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THE UNIVERSITY  
OF CHICAGO  
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SCHOOL

**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 26

November, 1972

Number 3

## *New Titles for Children and Young People*

Allyn, Paul. *The Picture Life of Herman Badillo*; illus. with photographs. Watts, 1972. 48p. \$3.50.

Ad 2-4 While the biography of the first Puerto Rican to be a voting member of Congress is welcome because of the fact that it demonstrates the achievement of a member of a minority group, it is weakened by the stilted style and the posed pictures. It reads, in fact, like a simplified version of a piece of campaign literature. Born in Puerto Rico, Badillo came to the United States, went to law school, served as Commissioner of the Department of Relocation of New York City, and ran successfully for the presidency of the borough of the Bronx. He worked in several Democratic campaigns and was elected to Congress in 1970.

Ambrus, Victor G. *The Sultan's Bath*. Harcourt, 1972. 23p. illus. \$3.95.

R K-2 Based on a Hungarian folktale, this amusing tale pits a gentle servitor against the wrath of the imperious sultan, and both parties win. There is nothing in the world the sultan enjoys more than his daily bath, and he is irate when the carefully-collected water disappears. The culprit is an old man who has been watering a secret garden; after he is caught, his oasis of beauty is enjoyed by the sultan. The flowers wilt, and the ruler saves the day. He enjoins the gardener to use the water *after* the royal bath has been taken. The illustrations are Ambrus at his best: vigorous, colorful, and sparked with humorous touches, such as the toy boat the sultan plays with, or the mermaid tattooed on the royal forearm.

Anglund, Joan Walsh. *The Cowboy's Christmas*. Atheneum, 1972. 35p. illus. \$2.95.

M 3-5 yrs. The little cowboy is very busy, wrapping packages and doing chores, and he is very good, always cheerful, not getting into trouble anymore, etc. On Christmas Eve he dreams of Santa Claus, and on the next morning he has a very merry Christmas, and he hopes his readers do, too. All of his pictures are drawn in black (the usual no mouth, no nose Anglund cherub) and his imaginary friend the bear, drawn in black, works and plays with him in each scene. The appeal of the Christmas setting is vitiated by the fact that the book really has no plot, and the repeated pattern of sweetness and light becomes tedious.

Aulaire, Ingri (Mortenson) d'. *Trolls*; by Ingri and Edgar Parin d' Aulaire. Doubleday, 1972. 62p. illus. \$5.95.

R 3-5 All you ever wanted to know about trolls but were afraid to ask: a big, delightfully illustrated book that describes the kinds of trolls that live in Norway, the deliciously awful ways they live, the horrid things they do to human beings when they catch them. The book includes several troll stories, one being the familiar tale of the

wise lad who impressed a troll by squeezing a round of cheese, another the story of the huge trolls, the frost giants, who dared to look at the sun and turned to stone. There are several legends of the hulder-people, and one tale of the brave lad who rescued twelve princesses from the clutches of a twelve-headed troll.

Bales, Carol Ann. *Kevin Cloud, Chippewa Boy in the City*. Reilly and Lee, 1972. 28p. illus. \$4.50.

R  
3-5 Excellent photographs, in color and in black and white, illustrate a documentary-style text in which ten-year-old Kevin describes his life in a depressed area of Chicago in which there is a large American Indian population. He is matter-of-fact about poverty and prejudice, and about the white father who has left the family; he discusses a visit to the Minnesota reservation, where he helps his relatives harvest wild rice. Throughout the book runs the thread of dignity and pride of heritage, as Kevin talks of Chippewa customs, especially when he describes his attractive grandmother. And what gives the book a bit more vitality than most photo-documentaries are the warmth of familial relationships and Kevin's good humor.

Beatty, Jerome. *Matthew Looney and the Space Pirates*; illus. by Gahan Wilson. Scott/Addison-Wesley, 1972. 159p. \$4.95.

Ad  
5-7 An ebullient sequel to the other Matthew Looney books describes a space trip planned by Moon Authorities to ease tension about relations with the Earth. Matt, now a commander in the Moonster navy, is in charge of an expedition to the planet Freeholy when he is sent tumbling into space by pirates who have boarded his ship. He eventually lands on the planet Bolunkus, is imprisoned, escapes by dosing a fermented drink the Bolunkans love with a juice that sends them on a bad trip, and foils both his Bolunkan captors and the traitor from the moon who has helped the enemy. Like the other Beatty books, this is full of action, has humor in the use of words (the mind-bending juice is a medicine for moonunucleosis) and a blithe disregard for common sense; the wordplay occasionally becomes heavy-handed and the plot rambling.

Bell, Gail W. *In the Strange, Strange Wood*; illus. by McRay Magleby. Brigham Young University Publications, 1972. 28p. \$2.25.

NR  
K-2 Announced as the first in a series "intended to be used as an exercise in imagination, language, and speech," this fanciful picture book is illustrated in cartoon style and features invented creatures à la Seuss. The text is written in rhyme that is occasionally faulty, describing a child's encounter with odd plants and animals in a wood. It begins, "I live in a town by the side of the wood where the rack-rack birds still fly/Where, if I sit real still and hold my breath, a rumblot may pass by . . ." and ends, "And I do love the strange, strange wood, and I know the wood likes me./And if I try, I might make a friend of that buzzing kangaree." The story seems pointless and contrived, the ending unjustified by the fear that leads the speaker to run away from the kangaree that "as all kids know" loves snatching girls and boys. The book does not achieve the stated goal.

Bourne, Miriam Anne. *Second Car in Town*; illus. by Ray Burns. Coward, 1972. 47p. Trade ed. \$4.50; Library ed. \$3.86 net.

Ad  
1-3 A cheerful story of a family's first ride in their new car, back in the days when cars were themselves a new and rare sight. The story is written simply, in short sentences but not with controlled vocabulary, and the print is large. Beginning inde-

pendent readers may enjoy the details of the ride: cranking the engine, attaining the amazing speed of twenty miles per hour, passing a horse and buggy.

Buehr, Walter. *Storm Warning; The Story of Hurricanes and Tornadoes*; written and illus. by Walter Buehr. Morrow, 1972. 64p. Trade ed. \$3.75; Library ed. \$3.56 net.

