthy admixture of rat-race as contrast.

Calhoun, Mary Huiskamp. *It's Getting Beautiful Now*. Harper, 1971. 149p. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad
7-9 Bert has been living with his father in a trailer, but they can't get along. Tough and contemptuous, Bert's father has little sense of responsibility—only anger. When Bert is caught buying marijuana, he is taken in by a friend's family. The story is told in short segments, either commentary by Bert or brief passages of dialogue. Although choppy, the device serves both to clarify the characters' viewpoints and to establish their personalities. Bert is faced with the decision: a year on probation with the friend's family or a year in a reformatory, but he begins to feel that there is hope: his father has shown up unexpectedly and asks if he may have a chance at making a better home for his son. Although there are eventful incidents, the story line is not strong; the book is an often-vivid depiction of a situation, realistic and candid, but it has little impetus.

Christopher, John. *Beyond the Burning Lands*. Macmillan, 1971. 170p. \$4.95.

R
6-9 Second in a trilogy that began with *The Prince in Waiting* (reviewed in the June, 1971 issue) this continues the story of Luke, who is destined to become ruler of a city-state in an England returned to feudalism and abjuring all technology. Luke has learned that there is a nucleus of men, the Seers, who have access to all the knowledge and machines of the past and now they send him from their sanctuary, back to his home. Luke goes on a quest to the land beyond the still-smouldering volcanic plains that divide the country, and there wins a beautiful princess and becomes a hero when he slays a monster; he returns home to fulfill the prophecy and become a Prince. The setting is wholly-conceived, the story well paced and full of action, and the book is given depth by the subtle—and at times not so subtle—ways in which Christopher mocks the frailties of our own society.

Cole, William. *The Poet's Tales; A New Book of Story Poems*; illus. by Charles Keeping. World, 1971. 320p. Trade ed. \$6.95; Library ed. \$6.87 net.

R
5-9 Handsomely illustrated in black and white, this excellent anthology is a revised edition of *Story Poems Old and New*, with many more poems included, and with a particularly nice preface that actually seems addressed to young readers rather than their parents and teachers. The poems are grouped in sections under such rubrics as "Strange and Mysterious," "Love Stories," "Fighting Men," and "At Sea." Separate author, title, and first line indexes are appended.

Cook, Joseph J. *Famous Firsts in Baseball*. Putnam, 1971. 71p. illus. \$3.69.

R
4-6 Many of the facts included are available in the statistics of baseball reference books, but they are expanded here in brief one—or two-page descriptions, each with a photograph: the first double no-hit game, the first man to steal more than 100 bases in a season, the first night game, etc. Direct style and the compressed information about action that is, for the most part, dramatic, should make this of great appeal to baseball fans.

Cooke, Ann. *Giraffes at Home*; illus. by Robert Quackenbush. T. Y. Crowell, 1972. 34p. (Let's-Read-and-Find-Out books) Trade ed. \$3.75; Library ed. \$4.50 net.

Ad 2-3 A continuous text describes the giraffe in his African habitat: his eating habits and the digestive process, mating and birth, danger from predators, protective coloration, and some of the behavior patterns—such as the “nursemaid” giraffe that keeps the young from straying from the herd. The information is accurate and the text written with appropriate simplicity for the young reader, but the illustrations are not prepossessing (showing, unfortunately, orange and white while the text refers to the brown and tan hide that blends with the background) and the writing has a static quality.

Couper, J. M. *Lottery in Lives*. Houghton, 1971. 188p. \$4.95.

Ad 7-9 Set in Australia, a book that echoes many of the concerns of young people in our own country. Ian, who tells the story, resents the “lottery in lives” that may send him to Vietnam, since the choice of those who are called up is based on birth date. Every Australian man must register in his twentieth year, and Ian, who has been expelled from school for a demonstration of his viewpoint, debates for a long time the possibility of not registering. The ending is realistic: he goes to Vietnam. Not bitter, but a cogent argument against war, the story has a candor that is refreshing, and good family relationships; it is weakened by the choppy style of writing.

Day, Beth. *Life on a Lost Continent; A Natural History of New Zealand*. Doubleday, 1971. 124p. illus. \$3.95.

R 6-9 Although this gives historical information periodically, it is primarily a survey of the plant and the animal life of New Zealand, particularly the latter. Photographs of indigenous fauna add to the value of a catalog of unusual creatures, described in a chatty, informal style. Some of the animal life is familiar: rabbits, possums, and sheep; most are exotic. A fascinating book, particularly for animal lovers. A relative index is appended.

Dickinson, Peter. *Emma Tupper's Diary*; illus. by David Omar White. Atlantic-Little, Brown, 1971. 212p. \$5.95.

R 7-10 Only a small portion of the story is told as excerpts from Emma's diary, most of it being narrated in lively and sophisticated style. Emma comes to visit her Scottish cousins and plans a record of a quiet vacation in the Highlands. Instead, she finds that the family has inherited an old submarine that was used for hunting sea monsters. When one of the cousins conceives the idea of changing the appearance of the submarine and perpetrating a hoax on the news media, the others go along in the elaborate plans. Although the semi-feud between two brothers becomes a little tedious, the book is for the most part written with verve, the characters merry and the plot inventive. And the ending is a real surprise.

Duvoisin, Roger. *Veronica and the Birthday Present*; written and illus. by Roger Duvoisin. Knopf, 1971. 28p. \$3.95.

R K-2 Farmer Applegreen, bringing a white kitten he called “Dancy,” to his wife for a birthday present, found that it was gone when he got home. The kitten had slipped away while he was changing a tire and wandered to the Pumpkin's farm, where she instantly made friends with Veronica the hippopotamus. The rest of this engagingly silly story is like a ping-pong match, as Veronica and Candy follow each other back and forth from farm to farm, refusing to be separated. The only solution: another white kitten for the Applegreens and a new member of the Pumpkin menage. Lively black and white pictures alternate with gay full-color pages.

Eyerly, Jeannette. *The Phaedra Complex*. Lippincott, 1971. 159p. Paper ed. \$1.95; Library ed. \$3.93 net.

R
7-9 Laura tells the story of her mother's remarriage and the subtle shifting of emotions that caused trouble. Michael is a glamorous figure, a foreign correspondent whose efforts to act like a father are misinterpreted. Jealous, Laura's mother has a nervous breakdown; Laura herself realizes that her feeling for Michael includes hero worship and that her own boy friend is jealous. The story is written in retrospect, after a year of family counseling and the establishment of better relationships have made Laura and her parents see their roles more clearly. The book is written with no sensationalism, both the problem and its solution handled with understanding and dignity. Good characterization, and a convincing first-person style of writing.

Fife, Dale *Adam's A B C*; illus. by Don Robertson. Coward, 1971. 64p. Trade ed. \$4.50; Library ed. \$3.86 net.

R
4-7 yrs. An ABC book that follows a small black boy through a day, the illustrations reflecting accurately the urban background. A sentence or two follows the capital letter on a doublepage spread; in each sentence the key word is capitalized and the word describes something black. A useful book both because of the approach and the setting, its weakness as an alphabet book being that the key word is not always an object: "E," for example, is a carved EBONY elephant from Africa.

Fleischman, Sid. *McBroom's Ghost*; illus. by Robert Frankenberg. Grosset, 1971. 44p. \$3.95.

R
3-5 Another tall tale in the series of McBroom stories, this one the first that is not illustrated by Kurt Werth—a small disappointment. The McBrooms are convinced that a ghost is haunting their farm and imitating voices and sounds; it turns out that the phenomena are simply frozen sound. It had been, McBroom says, a *very* cold winter, and the sounds were just thawing out. Harum-scarum fun, blithely told.

Franzen, Greta. *The Great Ship VASA*; written and designed by Greta Franzen. Hastings House, 1971. 96p. \$5.95.

R
6-9 In 1628, the warship *Vasa*, grandest of the King's fleet, sailed out of Stockholm on her maiden voyage and sank before she had gotten out of the harbor. This is the enthralling story of her salvage, told in meticulous detail and superbly illustrated with photographs and diagrams of the ship and the salvage operation, and concluding with a discussion of what has been learned about the *Vasa* and a description of the museum in which she is housed. The story has the allure of detective fiction, and the writing style is smooth and straightforward. A bibliography and an index are appended.

Froman, Robert. *Bigger and Smaller*; illus. by Gioia Fiammenghi. T. Y. Crowell, 1971. 33p. \$3.75.

R
2-4 The concepts of relative size, including the possibility of interpretations of "size" (does one mean taller or heavier when one says a football player is bigger than another player) are introduced in a simply written book with lively illustrations. After showing the fact that size is relative, the author elaborates: some adults are smaller than some children; some animals are bigger than people, some are smaller; some animals are smaller than the smallest human being, etc. Some of

the ideas are iterated, but the repetition is varied in form and the text is both clear and provocative.

Gaines, Ernest J. *A Long Day in November*; illus. by Don Bolognese. Dial, 1971. 134p. Trade ed. \$4.95; Library ed. \$4.58 net.

Ad 7-9 Set in the rural South in the 1940's, a story of a day in which marital discord threatens his security is told by a small black boy. His mother, angry because his father has been out driving his beloved car until late in the night, goes off to her mother's. The boy goes to school unprepared and, nervous because he doesn't know the lesson, wets his pants and is teased. When he comes back to his grandmother's, Sonny finds his mother's old suitor there, encouraging her to leave her husband, a plan the grandmother approves, since she has a low opinion of Sonny's father. Father comes, takes the boy, runs from the grandmother's gun (she says, "I shot two miles over that nigger's head.") and visits a friend, a minister, and a voodoo woman in turn. The latter's advice is to burn his car. He does, his wife realizes that he loves her enough to sacrifice his dearest possession, and the story ends with Sonny snuggled in bed listening to the comforting sound of his parents' voices. Since the author was born on a Louisiana plantation in the 1930's, this may well be a reflection of his own childhood, if not in a personal way at least in the characterization of the people in the story. The book is written with flair and sensitivity, but it seems more an adult short novel than a children's story.