R  
4-6 After describing his own three experiences with cyclonic storms, the author discusses the origins of cyclonic disturbances of various kinds and the terms used for such storms in different parts of the world where they most frequently occur. The third, and longest, chapter of the book describes some of the techniques used in the past and today to forecast cyclonic storms. A single-page index, almost half of which is devoted to entries under "hurricane" is included. Not a comprehensive treatment, but a good introduction to the topic, written in an informal but dignified style.

Byars, Betsy C. *The House of Wings*; illus. by Daniel Schwartz. Viking, 1972. 142p. \$4.95.

R  
4-6 Sammy and his parents had stopped to see his grandfather en route to Detroit, and the boy was stricken with dismay when he woke to find his mother and father gone. "It just came about naturally that you would be better off staying with me," the old man said, since Sammy's parents were worried about getting settled in their new home. Sammy hated the dilapidated old house, hated the old man he thought was crazy. Geese in the kitchen! An owl flying around the house! Angry and frightened, the boy ran away, shouting defiantly, when his grandfather found him, that it was all a lie. But Sammy began to be interested despite himself when grandfather found a wounded crane, and impressed when he saw the tender care the old man gave the bird, and by the time the crane was well, the boy had learned to love and appreciate his grandfather. Convincing and effective, a gentle story that makes the developing relationship warm and believable, and that speaks more eloquently than a homily about the wild creatures about us.

Cahn, Rhoda. *No Time for School, No Time for Play; The Story of Child Labor in America*; by Rhoda and William Cahn; illus. with photographs. Messner, 1972. 64p. \$4.29.

Ad  
4-6 A history of child labor in this country, from colonial times to today, is embellished with fictional anecdotes about individual children. The first part of the book describes the work children did in mills, mines, and sweatshops; the second part discusses reform work and legislation, and points out the work still being done by farm children, many of them part of the migrant labor force. The material is interesting and the information useful, but the book is weakened by a very dull, plodding style. An index is appended.

Carlson, Dale Bick. *The Mountain of Truth*; illus. by Charles Robinson. Atheneum, 1972. 169p. \$5.95.

Ad  
6-9 The time is the future, the setting the Himalayas, where a children's camp has been established. A number of parents have come to hunt for children who have disappeared, among them the parents of Peter and Michael. Michael is lost; Peter had been a camper and has come back with the adults to help in the search, and it is through his memories that the true story is told. Michael had led the others into hiding to found a new order dedicated to perfecting their mental processes and using them to save the world. Peter secretly hopes the sanctum will never be found. The sense of isolation, the details of planning and conversion, and the setting are strong, but the mystical element that is an intrinsic part of the story is less convincing. Slow-moving, but intriguing.

Clayton, Robert. *China*; illus. by Zena Flax. Day, 1972. 48p. \$3.69.

M 4-6 A continuous text describes China, and adds three paragraphs of information for Formosa, another three for Hong Kong. Maps, diagrams, and photographs are adequate, although they are not always placed to best advantage. Most of the facts are related to geography: the topography of the land, the rivers, improvement projects, agriculture and industries, etc. Bits of history and a few pieces of information about the government, education, or religion are dotted through the text. The table of contents lists topics, but the cited pages have no headings, and the topic may be introduced in the middle of the page. There is no index; ten "questions to choose from" and a list of definitions for "difficult words" are appended. Since the writing is dry and solid, there seems little here that cannot be found in an encyclopedia article.

Cresswell, Helen. *Up the Pier*; illus. by Gareth Floyd. Macmillan, 1972. 144p. \$4.95.

R 5-6 A seaside resort can be a dreary place when the season is over, and Carrie hasn't expected much fun when she comes to stay with Aunt Ester at her rooming house in a little Welsh town. Then she meets the boy on the pier, a strange boy whose family lives on the pier and seems apprehensive about her. And their clothes are so odd, like some she had seen in old photographs . . . and then Carrie finds out that the family on the pier have been trapped in time and are longing to get back to 1921. In the end, she knows that only her own wishing can set her new friends free. Written with grace, the realistic and the fanciful adroitly blended in a convincing story that has suspense and freshness, the book also captures with remarkable fidelity the briny, lonely chill of October in a boarded-up seaside amusement area.

Cretan, Gladys Yessayan. *Messy Sally*; illus. by Pat Grant Porter. Lothrop, 1972. 30p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad K-2 An amiable child, Sally is a lively participant in her neighbors' lives, but everything she does seems to end in sartorial disaster. The bane of her life is her precise, tidy cousin Milton. Milton doesn't want to go barefoot, he doesn't like Sally's dog to jump on him, he doesn't want to hide under the bushes because it might be muddy. One day the two children upset some displays in a market, and—after all the neighbors who are Sally's friends have helped stack the stock—Sally is enthralled to see Milton covered, as she is, with shampoo and ketchup. The ending is weak and the story slight, but the story challenges the idea of girls being sedate and unadventurous, and Sally's happy relationships with adult neighbors are warm and credible.

Dudley, Ernest. *Rufus; The Remarkable True Story of a Tamed Fox*. Hart, 1972. 124p. illus. \$4.95.

Ad 6-8 Appealing photographs of Rufus and the cat, dog, and raven who were his playmates, illustrate an account of how the fox was acquired and other anecdotes. The writing is rather stiff, and the anecdotes rather mild, so that the book will probably be of interest chiefly to the animal lover, but there is an affectionate quality to the story of Rufus that is very attractive save when it becomes almost sentimental in references to the love felt for the fox by a neighbor's child.

Delaunay, Sonia. *Sonia Delaunay Alphabet*. T. Y. Crowell, 1972. 52p. illus. \$4.95.

An oversize book has a traditional rhyme or riddle beginning with each of the letters of the alphabet, and on the facing page a picture of the letter. Since the



Spc text does not stress the letter and since some of the illustrative pages do not show  
3-5 the letter clearly, this is not wholly successful as an alphabet book. But it is beautiful.  
yrs The colors are full, rich, and clear, and the pictures are striking in imaginative  
design and composition. A book well worth adding to an art collection, and one  
that small children can enjoy for its aesthetic value.

Earle, Olive Lydia. *Pond and Marsh Plants*; written and illus. by Olive Lydia Earle. Morrow,  
1972. 64p. Trade ed. \$.375; Library ed. 3.56 net.