Giovanni, Nikki. *Spin a Soft Black Song*; Poems for Children by Nikki Giovanni; illus. by Charles Bible. Hill and Wang, 1971. 55p. \$5.50.

Ad 4-6 An eminent black poet's first book for children is illustrated by pictures in black, brown, and white, many of the figures awkwardly proportioned. A foreword tells the reader that the speakers of the poems are children from five weeks to ten years old; that the poet and artist recall how they, as children, felt and the way they talked. The first few poems (by infants) are tender and amusing, the rest vary from thoughtful and observant to a few that are blandly pedestrian.

Glubok, Shirley. *The Art of the Old West*; designed by Gerard Nook. Macmillan, 1971. 48p. \$5.95.

Ad 4-6 Reproductions of paintings, sculpture, and old photographs illustrate the newest volume in Glubok's series of books that show a culture, the difference in this volume being that the material is not necessarily *from* the culture but *about* it. Although the text is about a period that has had great romantic appeal, and the illustrative material is interesting in itself, the fact that there are no artifacts that relate to the inhabitants and their lives lessens the impact of this volume.

Graves, Charles P. *Matthew A. Henson*; illus. by Ronald Dorfman. Putnam, 1971. 61p. (See and Read Books). \$2.97.

Ad 2-4 A brief look at some of the episodes in Henson's childhood is followed by descriptions of the harrowing and dramatic trips of exploration with Robert Peary, culminating with the arrival of their expedition at the North Pole. The material is interesting and there is no dearth of action, but the book is weakened by the pedestrian style of writing. A list of "key words" is appended.

Greaves, Griselda, comp. *The Burning Thorn*. Macmillan, 1971. 184p. \$5.95.

An eclectic compilation of poems that have been chosen for their depth of

R 8- emotion and their relevance to the human condition. Most of the poets are English or American; some are the compiler's students; the contributors range in time from the fourth century to today. This is a book with unusual choices representing often-anthologized contributors, choices made with discrimination.

Guilcher, J. M. *A Fern is Born*; by J. M. Guilcher and R. H. Noailles. Sterling, 1971. 96p. illus. Trade ed. \$3.50; Library ed. \$3.69 net.

R 5-7 Photographs, some highly magnified, show the different species of the graceful plant that reproduces without fruits or seeds. The text, first published in France, describes lucidly the sporangia that disburse the tiny spores that take root to germinate into a new and separate organism from which the familiar plant later grows. The text also describes how one can grow either form from the other. An index is appended.

Higdon, Hal. *The Electronic Olympics*. Holt, 1971. 105p. Trade ed. \$3.50; Library ed. \$3.27 net.

R 6-9 One of the publisher's "Pacesetter" books, a series intended for the older reluctant reader, this should capture that audience and sports fans as well. The characters have no depth, but in such a light-hearted tale it seems hardly necessary. The marvelous new computer that instantly judges contestants and gives results is the predominant factor in a blithe tale about a conceited track star and the pleasant young reporter who is delighted to see him lose the Olympic race to an affable African track star. A bit of chicanery, a bit of nonsense, a dollop of love interest, a soupcon of suspense.

Humphrey, Henry. *What's Inside?* Simon and Schuster, 1971. 48p. illus. \$4.95.

R 3-5 What's inside. . . . a bank vault? a projection booth? a lighthouse? a firewatcher's tower? and so on. Several pages of an oversize book are allotted to each subject, with most of the space taken by photographs, but the coverage is adequate, the subjects interesting, and the picture of good quality.

Hunter, Mollie. *The 13th Member*. Harper, 1971. 214p. Trade ed. \$4.50; Library ed. \$4.11 net.

R 6-9 An excellent suspense story is set in Scotland in the sixteenth century, and is based on records of a plot to murder James I. Young Adam Lawrie follows the timid little kitchen maid, Gilly, one night when she steals away from the house, and becomes aware that she is attending a witches' coven. It becomes increasingly clear that the followers of the Devil are gullible people who are being used to further the murder plot, and the story ends in a dramatic confrontation at court. The characters are vivid, the pace swift, the setting convincing, the period details effortlessly incorporated in dialogue, costume, and historical background.

Jacker, Corinne. *The Biological Revolution; A Background Book on Making a New World*. Parents' Magazine, 1971. 266p. Trade ed. \$4.95; Library ed. \$4.59 net.

R 8- Early chapters in this exciting survey of biological frontiers supply the background for understanding of the progress and research in the field. The author writes for the mature reader, her discussions going beyond the presentation of facts to include the legal and ethical complications and implications of such subjects as transplants and transduction, prolongation of human life, genetic control, reproduction by cloning, and the use of host mothers for embryonic transplants. The text

includes objective discussions of chemical and biological warfare, of man-machine units, of intelligent life in space. Comprehensive, well-researched, and smoothly written, the book is given added value by an extensive glossary, a relative index, and a selected bibliography, with books for readers who do not have an extensive scientific background marked by an asterisk.

Janosch. *The Magic Auto*; written and illus. by Janosch. Crown, 1971. 23p. Trade ed. \$3.95; Library ed. \$3.70 net.

M
4-6
yrs. Illustrations in bright, full color and in black and white show the exploits of Wasti's magic automobile. Carefully carved by his grandfather, the tiny car had been a disappointment to Wasti, who had asked for a car for his seventh birthday. But one rainy day the little auto grew and grew, it moved faster than airplanes, it did tricks in a circus, it drove up the side of a skyscraper, broke up a gang of robbers, became a boat—and then Wasti began to think about Grandmother's potato pancakes. So he drove home, the auto shrank, and he went indoors. Of course it was magic, Grandmother agreed, any auto carved by loving hands is magic. Small children may enjoy the action—but action is all there is: no story line, no climax.

Kelly, Regina (Zimmerman). *Miss Jefferson in Paris*; illus. by Nena Allen. Coward, 1971. 159p, \$5.09.

M
5-6 Patsy Jefferson accompanied her father to Paris when he went in 1784 to arrange commercial treaties with France. Liberally fictionalized, the story is based on letters, documents, and the diaries of Thomas and Patsy Jefferson. Unfortunately, the historical information, interesting in itself, obtrudes heavily on the narrative and the depiction of Patsy's rapt absorption in French politics engenders bits of history laboriously incorporated into the conversations.

Ladd, Elizabeth Crosgrove. *The Indians on the Bonnet*; illus. by Richard Cuffari. Morrow, 1971. 190p. Trade ed. \$4.50; Library ed. \$4.14 net.

R
4-6 The Bonnet is a point of high land on the Maine coast where Jess and his grandmother live, and when Cory and her father come to live there as caretakers for a man who has bought the house on the Bonnet, they are pleased to have them as neighbors. Jess is not quite as pleased after he has known the owner for a while; it seems odd that the always-affable Mr. Barnes is so unpleasant to Cory's father, a quiet and hardworking man, yet so tolerant of the shoddy work of two disreputable local characters he has hired to work on his boat. Is it because Cory's father is Indian? It is in part, but Jess—with Cory's help—ferrets out the real reason: Mr. Barnes is involved in an insurance fraud and plans to scuttle the boat. The ending is dramatic, the pace well-maintained, the structure of the mystery workmanlike, with a convincing setting and a forthright treatment of bias added to the appeal of suspense.

Lear, Edward. *The First ABC*; ed. by Frank Waters; illus. by Charles Mozley. Watts, 1971. 23p. \$1.49.

Ad
3-5
yrs. For each letter the verso page gives a Lear verse in addition to upper and lower case letters (although the title page ignores Edward Lear) and on the recto page, two or three drawings of objects or creatures whose names begin with that letter. In a few instances, two letters are given on a page. No poem for X, Y, or Z, and the four-line verse is dropped on the I-and-J page for Lear's "I was once a bottle of

ink. . ." The illustrations are pleasant, the whole as useful as any other alphabet book but far from outstanding.

Lederer, Chloe. *Down the Hill of the Sea*; illus. by Ati Forberg. Lothrop, 1971. 96p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad 3-5 The people of an island community reluctantly prepare to leave their homes, when a bigger Chief than their own, somewhere across the sea, decides that their island is the right place, because of the prevailing winds, to test a bomb. The story is told from the viewpoint of small Kali, grandson of the Chief, and is adequately written but quite slow-moving; it ends as the tribe leaves, boarding three large ships of the big Chief's country, while Kali rides with his grandfather in the canoe built to carry the house that holds the ancestral spirits. The tribal culture is described respectfully, but the vagueness about who they are, where they live and where they are going, and what the big country that has power over them is, is unsatisfying. The message that some day there may be no need for such weapons of destruction, no war, is almost lost in the details of the planned exodus.

Madison, Arnold. *Drugs and You*. Messner, 1971. 80p. illus. Trade ed. \$3.95; Library ed. \$3.64 net.

R 4-7 An excellent book on this subject, direct in approach, comprehensive, and well-organized. The text covers the legal and illegal use of drugs; types of drugs, their effect, and their abuse; illegal drug traffic and drug control; and the problems of the young person who faces the temptation to try drugs. There is no preaching, but the facts given are so clear and so somber that they may well be more effective than a sermon. The author makes one remark in passing that is succinct and effective, when speaking of the fact that many people have lived to regret their addiction: "But many other people have not lived to regret it, because the misuse of drugs has killed them." The photographs are informative; a glossary and an index are appended.