R A continuous text is illustrated by meticulously detailed drawings of plants and  
3-5 plant parts, not often labelled but so well-placed in relation to the text that labels  
are not needed. The writing is succinct and direct, giving facts about structure  
and habitat, and often about propagation or the need to conserve a rare species.  
The index indicates illustrations. A useful and very handsome book for the beginning  
botanist.

Fitch, Lynn. *Mark Will Ward; A Black Family in the City*; photographs by Bob Fitch;  
ed. by Paul J. Deegan. Creative Educational Society, 1972. 47p. \$4.95.

Ad Thirteen-year-old Mark Ward is one of five children in a middle-class black family  
4-6 in Oakland, California. Like so many of the other semi-documentary books, this  
has a continuous first-person text that describes school, family members and their  
backgrounds, and the speaker's opinions about some issues. Mark has one older  
sister who is militant, he says, but he isn't interested in wearing an Afro nor does  
he feel, as Karen does, that English is "the white man's language." It is nice to  
have a book that represents a segment of black society other than the ghetto, as  
most do, but the book is weakened by the dull writing style, and occasionally (as  
when Mark says "We all really laugh" when Dad talks about discrimination in  
his Oklahoma boyhood) it has an oddly placid note. The photographs are of good  
quality, but many are repetitive and some seem irrelevant.

Ford, Barbara. *Can Invertebrates Learn?* illus. by Haris Petie. Messner, 1972. 96p. \$4.79.

R An editor of *Science Digest* magazine discusses the differences in learning patterns  
4-6 among invertebrates, prefacing the material with a general description of invertebrate  
phyla and the differing opinions scientists have about their learning ability. The  
text describes the varying degrees of complexity of the nervous systems and sense  
organs of various invertebrates, with examples of experiments that show simple  
habituation, difficulty ranges, memory, stereotyped behavior, and such special  
demonstrations as that of the planarian, which can regenerate the whole from cut  
parts and in which the head can remember, when it forms a new worm. The writing  
is clear and direct, with instructions for home experiments included; a list of biological  
supply houses, a glossary, and an index are appended.

Gemming, Elizabeth. *Blow Ye Winds Westerly*; The Seaports and Sailing Ships of Old New  
England. T. Y. Crowell, 1972. 183p. illus. \$4.95.

R Mrs. Gemming has managed to capture the romance and adventure of the days  
6-9 of sailing and whaling while achieving a scholarly investigation of the life of that  
time. The text describes the towns from which the ships sailed with infinite detail  
and broad coverage, and goes on to vivid pictures of fishing and whaling. Informative,  
exciting, well-written, and packed with facts about the industries, the ships and  
the people who sailed them, the builders, and the communities from which the  
ships sailed. A treasure trove. A glossary, a list of books suggested for further  
reading (fiction and nonfiction) and a relative index are appended.

Glubok, Shirley. *The Art of the New American Nation*; designed by Gerard Nook. Macmillan, 1972. 48p. illus. \$6.95.

R  
4-6 An excellent introduction to the early artists and craftsmen of this country, with reproductions of the work of well-known and lesser painters, some sculpture, architecture, engraving, and examples of needlework, glassware, and other art forms—the work of silversmiths and furniture makers, for example. The text is written simply, but it gives enough information about the artists and the art forms to read smoothly, and the chronological arrangement gives the book historical perspective.

Goodsell, Jane. *The Mayo Brothers*; illus. by Louis S. Glanzman. T. Y. Crowell, 1972. 41p. \$3.75.

R  
2-4 Smoothly written and balanced in treatment, this is a fine addition to the publisher's series of biographies for young readers. Growing up as sons of a dedicated doctor, it was natural for Will and Charlie to follow in their father's footsteps and as friends, as well as brothers, to work together closely. A small hospital, founded by the Sisters of St. Francis after a tornado's damage showed the need, was run by the older Dr. Mayo and carried on by his sons, who later established their own large hospital. The text makes clear the scope and importance of the Mayo Clinic, and the text and illustrations both reflect the changes in medical practice and in public acceptance of hospitals. Large print and ample use of white space add to the book's suitability for the young reader.

Hall, Susan, ed. *Street Smart*; photographed by Bob Adelman. McGraw-Hill, 1972. 63p. Paper ed. \$3.95; Library ed. \$5.72 net.

M  
3-5 A series of edited conversations is accompanied by black and white photographs of children of diverse ethnic groups at play. While the dialogue reveals a great deal that is of sociological interest, the quality is not such that it is intrinsically interesting as was *On and Off the Street* (also by Hall and Adelman) which had a documentary quality but also had a story line. A sample of *Street Smart*: "Your mother won a chess game for fifty cents and said she was going out to get something to eat. She went to the bar." "Your mother's an autoworker." "Your mother's a baby elephant." "Your mother plays for the Jets." "Your mother plays for the Dallas cowboys." "Your mother plays ping pong with King Kong." "Your mother goes begging for surplus food," and so on.

Herrmann, Frank. *The Giant Alexander and Hannibal the Elephant*; illus. by George Him. McGraw-Hill, 1972. 28p. \$4.72.

Ad  
K-2 A new story about the huge and gentle giant, Alexander, has the same appeal as the other books: an engaging hero, exaggeration of accomplishment, and plot full of action. Here Alexander is instrumental in rescuing an elephant whose foot is stuck in some railroad tracks; he and Hannibal become good friends. When Hannibal disappears just as the giant and his friend Tim, a boy, are about to go off with the elephant to visit his home in India, the giant and Tim track down the barn in which a captive Hannibal is being taken off by his former owners, rather unpleasant circus people. The rescue is effected, the culprits dumped into a pond by Hannibal, and the friends all set off together for their trip. The humor is all in the fanciful situation, since the writing is bland and matter-of-fact; in this, as in other books about the giant, there is a stress on cheerful work and helpfulness.

Hildick, E. W. *Here Comes Parren*; illus. by Robert Frankenberg. World, 1972. 63p. Trade ed. \$3.95; Library ed. \$3.91 net.

M  
4-6 Parren is a cross between a parrot and a raven, his mismatched parents (the author explains that there is seldom miscegenation among birds, but that it *does* happen) both skilled talkers. Parren talks; he repeats everything that is said to him, word for word. Occasionally he stops and reels off a whole repeated conversation or puts words of a sentence in backward order. This is the leitmotif of a fanciful story which has little point save as a vehicle for Parren's talking. The writing is humorous, full of exaggeration and vitality, but the framework (a boy who is ill is given Parren and quickly recovers his interest in life; he takes the bird to the park and to school, where people are intrigued and amused) is fragile and the story really is a joke stretched into a situation comedy.