Martin, Patricia Miles. *Chicanos; Mexicans in the United States*; illus. by Robert Frankenberg. Parents' Magazine, 1971. 62p. \$3.78.

Ad 3-4 A brief history of the Mexican people prefaces a description of their coming to this country, first as colonisers in the wake of Spanish explorers, then as refugees from revolutions and as workers. There is a fairly balanced picture of the life of migrant workers, although the book seems to understate the prejudice and the financial deprivation suffered by them. There is a short discussion of the leadership of Cesar Chavez, and a description of the way Chicanos live in American cities today. The book stresses Chicano achievement and pride; it is weakened by a flat writing style. A relative index is appended.

Morse, David. *Grandfather Rock; The New Poetry and the Old*. Delacorte, 1972. 142p. \$4.95.

Ad 7- Rock lyrics are paired with poems "to show that poetry and rock are both based on the need to express human emotion," the jacket states. Morse has chosen traditional poetry, and he discusses each paired selection through most of the book. The poems are grouped: "Prophetic Voices," "Death," "Tigers of Wrath," "Ancient Voices," "Loneliness and Love," "Anthems of the New Republic," and "Spaces," in which there are no comments. An interesting idea, but the commentary is occasionally contrived. A first line index, and an index of titles, authors, and performers are appended.

Murphy, Patrick J. *Carlos Charles*; by Patrick J. Murphy and Shirley Rousseau Murphy. Viking, 1971. 154p. Trade ed. \$4.50; Library ed. \$4.13 net.

Ad 5-9 A homeless waif of twelve, Carlos is rescued from the aimless existence of a Panamanian street child when he is placed in the custody of kind and quiet Goldoni, a boat builder. His one brief stay in jail has introduced Carlos to a criminal, and he is looking over the man's boat when he is trapped—leading to a series of harrowing adventures out of which Carlos Charles emerges a minor hero with a chance, at last, for the education he has craved. The plot is too turbulent and contrived to be quite convincing, but the setting and characters are interesting, the style of writing adequate, and those passages in which the boy examines his life, his alternatives, and his future impressive.

Myers, Elisabeth P. *Mary Cassatt: A Portrait*; illus. with reproductions of paintings by Mary Cassatt. Reilly and Lee, 1971. 135p. \$5.95.

Ad 5-7 "Nonsense," said Mary's father, "Women don't do that sort of thing." But Mary knew that she must become a painter, and when she went back to the Paris she had known as a child, she found a teacher. Unfortunately, he couldn't accept Mary's idea that a painting should reflect what the artist sees; she couldn't accept the traditional conventions. Not until she studied with Raimondi in Parma did Mary Cassatt find approval, and later, through her acquaintance with Degas, she joined in exhibiting with the impressionists. The book gives balanced treatment to Cassatt's career and her personal life, but there is an undue amount of fictionalization in the earlier part of the book dealing with the biographee's childhood, and throughout the volume historical details are rather laboriously incorporated into conversation. A few reproductions of Cassatt's work are included; a bibliography is appended.

Ness, Evaline. *Do You Have the Time, Lydia?* written and illus. by Evaline Ness. Dutton, 1971. 26p. \$4.95.

Ad K-3 Lydia is a little girl who gets so engrossed in whatever she is doing that she rushes from one interest to the next, never having time to do some of the things she ought—like helping her little brother make a racing car so he can enter a race. Distracted by one thing after another, Lydia, who has said she would help, is too late. The race is over. Remorseful, she gets to work, promising that she will make Andy a fire engine. Andy is dubious, but Lydia has learned that "If I *take* time I can *have* time!" The tropical setting adds appeal to the pictures, and the theme of procrastination is interesting, but the protagonist's about-face is too sudden to indicate that any real change has taken place.

Peet, William Bartlett. *How Droofus the Dragon Lost his Head*; written and illus. by William Bartlett Peet. Houghton, 1971. 46p. Trade ed. \$4.25; Library ed. \$3.73 net.

R K-2 Separated from his family, Droofus had become herbivorous when he was just a tiny dragon. Now he was big, amiable, and useless. When he crashed in a fierce electrical storm, wings tattered, Droofus was cared for by a farm family to whom he more than proved his gratitude by sawing wood with his serrate tail, clearing boulders from the field, occasionally serving as a scarecrow. When the king heard about Droofus, he wanted to have his head, but the farmer refused. At length the king agreed to rent Droofus on festival days, and the next holiday was enlivened by a happy dragon's head emerging from a hole in the wall: a living trophy. Lightweight but merry, a story that has conflict and resolution, an engaging protagonist, and the appeal of lively and colorful drawings.

Podendorf, Illa. *Touching for Telling*; illus. by Florence Frederick. Childrens Press, 1971. 47p. Trade ed. \$4.50; Library ed. \$3.38 net.