Hoban, Tana. *Push-Pull Empty-Full*. Macmillan, 1972. 30p. illus. \$4.95.

R  
2-4 yrs. Clear and uncluttered, black and white photographs show pictures that illustrate opposites; the terms are used on facing pages, sometimes shown by separate pictures, sometimes by two parts of the same picture. Two boys rush "up" a flight of stairs, and they rush "down"—elephants are shown for "thick," and facing them are stilt-legged birds for "thin"—a hand holds a brick, another a feather, "heavy" and "light". Very simple, perfectly clear, and most attractive, this is a book that may well stimulate small children to think about other terms of comparison.

Houston, James. *Ghost Paddle; A Northwest Coast Indian Tale*; written and illus. by James Houston. Harcourt, 1972. 63p. \$4.25.

R  
4-6 Houston's writing, like his illustrations, has a stark and dramatic simplicity that is eminently right for the dignity of the Indian peoples he describes. The protagonist who wields the ghost paddle is Hooits, an adolescent prince who has never known peace in his lifetime, and yearns for it. He is delighted when his father decides to take a small band of young people to the mainland, to prove to the Inland River people that they come as peacemakers and that the hostility between them had been craftily engendered by a third tribe. The story is so deftly imbued with the spirit and the cultural details of Hooits' people that the incorporation seems effortless, and the theme has a pertinence for today.

Houston, John. *Mouse in My House*; illus. by Winnie Fitch. Addison-Wesley, 1972. 29p. \$4.50.

M  
2-4 yrs. Humorous illustrations lend appeal to a story told by a small boy; musical notation for the words in the text are provided at the back of the book. The boy gets a cat to rid his house of a mouse; the cat won't leave. He gets a dog that chases the cat away; the dog scratches for fleas all day. So the boy gets a pig . . . a lion . . . an elephant . . . and finally, a mouse to tickle the elephant's trunk and make him go away. The humor of the illustrations is only faintly echoed in the slight text.

Hutchins, Ross E. *The Carpenter Bee*; illus. by Richard Cuffari. Addison-Wesley, 1972. 47p. \$4.50.

Ad  
3-5 A description of the habits, habitat, and life cycle of the carpenter bee is given within a fictional framework. While the story is told in lucid writing (but with such errors as "laid an egg" and "awhile") and the book is informative, the material about a boy and his observation of the carpenter bee seems extraneous, particularly when the text shifts to a direct factual approach, abandoning the "story." It is unfortunate that the title gives no indication of the fact that a substantial portion

of the text is devoted to the Monobia wasp, which often nests in the tunnels made and later deserted by the carpenter bee. The attractive illustrations amplify the text; a page of "scientific notes on carpenter bees" and an index are appended.

Jacobs, Susan. *On Stage; The Making of a Broadway Play*. Knopf, 1972. 111p. \$4.95.

R  
7- Although there are several good books for young people that describe the mechanics of theatrical production, none achieves the warmth and immediacy of *On Stage*. The author follows the play from its inception to its closing, focusing on such aspects as getting a backer, casting, making revisions, rehearsals, etc. while moving chronologically with the preparation. The frequent interviews with cast members and production staff give the account vitality and variety; the author also talked to critics. Written with an easy flow, the book really has a "You Were There" quality that captures the tension, the excitement, and the heartache. A descriptive bibliography and a glossary of stage terms are appended.

Kahl, Virginia. *Gunhilde's Christmas Booke*; written and illus. by Virginia Kahl. Scribner, 1972. 31p. \$4.95.

R  
K-2 A merry Christmas tale in thyme includes the words and music of several bouncy songs. The Duke and Duchess (*The Duchess*, the one who baked a cake) are blown off course while sailing home for the holidays; taken captive by surly barbarians, the noble pair, their thirteen daughters, and their servants are cast into a dungeon. But little Gunhilde saves the day. She has brought along her precious Christmas Booke and, after the Duchess has explained that wherever good will and love abound, there you will find Christmas, Gunhilde tells their captors what would happen if the family were at home. So they go through the motions: Yule log, feasting, dancing, and singing. Result: good time had by all, enchanted ex-captors release prisoners, promising to come for a second Christmas celebration. The setting is appealing, the approach and tone blithe, the thirteen daughters all the same size amusing, and the story with enough humor to balance the sentiment of the theme.

Kohn, Bernice. *The Organic Living Book*; illus. by Betty Fraser. Viking, 1972. 91p. \$4.50.

R  
6-10 Delicate line drawings illustrate the text of a book that speaks with fervor on the topics of organic gardening, unadulterated foods, conservation and recycling of waste materials, and living closer to nature. The author gives advice on shopping, gardening, cooking (including recipes for some gourmet dishes and separate chapters on baking bread and making your own yogurt) and making compost. The final chapter lists ways of conserving materials and avoiding pollution. The tone is moderate, the style of writing direct, the author's viewpoint enthusiastic. A list of books recommended for further reading and an index are appended.

Krasilovsky, Jessica. *The Boy Who Sopke Chinese*; written and illus. by Jessica Krasilovsky. Doubleday, 1972. 20p. \$4.95.

M  
3-4 Amanda had mendaciously explained to her friend Chris that her brother Nicholas had been brought up in China, that he could speak only Chinese—that was why he didn't talk English very well. Most of the time, nobody talks to Nicholas, and he is very unhappy. Then a new child is added to the family, and Nicholas talks and talks to his baby brother. The story contains several incidents that show how Nicholas is shunned, and how frustrated he is; it was written by an author of fifteen who has done volunteer work at a school for emotionally disturbed children. Unfortunately the text does not make clear whether the boy is emotionally disturbed

or has a speech defect that is physiological, or whether the girls are simply ignoring a younger brother. The illustrations are awkward, the story adequately written as far as style is concerned, but vitiated by the fact that there are no adults on the scene and by the inadequate explanation of Nicholas' situation. Written from the best of motives, but not successful in its message.

Lazarus, Keo Felker. *The Shark in the Window*; illus. by Laurel Schindelman. Morrow, 1972. 159p. Trade ed. \$4.75; Library ed. \$4.32 net.

R  
3-5 Shelly's older brother had told him that the odd object found on the beach was a shark's egg, but who would have expected it to hatch? And who would have known it would grow so big so fast? And who would have believed that it could live out of water? What begins as a pleasant, science-oriented pet story romps merrily off into fantasy, as Shelley's tame shark swims happily through the air of a home in which the children are enthralled and the parents dismayed. Trying nervously to keep a large shark hidden proves impossible, and after a few nerve-wracking incidents, the shark is finally sold to a delighted aquarium owner. The fantasy and realism are nicely combined, with believable family scenes and good dialogue as background for the story of the big one that didn't want to get away.

Lyons, Grant. *Tales the People Tell in Mexico*; illus. by Andrew Antal. Messner, 1972. 94p. Trade ed. \$5.95; Library ed. \$5.79 net.

M  
4-6 A dozen tales, adapted from sources provided in a list at the back of the book, are followed by some sayings, riddles, a phonetic glossary, and notes on the stories. The tales are varied and are a source for storytelling, but would need adapting since they lack narrative flow, and they are weakened by the use of such contemporary language as the giant's "You bet I do." There's a ghost story, several tales of peasant wisdom, magical elements, a tall tale, and some animal stories.

McNeill, Janet. *The Prisoner in the Park*. Little, 1972. 184p. \$5.95.

R  
5-6 Ned is the first of a group of children to discover the boy who is hiding in the Wild End, a neglected part of the park that was supposed to be turned into a cycle track. The children had been protesting the "improvement" but now their attention is turned toward the mysterious newcomer whom they believe to be James Morton. James, they've heard on the news, has run away from a children's home. The boy not only seems ungrateful for the food they bring, but also threatens them. They are accomplices, he claims. Then Ned hears that the missing James Morton has turned up—so who is the boy they have all been helping? Ned's Gran says he's the boy who once tried to snatch her purse. The mystery comes to a logical conclusion and is woven deftly into the group-life of the children, the effort to save the park, the scenes of Ned's family, and the sub-plot: Gran has been secretly working as a char. The characterization and dialogue are sound, the writing deft enough to bring suspense to a story in which there is little dramatic movement.

Markun, Patricia Maloney. *The First Book of Central America and Panama*; rev. ed.; illus. with photographs. Watts, 1972. 85p. \$3.75.

R  
4-7 Although this adds little to the original edition, the material has been brought up to date by changing the statistics, titles of agencies, et cetera; there are also some changes in illustrative material. The text is logically organized and is written in a direct style, giving background information before proceeding to a separate discussion of each country and concluding with an analysis of how people in Central

America live today and what the problems are in the seven republics of the isthmus. A double-spread map (still, as it was in the 1963 edition, tightly bound) and an index are appended.

Morgan, Helen. *Mary Kate*; illus. by Shirley Hughes. Nelson, 1972. 89p. \$3.20.

Ad 4-6 yrs. An episodic story, just right for reading aloud by chapters, describes some of the small adventures in the life of a school beginner in an English village, and shows the closeness of family members in a small community. Mary Kate and her Mommy visit Granny and see a truck skid in the snow on the way home. Mary Kate enjoys her first day at school; she loses her first tooth and learns about the fairies who rescue it from under her pillow; she participates in the games at a school outing and is spurred to victory in the egg-and-spoon race by the voices of her parents, her grandmother, her aunts and uncles. The writing is rather bland, but the anecdotes have a cozy quality, the experiences are ones that many children share, and the illustrations by Shirley Hughes, in her distinctively realistic style, add immeasurably.

Morgan, Shirley. *Rain, Rain Don't Go Away*; illus. by Edward Ardizzone. Dutton, 1972. 32p. \$4.50.

Ad 2-4 yrs. A small boy and girl have been indoors for three days of rain. They've helped their mother, played with their toys, and are bored. They wish they could go out, but are sure their mother would say they'd get wet and cold. To their great joy, mother suggests that since the rain isn't heavy, they go out and splash about. Pleasantly told in a quiet mood, but rather slight, the story is one that may appeal because of the familiarity of the situation, but it consists in large part of a description of what the children see, and some of this (naming the flowers that are getting wet, or some of the birds seen) seem matters of little interest to most preschool children. The Ardizzone illustrations are, as always, beguiling.

Moskin, Marietta D. *I Am Rosemarie*. Day, 1972. 190p. \$5.95.

Ad 6-9 yrs. A story based on real events is told by Rosemarie Brenner, who had been born in Austria and was a schoolgirl in Holland (like the author) when the Nazis invaded the country and began their persecution of the Dutch Jews. Sent to an internment camp, the Brennens learned to bear poverty, hard labor, crowded barracks, mean food, and harsh treatment. And Rosemarie learned also to feel selfconfidence and compassion as she grew from adolescence to maturity. Although this lacks the spontaneity and suspense of *The Upstairs Room*, by Reiss, reviewed below, it is impressively detailed and dramatic, a grim document of oppression, somewhat burdened by wordiness.

Noble, Iris. *Israel's Golda Meir; Pioneer to Prime Minister*. Messner, 1972. 189p. Trade ed. \$4.50; Library ed. \$4.29 net.

R 7-10 yrs. Golda Meir's life has been so inextricably bound with Israeli history that her story is both a biography and an historical document. Iris Noble adroitly chose to begin the book with a fourteen-year-old Golda running away from home (Milwaukee) to an understanding older sister in Denver so that she might continue her education, an act that is dramatic in itself and foreshadows the courage and determination of her life. She refused to marry her fiance, not a Zionist, until he agreed to go with her to Palestine, since she was committed to the idea of a Jewish homeland. Her tireless zeal, her contribution to the success of negotiations for the



establishment of a Jewish state, her work in every cabinet in its history, and her final role as Prime Minister need no plaudits from a biographer, and her biographer here lets Golda Meir's record speak for itself; the book is admiring rather than eulogistic, and the author's research is evident in her lucid explanations of the intricacies of the struggle to establish Israel and of its problems. A bibliography and an index are appended.

Parish, Peggy. *Granny, the Baby, and the Big Gray Thing*; illus. by Lynn Sweat. Macmillan, 1972. 40p. \$4.50.