Ad 1-3 A discussion of the ways in which, by touching, we can discern differences of temperature, weight, texture, and shape; the text also points out that blind people can read (Braille) by touching and can "hear" the vibrations of music. The processes of observing, comparing, and classifying are incorporated into the text, which has interpolated throughout such questions as, "Can you tell from the picture which sandpaper is rougher? Is there a better way to find the texture of sandpaper?"—questions which seem natural in oral presentation but which have a slightly condescending tone in print. The illustrations are of comic-strip calibre.

Proddow, Penelope tr. *Hermes, Lord of Robbers*; Homeric Hymn Number four; tr. and ad. by Penelope Proddow; illus. by Barbara Cooney. Doubleday, 1971. 43p. \$4.95.

R 4-6 Handsome illustrations, strong in composition and delicate in detail, complement the simple but dignified retelling of the legend of the first days of clever Hermes, messenger of the gods. The infant son of Zeus steals from his cradle to fashion a lyre, then bounds off to steal the cattle of his brother Apollo. Caught, the sly Hermes soothes Apollo with the beauty of his music and wins him by giving him the lyre. Hermes promises never again to rob his brother but, the tale ends, ". . .down through the dark nights, he tricks the tribes of men." The text reads aloud smoothly, and the book gives a succinct version for storytellers.

Provinsen, Alice, comp. *The Provinsen Book of Fairy Tales*; comp. and illus. by Alice and Martin Provinsen. Random House, 1971. 140p. \$4.95.

R 4-6 A choice selection of twelve modern fairy tales is illustrated by pictures that have the charm one might expect from the Provinsens but with an added fillip of humor. The stories are by Andersen, Beston, Fillmore, MacManus, Manning-Sanders, Milne, Mordaunt, Picard, Howard Pyle, Katherine Pyle, Rackham, and Wilde. A choice selection, a handsome book.

Renick, Marion (Lewis). *Take a Long Jump*; illus. by Charles Robinson. Scribner, 1971. 154p. \$4.95.

R 4-6 It was just chance that Jay became involved in track, but he soon became both interested and adept, anxious to achieve both for his own satisfaction and to show his family that his older brother wasn't the only athlete. Not unusual in plot, but well-written, with a good balance of interests and a realistic level of success; Jay practices hard enough to win fourth place in a meet and to be the anchor man on a winning family relay team.

Rice, Edward. *Mother India's Children*; Meeting Today's Generation in India. Pantheon Books, 1971. 176p. illus. Trade ed. \$4.95; Library ed. \$5.59 net.

R 7- A series of interviews with young Indians, by a photographer and journalist, gives a varied and fascinating picture of India today: the immense riches and the immense poverty, the consciousness of caste, the minority groups, the young rebels of the city and the apathetic drudge of twelve who knows nothing and wants nothing. Sometimes the conflict is personal, sometimes it is that of the sophisticated daughter of a diplomat living in a different world from that of the elephant boy. Each interview is separate, and both the writing and the photography are first-rate.

Richardson, Robert Shirley. *The Stars & Serendipity*; illus. with photographs and drawings. Pantheon Books, 1971. 129p. Trade ed. \$5.95; Library ed. \$5.99 net.

R
6-9 A fascinating introduction to some of the astronomical discoveries that have been made not through diligent pursuit of an accepted theory, but through the happy—if equally diligent—investigation of a deviant path: the serendipity of an unanticipated discovery. The text covers some of the exciting finds from ancient times to today, and includes the discovery of Uranus; the pinpointing, in 1862, of Sirius' companion star; the first accurate estimate of the velocity of light; the discovery of radio waves from outer space; and the reversal in polarity that is characteristic of the solar magnetic cycle. The writing has an informal zest. A glossary is appended.

Robertson, Dorothy Lewis, ad. *Fairy Tales from the Philippines*; illus. by Howard M. Burns. Dodd, 1971. 127p. Trade ed. \$3.75; Library ed. \$3.46 net.

Ad
4-6 Selected from a group of favorite tales recorded by a group of adolescents in the Phillipines, with a preface that gives some information about the islands and some about its folklore, and includes a map. Several of the tales are "why" stories or talking beast tales, and several are on the theme of separated, star-crossed lovers; those familiar with folk literature will see several parallels with familiar tales from other sources. The writing style is often ponderous, the tone of the tales occasionally gloomy, but on the whole they are interesting, better suited for individual reading or as a source for storytelling than for reading aloud.

Ryan, Cheli Duran. *Hildilid's Night*; illus. by Arnold Lobel. Macmillan, 1971. 28p. \$4.50.

Ad
K-3 Delightfully illustrated, a story in the noodlehead tradition, weakened by the fact that with one character in one situation there is no contrast. Hating the night, Hildilid tries to sweep it away with a broom, spansks it, digs a grave for it, tries to stuff it into a sack, and so on. Exhausted by her vain endeavors, she falls asleep just as the sun comes up and the detested darkness is gone.

Shay, Arthur. *What Happens at the Library*. Reilly and Lee, 1971. 32p. illus. \$4.50.