Ad  
2-3  
Another story about Granny, the staunch but naive old woman of colonial times, whose blithe disregard for the logical is always amusing if not convincing. Here Granny sees an Indian baby in its backboard, which is hanging from a tree. She also sees a large, grey, growling "dog" and takes it home to guard the baby. The Indians who see this, knowing what Granny is like, and knowing that the "dog" is a wolf, are nervous about approaching, but they want their baby. When they tell Granny about the wolf, she "whomps" the creature across her muzzle so that the Indians are able to rush in, tie up the wolf, and retrieve the baby. Granny is mildly baffled by their gratitude, and hopes she can find another baby—but she doesn't, the Indians make sure of that. Not substantial, but it's an amusing bit of nonsense, illustrated in an appropriately light style, and the familiar character will appeal to beginning readers who are already Granny's fans.

Peet, William Bartlett. *Countdown to Christmas*; written and illus. by Bill Peet. Golden Gate, 1972. Trade ed. \$5.95; Library ed. \$5.79 net.

Ad  
4-6  
yrs.  
When Santa decides to go mod, he spray-paints his sleigh in loud colors, announces to his dismayed reindeer that he'll switch to a jet next Christmas, and throws away his old toysack. But the new sack won't hold all the toys and Santa has to hunt through the frozen wastes for the shabby, magical old sack that had infinite capacity. Joyful when it's found, Santa decides to abide by tradition and wear his red suit; he even repaints his sleigh red. The rhyming text occasionally falters metrically, but it has a rhythmic swing, and the subject has seasonal appeal. The use of contemporary idiom in Santa's speech ("I've got to split . . . real far out . . . groovy . . . it's a drag") may amuse readers, and the lively drawings are engaging, yet the long sequence in which Santa hunts the sack, meeting a walrus, finding the lair of a bear, seems overextended and slows the story.

Place, Marian Templeton. *New York to Nome; The First International Cross-Country Flight*. Macmillan, 1972. 72p. \$3.95.

R  
4-7  
In 1920, four single-engine wooden airplanes, each manned by two veterans of the fledgling air force of World War I, took off on a flight that was a landmark in aviation history. Four thousand, five hundred miles in open cockpits, with no landing fields, no radio for communication, no aerial maps—and the route lay over lakes and mountains. Brisk and direct, the writing is never overly dramatic, so that the very real drama and excitement of the hazards and triumphs of the flight are all the more effective. The trip, made in stages, is described in detail, so that the book should appeal especially to flight history buffs. An index is appended.

Proddow, Penelope, tr. *Demeter and Persephone; Homeric Hymn Number Two*; tr. and ad. by Penelope Proddow; illus. by Barbara Cooney. Doubleday, 1972. 39p. \$5.95.

A retelling of the story of the goddess Demeter is illustrated by pictures that are bold and simple in composition and graceful in authentic detail. When her daughter

R  
4-6 Persephone is carried off by Hades and taken as his bride to the underworld, Demeter's grief and wrath cause the harvest's failure and the people's hunger. Zeus intervenes, and Persephone is free to visit her mother, whose joy brings beauty and abundance to earth once more. This imperishable legend of springtime is written in a stately, rolling style of translation that befits the poetic cadence of the hymn.

Rayner, Ray. *The Story of Television*; photography by Roger Ruhlin. Hubbard Press, 1972. 64p. \$3.95.

NR  
4-5 The amount of information this book gives either historically or technically belies the title. Written by a man who is the host on a local Chicago children's show that appears daily, the book gives some facts about staff, equipment, and production but concentrates on the author's own show: his costumes, his choice of material that is included, the host's personality, his animals, et cetera. Well studded with exclamation marks, the text is garrulous, often verging on cuteness, and usually complacent in tone.

Reiss, Johanna de Leeuw. *The Upstairs Room*. T. Y. Crowell, 1972. 196p. \$4.50.

R  
4-7 A remarkably effective record of the author's experiences as a child in Holland during the German occupation of World War II. Youngest child in a Jewish family, Annie, with her sister Sini, was hidden in a farmer's home for over two years, confined—with few exceptions—to a single room. The writing captures the ingenuousness and directness of a young girl, and the story candidly reveals the friction between the two girls and the abrasive bitterness in their parents' relationship. The characterization is excellent; particularly memorable are the three members of the sheltering family. The dialogue is excellent, the story gravid with dramatic suspense.

Selsam, Millicent Ellis. *More Potatoes!* illus. by Ben Shecter. Harper, 1972. 64p. (I Can Read Books) Trade ed. \$2.50; Library ed. \$2.92 net.

R  
1-3 Illustrations with a pleasantly casual air follow the investigation of Sue and her classmates as they learn all about potatoes. Sent to buy some for her mother, Sue has become interested in where they come from and how they grow; through the cooperation of a vegetable seller, a warehouse manager, and a farmer, the class visits are arranged by the teacher. The fictional framework is nicely balanced by the information in an adroitly written book for beginning readers.

Sewall, Marcia, illus. *Master of All Masters; An English Folktale*. Atlantic-Little, 1972. 31p. \$3.95.

R  
3-5 Cozy, comical drawings illustrate an old English folktale, brief and amusing, a story that can be told to a much wider audience than the middle-grade range that will read it. A servant is told by her new master that he has his own names for objects; being a clever girl, she learns them so quickly that when a fire threatens, she is able to tell him that "White-faced simminy has got a spot of hot cockalorum on her tail, and unless you get some pondalorum, high topper mountain will be all on hot cockalorum!"

Shepherd, Walter. *Jungles*; illus. by John Plumb. Day, 1972. 48p. \$3.69.

Ad  
4-6 Clear information on the subject is given in a competently written and well-organized text that describes the different kinds of jungles and the flora and fauna peculiar to each. The continuous text is adequately illustrated, but is rather hard to read because of the close-spaced type; a table of contents is included, but the

cited pages bear no headings. Words italicized in the text are included in a listing at the back of the book, giving definitions, but no pronunciation. The usefulness of the book is lessened because of the lack of an index.

Skorpen, Liesel Moak. *Phipps*; illus. by Doris Burn. Coward, 1972. 48p. \$4.95.