Ad
3-4 Pictures taken in parts of the Chicago Public Library system show the variety of activities, services, and resources that are available. While the book successfully conveys the busy atmosphere and the responsive patrons of a library, it is weakened by poor organization, by a recurrent use of quotation marks for ordinary words, and by a measure of discrepancy between the oversize, picture book format and level of writing in the continuous text.

Singer, Isaac Bashevis. *Alone in the Wild Forest*; tr. from the Yiddish by the author and Elizabeth Shub; pictures by Margot Zemach. Farrar, 1971. 77p. \$4.50.

Ad
4-6 Margot Zemach's soft black and white drawings illustrate a tale that combines magic, adventure, piety, and romance with less effectiveness than Singer's stories usually have. For one thing, the tale shifts away from the hero for a long episode; for another, the beginning (a childless couple consult a saintly man to ask how they can get a son) has little to do with the rest of the story. Joseph, the longed—for child, is left penniless when his parents die, falls into the hands of a devil, is rescued by an angel, wins a princess with a magic amulet, is tricked by an evil courtier, loses the princess (they had been betrothed in an earlier incarnation), makes his way back, tricks the courtier, and marries the princess. The tale digresses at some length to tell the story of the courtier, who falls afoul of a witch, escapes with a naked girl who thinks she is a dog, et cetera. Too bad: too much.

Sorensen, Virginia (Egertsen). *Around the Corner*; illus. by Robert Weaver. Harcourt, 1971. 186p. \$4.95.

Ad 5-7 The neighborhood is changing, and Mamma had warned Junie to stay away from the family around the corner, especially when their poor relations from West Virginia came to visit. Racial tension? Not really, because the more Junie's Mamma gets to know the Carr's kinfolk, the more she accepts the white newcomers to a black neighborhood. The story is weakened by an unconvincing ending (the two families join as a musical group and the last episode is a moving-day party with all hands proposing toasts) but the gradual drawing together of the families and the delineation of the characters in them are quite skillfully done.

Stambler, Irwin. *Golden Guitars; The Story of Country Music*; by Irwin Stambler and Grelun Landon. Four Winds, 1971. 186p. illus. Trade ed. \$5.95; Library ed. \$5.62 net.

Ad 8-10 Although a certain portion of the text (analyses of harmonic structure, for example) will not be understood by some readers, this should appeal to fans of Country and Western music. The text discusses Nashville and its activities today, the musical styles that contributed to Country music, and the infusion of this genre into rock music. The major portion of the book is a history of the development of Country music, with emphasis on its stars and its increasing popularity in entertainment media. An index (with every title cited in the text listed under "music") is appended.

Stoutenburg, Adrien. *People in Twilight; Vanishing and Changing Cultures*; illus. with photographs. Doubleday, 1971. 216p. Trade ed. \$4.95; Library ed. \$5.70 net.

R 7-10 A survey of some of the groups that have existed as primitive cultures, in the midst of an increasingly complex and mechanized world, upon whom the impact of technological progress is making changes. Among those discussed are the Eskimo, the North American Indian, the Aborigines, the African Bushmen and Pygmies, and various groups in South America and the South Sea Islands. The tone of the writing is objective, but the author ends with a gentle plea for understanding and for the wisdom to assist where assistance is wanted and to desist where it is not. A bibliography, an index, and endpaper maps are included.

Sykes, Pamela *Billy's Monster*; illus. by Caroline Sharp. Nelson, 1971. 80p. Trade ed. \$2.95; Library ed. \$3.10 net.

Ad 3-4 First published in England in 1968, the story of a small boy's discovery of a very large bone that he is sure belonged to a monster. Billy is eight, and when the headmaster announces that the school is going to start a Natural History Museum, he is very anxious to be part of his brother's search team. When he goes off on his own and finds a huge skull, Billy asks for help; the skull proves to be that of an elephant that a neighbor had shot and brought back from India, but Billy is no less proud of his find. The story has a modicum of suspense, natural dialogue, and tight construction, but it is weakened by the written-down tone: Billy is just slightly a cute little boy, and his omnipresent dog is just slightly typed as bumbling and a nuisance to all but his owner.

Taylor, Theodore. *The Children's War*. Doubleday, 1971. 166p. Trade ed. \$3.95; Library ed. \$4.70 net.

Dory Scofield loved the Alaskan wilderness where he could hunt and roam

R
7-10 freely, and was far from delighted when a school opened in their small town. He resented the teacher, and she knew it. When World War II started, the community was apprehensive, because there was a naval station just off shore. The story flares into action when a paratrooper shows up to scout the station after it has been taken over by the Japanese. Dory, excited and patriotic, wants to help and does, but it is the quiet teacher, whose anti-war sentiments have annoyed him, that risks—and loses—her life to help the paratrooper. The setting is interesting, the characters well-drawn, and the plot strong; it is, however, Dory's change from unthinking ardor to a sober realization of the horror of war that gives the book substance.

Wagner, Geoffrey. *The Innocent Grove*; illus. by Sarah Reader. World, 1971. 121p. Trade ed. \$4.95; Library ed. \$4.89 net.

NR
5-6 A story that is a plea for wild life conservation and environmental stability is whelmed by being used as a vehicle for information about animals and by a recurrent flippancy and cuteness in the conversations of the creatures. There is a plot: Boy, who speaks to the animals, and the band of beasts that have united in friendship, rescue a cougar from a roadside zoo whose cruel owners are confronted by the County Sheriff, who locks them into their own cage. Boy and the animals (Fred, Ronald, Kim, Will, etc.) go on a campaign to destroy traps. Quite unconvincing, with exaggerated characterizations of the human characters and with contrived dialogue.

Watson, Jane Werner. *Sometimes I Get Angry*; by Jane Werner Watson, Robert E. Switzer, and J. Cotter Hirschberg; illus. by Hilde Hoffmann. Golden Press, 1971. 27p. (A Read-Together Book for Parents and Children). \$1.95.

M
4-6 yrs. The directors of the Children's Division of the Menninger Foundation, co-authors of the book, discuss handling the angry child in a prefatory note to parents. The constraints of the rhyme in which the text is written weaken the book, and the first person text, in which a small child is explaining how he feels and why he behaves as he does, seems directed more at parents than at a read-aloud audience.

Wilson, Ellen. *American Painter in Paris; A Life of Mary Cassatt*. Farrar, 1971. 206p. illus. \$4.95.

R
6-10 Although this covers much of the same material that is in Myers' biography (reviewed above) it emphasizes Mary Cassatt as a painter whose career is a part of art history, influenced and encouraged by the changes in approved styles and schools of painting. It also gives a more vivid picture of the painter's personality. Many reproductions of Cassatt's paintings (and a few of the work of artists whose theories she found compatible) are included, as are photographs of Cassatt in her later years. A bibliography and an index are appended.

Wittels, Harriet. *The Young People's Thesaurus Dictionary*; by Harriet Wittels and Joan Greisman; ed. by William Morris. Grosset, 1971. 319p. illus. \$5.95.

M
4-6 Although the title contains the word "dictionary", the notes on use of the book explain that "...you will find synonyms and antonyms for words, *not* the definitions and explanations you can find in a dictionary." Variants of the basic words are printed in capital letters; antonyms are printed in red. While the book is useful, it has some dubious entries: "please" is given as the antonym for "distress," "guilty" has no antonym provided, and in some cases, synonyms are provided for

one definition of a word: “vestibule, passageway,” etc. for “lobby” but nothing for the verb; finally, “tavern” and “roadhouse” are, for example, given as synonyms for “hostel.”

Zemach, Harve. *A Penny a Look*; illus. by Margot Zemach. Farrar, 1971. 41p. \$4.95.

R
K-3
Vaulting ambition takes a tumble in a sprightly version of an old tale. Told with bland simplicity and illustrated with robust frenzy, the story and pictures complement each other engagingly. An insensitive and aggressive man has heard about the land of one-eyed people, and he persuades his do-nothing but merciful brother to come along on a trek to get there. Object: to capture one man, bring him back, exhibit him, and get rich. The gentler brother will be allowed to collect penny fees. But the tables are turned: surrounded by one-eyed men, the malfeasant is captured and exhibited, since he is a rarity, a man with two eyes. The brother (even one-eyed men could see he'd never amount to much) is no threat, so he is permitted to collect fees—a penny a look. The humor robs the tale of didacticism, and the incidents of the long journey are hilarious as they wade, climb, ride and fly to the accompaniment of one brother's worry about the fate of the intended one-eyed captive and the other's brusque dismissal of the plight that is about to be his.

Reading for Parents

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.

Arbuthnot, May Hill and others, compilers. *The Arbuthnot Anthology of Children's Literature*. Scott Foresman, 1971. 3rd ed. 1248p. \$19.00.

Child Study Association of America. *Children's Books of the Year 1970*. Compiled by the Children's Book Committee. C.S.A. 1971. 48p. Paper. \$2.00 9 E. 89th Street, New York, N.Y. 10028.

———. *Reading with Your Child Through Age 5*. Compiled by the Children's Book Committee. C.S.A. 1971. rev. ed. 40p. Paper. \$1.00; send check or money order, adding \$.35 for postage, to The Child Study Press, 9 E. 89th Street, New York, N.Y. 10028.

Hawkins, Roberta. "Nursery Rhymes: Mirrors of a Culture." *Elementary English*, October, 1970.

Jacobs, Leland B. "Literature Written for Young Children." *Elementary English*, October, 1970.

Laffey, James. "Some Bright Children Can't Read." *The PTA Magazine*, October, 1970.

Mercer, Joan, consulting editor. "Sexism in Children's Books." \$1.00. A reprint of material in the October issue of the *Wilson Library Bulletin*. 950 University Avenue, Bronx, N.Y. 10452.

Ross, Helen. "Of Books and Love." *The PTA Magazine*, April, 1971.