Ad K-2 The concept of a lonely child who has an imaginary friend that disappears when a real companion comes along is not new, nor is the imaginary friend that serves as scapegoat for a child's misdeeds. Here the two are combined in a story that is nicely told and attractively illustrated but that seems weak in conception. The large bear, Phipps, that appears in David's new house is a greedy, whining, domineering character with no saving graces, and his election as chosen, if imaginary, companion does not convince.

Sleigh, Barbara. *Stirabout Stories*; illus. by Victor Ambrus. Bobbs-Merrill, 1972. 143p. \$4.95.

R 4-6 Published in Great Britain under the title *West of Widdershins* and illustrated with engaging black and white drawings, this collection of fourteen fairy tales stresses Magic Now, although there are a few period pieces. "The Girl Who Got a Fairy in Her Eye" and "Simon and the Unicorn" are adroitly blended tales of today, "The Stone People and the Alderman" is irrepressibly reminiscent of Oscar Wilde's tales, and "Benno and the Secret Code" proves that one should never underestimate the power of organized bookworms. The stories have a blithe and lively quality that makes them delightful to read aloud.

Slote, Alfred. *My Father, the Coach*. Lippincott, 1972. 157p. \$4.50.

R 4-6 Many's the baseball book in which the rookie team beats the league champions, but few of them have as substantial a plot as does this. Ezell Corkins and his friends have been yearning to get into a league, but they are taken aback when Mr. Corkins announces he has arranged it—with himself as coach. He doesn't know anything about coaching, but one of the boys does; Obey is both a good athlete and a strong leader, and he's a take-charge boy. The team the boys most want to beat is the one sponsored by the bank and coached by its vice-president, Gardner. And Mr. Corkins hates Gardner, who patronizingly makes it clear each day that Willie Corkins is only a parking lot attendant. The characters and dialogue are convincing, the baseball sequences succinct and dramatic, and the ending a victory both for the team and for the little man whose courage is rewarded.

Smith, Norman F. *Wings of Feathers, Wings of Flame; The Science and Technology of Aviation*; illus. with photographs and with drawings and diagrams by Bill Bradley. Little, 1972. 261p. \$6.95.

R 7- An aeronautical engineer gives an excellent survey of manned flight, including both the historical and technical aspects. The text discusses in detail the principles of flight, and the problems of designing parts to overcome specific difficulties such as turbulence in laminar flow or overcoming shock waves in supersonic flight. Briskly and lucidly, the author describes the procedures in learning to fly, the instrument panel, navigation, and simulator training; he concludes with a chapter on the thermal barrier, on aircraft of the future, and on the effects of jet exhaust and shock waves on man's environment. A relative index is appended.

Southall, Ivan. *Josh*. Macmillan, 1972. 179p. \$4.95.

Winner of the Carnegie Medal, *Josh* is the story of a four-ten-year-old boy, shy

Ad 6-9 and sensitive, who comes from the city on his first visit to Ryan Creek, where his elderly Aunt Clara lives as the last of their prominent family. Josh is overwhelmed by his aunt, by the rough boys his own age, and by the fact that the young people are so actively hostile. The characters are vividly portrayed, the relationships (whether amicable or inimical) strongly drawn; there is little in the book that indicates the Australian setting save for the dialogue which, almost as much as the exposition, is more heavily staccato and introspective than it is in other Southall books.

Taves, Isabella. *Not Bad for a Girl*. Evans/Lippincott, 1972. 95p. \$4.50.

R 4-6 Based on an actual event, this is the story of Sharon Lee, twelve years old and a baseball player. When a Little League team manager puts Sharon into the lineup to replace a boy on vacation, she does well as a center-fielder in her first game. She doesn't do well in her second game—and that's the end of her participation, not because she is a poor player, but because of the abuse, the caustic publicity, the illogical anger of the people in a small town. While Sharon's humiliation and resentment are clear and justified, it is the coach who is the most sympathetic character in the story, a voice of reason and justice amid the sexist hullabaloo. The writing style is not outstanding, but the issue is.

Titus, Eve. *Why the Wind God Wept*; illus. by James Barkley. Doubleday, 1972. 37p. \$5.95.

R 4-6 Handsomely designed and illustrated, a story of ancient Mexico is told in a dignified, rolling style that has the quality of folk legendry. All of the gods of Mexico were content save one, the Wind God, whose ceaseless wailing broke the people's peace. A great warrior and a great hunter each tried to keep a vigil through the night and learn why the Wind God wept—but they had the hearts and minds of hunters and warriors, and they heard no answer. Then a simple man, an unknown poet, volunteered; his heart and mind were open to the sounds of the air, and he heard the Wind God, and the people appeased him—and he was content, and still. The poet marries the Emperor's daughter (as is usually true, in folk literature, of the humble applicant) and his poetry is forever revered.

Todd, Alden. *Finding Facts Fast; How to Find Out What You Want to Know Immediately*. Morrow, 1972. 108p. \$5.95.

R 8- The author, who teaches a course in research techniques at New York University, proceeds on the assumptions that the reader should master simple techniques in fact-finding before going on to those more complicated, and that it is necessary to practice—reading the book is not enough. The text includes information on library resources, bibliographies, and indexes, home reference collections and bookstores, the Government Printing office and other sources such as the Congressional Record or alumni offices, specialized sources, guides to reference books, et cetera. It also discusses note-taking, interviewing, using inter-library loan, and other aspects of research, all of this divided into basic, intermediate, and advanced techniques. The writing is clear, direct, and well-organized. A most useful book. An index is appended.

Touster, Irwin. *The Perez Arson Mystery*; by Irwin Touster and Richard Curtis; illus. by Richard Cuffari. Dial, 1972. 124p. Trade ed. \$4.95; Library ed. \$4.58 net.

M 5-7 David and Penny Case and their friend Vernon, amateur scientist, turn sleuths as they investigate the mystery of whether or not the surly attendant, Antonio Perez, is guilty of setting fire to the store where he had been working until he lost his job. The story has some positive aspects: the children learn not to judge by appear-

ances, and they are guided by a lawyer who is young, black, and female. It is weak in plot and development, and the recurrent use of information in the guise of conversation becomes burdensome.

Wild, Robin. *Little Pig and the Big Bad Wolf*; written and illus. by Robin and Jocelyn Wild. Coward, 1972. 48p. Trade ed. \$3.95; Library ed. \$3.46 net.

NR  
K-2 Seven stories, told in rhyme and illustrated in pedestrian fashion, all deal with the triumph of a clever pig over a predatory wolf. In one, for example, pig receives a valentine with a request for a midnight meeting at the castle gate. Suspecting Wolf, he dresses in a sheet, meets Wolf as a ghost and sends him scurrying away in fear. The wiles of the hero and the rhythm of the verse may appeal to children, but they may find the changeabout of the last story incomprehensible: Pig has himself packaged and delivered as a Christmas gift in order to keep Wolf company on the holiday.

Wildsmith, Brian. *Brian Wildsmith's The Twelve Days of Christmas*. Watts, 1972. 24p. illus. Trade ed. \$3.95; Library ed. \$4.95 net.

R  
2-5 Oversize pages afford the artist a splendid opportunity for stunning paintings, rich with colors and gay in themes, that fill the spaces but do not crowd them. The recto pages show the accumulation of gifts, from a partridge in a most unusual pear tree to twelve lords a-leaping, arms akimbo and smiling. The text that faces the pictures is surrounded by a miniature of the pictures, but these are added to day by day. The words of the traditional song are preceded and followed by several pages of lovely tree-ornaments in the rainbow palette that is typically Wildsmith's.

Williams, Jay. *Seven at One Blow*; illus. by Friso Henstra. Parents' Magazine, 1972. 32p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad  
K-3 Attractively illustrated, this is a picture-book version of the old tale about the timid little man who proudly advertises the fact that he had killed seven at a blow. Flies, they were, but he never gets a chance to say so. Impressed by a man who has killed seven at a blow, the Baron Baddlesmere sends little Pipkin off to dispatch a giant, which he does by using his wits. Next, another nobleman presents another giant; then the King urges Pipkin to take care of a third giant, with the hand of the princess as award. Not original, but very nicely told.

Wood, James Playsted. *This Little Pig; The Story of Marketing*. Nelson, 1971. 192p. \$4.95.

M  
7-9 A discussion of the problems and techniques of marketing that includes pricing, packaging, advertising, etc. is so weakened by padded writing, generalizations, touting of products, and irrelevant material that it is considerably diminished in usefulness as a source of information. Perhaps its chief value is to underscore the fact that the consumer usually is paying more for the marketing of a product he purchases than for its production. A bibliography and an index are appended.

Zei, Alki. *Petros' War*; tr. from the Greek by Edward Fenton. Dutton, 1972. 236p. \$5.95.

R  
5-7 October 27, 1940—that was a day to remember! With high heart, Petros watched the Greek troops march off to war with Italy, gay and singing. But even that day, there was trouble—not enough food in the stores, so quickly did the hoarders swoop. And six months later, the Germans marched in. The story describes, in vivid and beautifully translated style, the privation and ignominy of living under occupation,

the tenacious resistance of the Athenians, and the dangers and small satisfactions that came to Petros in his work with the Underground. The book ends with the departure of the Germans and the liberation of Greece, an ending in which Petros—young and resilient—looks forward to the enjoyment of freedom, but it is clear that he will never forget the time of death. The characters are sharply etched, the story well-paced and filled with action and drama.

Zolotow, Charlotte (Shapiro). *The Beautiful Christmas Tree*; illus. by Ruth Robbins. Parnassus, 1972. 30p. Trade ed. \$3.95; Library ed. \$3.87 net.

R  
K-3  
The neighbors didn't look with favor on Mr. Crockett. They all had beautiful, tall Christmas trees in their windows, and he had a misshapen little potted pine with bare branches. The little tree was planted in a square of earth in front of the house the next spring, carefully planted, tended with love, and it grew, year by year. The story closes with Mr. Crockett looking out his window some years later on a Christmas Day: the tree is tall and beautiful, its branches filled with multicolored birds who join the carolers singing below them. "It was a chorus of love," the story ends, "and Mr. Crockett knew that this is what Christmas is meant to be." The illustrations, somewhat like those of Mary Chalmers in their small-scale, delicate precision and soft colors, are very attractive, and the story, while not dramatic, has a quiet charm. The message of loving care of living things also carries a reminder of what one person can do to improve the urban environment.



## 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.

- Children's Book Council. *The Children's Book Showcase*. C.B.C., 1972. \$3.95. Judges' comments on, and reproductions of, the 33 titles on exhibit. C.B.C. 175 Fifth Avenue, New York, N.Y. 10010.
- Carlsen, Robert G. *Books and the Teen-age Reader; A Guide for Teachers, Librarians and Parents*. Rev. ed. Harper & Row, 1971. 247p. \$6.95.
- Carlson, Ruth Kearney. *Emerging Humanity: Multi-Ethnic Literature for Children and Adolescents*. Brown, 1972. 250pp. Paper. \$3.95. Wm. C. Brown, 135 S. Locust Street, Dubuque, Iowa 52001.
- De Montreville, Doris and Hill, Donna. *Third Book of Junior Authors*. H. W. Wilson, 1972. 320p. \$10.50, U.S. and Canada; \$12.50, foreign.
- Gillespie, John and Lembo, Diana. *Paperback Books for Young People: An Annotated Guide to Publishers and Distributors*. A.L.A., 1972. Paper. \$4.50.
- Harrod, L. M. *The Librarian's Glossary*. 3d. ed. Seminar Press, 1971. 784p. \$19.50.
- Hoffman, Miriam and Samuels, Eva. *Authors and Illustrators of Children's Books: Writings on Their Lives and Works*. Bowker, 1972. 50 reprinted articles. 447p. \$12.95. R. R. Bowker Order Dept., P.O. Box 1807, Ann Arbor, Michigan 48106.
- Joyce, Donald. "project obac: to tell a black child a story." *Illinois Libraries*, March, 1972.
- Neufeld, John. "The Thought Not Necessarily the Deed: Sex in Some of Today's Junior Novels." *Wilson Library Bulletin*, October, 1971.
- Ontario Department of Education. Provincial Library Service. *In Review; Canadian Books for Children*. Free to Ontario libraries; out-of-province, \$3.00 for 3 years. 4 issues per year. Send check (made out to the Treasurer of Ontario) to: Ontario Dept. of Education, Head Cashier, P.O. Box 560, Postal Station F, Toronto, Canada.
- Siemon, Fred. *Science Fiction Story Index*. A.L.A., 1971. 284p. Paper. \$3.95.

