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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 28

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Number 5

New Titles for Children and Young People

Aiken, Joan. *Not What You Expected*; A Collection of Short Stories. Doubleday, 1974. 320p. illus. \$5.95.

R
5- A collection of short stories previously published over a span of twenty-five years is replete with the wit and whimsy that distinguish Aiken's writing for children. The tales have exaggeration, magic, sentiment, and a dry humor that at times broadens to become satirical; a few have a note of contrivance but most of them are airy and amusing.

Aliki, illus. *Go Tell Aunt Rhody*. Macmillan, 1974. 27p. \$5.95.

R
K-3 Aliki's illustrations for an old favorite are appropriately set in earlier times, with intriguing details of rustic life: the pond and the millrace, a sampler by a younger Rhoda Joanna Kellogg (Aunt Rhody) and other bits of bucolic charm, each page in a double frame. The text tells the story without the repetition of the lyrics, wisely; the music and full lyrics are included at the back of the book, as is a note on the origin of the song. A neat, bright little book.

Allan, Mabel Esther. *Ship of Danger*. Abelard-Schuman, 1974. 153p. \$5.95.

M
6-8 Since her mother couldn't go on the Easter cruise offered to staff families, Nella goes on the liner *Golden Star* on which her father is assistant purser. She has always felt resentment at the easy charm her father has, and at the fact that he is so much of the time away from her mother. This feeling is the basis for Nella's procrastination in telling her father that she and another girl have seen signs that some sort of plot is being carried out by some of the passengers. Trailing the suspects, Nella and her friends are taken prisoner; the ship is hijacked and the two girls and the two young officers they've met are held as hostages. The four overpower their captors one by one, the ship is saved, and Nella's father admits he should have taken his daughter seriously. They have a talk that clears the air. Postlude: Nella and her young officer are married, so are the other pair. There is plenty of action in the story, but the plot seems contrived and the characters thinly drawn. The author, who in *The Night Wind*, showed originality of plot and strength in characterization, here reverts to the formula writing of her earlier books.

Andrews, Arthur. *A Dog-Eared Book*; with drawings by Patricia Friss. Ashley Books, 1974. 63p. \$5.95.

NR
3-5 " 'A Dog-Eared Book,' " the author states in the preface, "attempts to join the company of such elite ticklers as Nash and Lear and Carroll." It does not succeed in the attempt. A black and white picture of pedestrian quality faces each poem about a plant or animal. Sample: "The Cowbird." "The Cowbird always lays her egg/ In someone else's nest/ Then leaves the folks who live there/ With an uninvited guest/

The cowbird, thought of as a bird/ Is worth no more than dross/ The cowbird thought of as a cow/ Is just an udder loss!" Throughout the jingly verses there is a note of coyness, the words are often awkwardly used to achieve a rhyme ("I'm, for words, at a loth.") and some of the rhymes seem simply fragments concocted to exploit a play on a name: "The bullfrog leaped a mighty leap/ 'Ole! the loud crowd roared/ The matador fell in a heap/ And thought that he'd been gored."

Batson, Larry. *Gordie Howe*; illus. by Harold Henriksen. Amecus Street/Childrens Press, 1974. 31p. Trade ed. \$6.60; Library ed. \$4.95 net.

Ad 3-5 A flat writing style and pedestrian illustrations limit the appeal of a book that has inherent excitement for young hockey fans, since it describes the career of one of the game's greatest players. A poor student, Howe had only an 8th grade education; his career began when he was fifteen; invited to a Rangers' tryout camp, he was let go because he was too awkward. A Red Wings' scout thought otherwise, and at eighteen he was a star. The book highlights some of the records Howe has set, the injuries he has sustained, and his new affiliation with the World Hockey Association. Information about his personal life is minimal.

Carle, Eric. *All about Arthur (an absolutely absurd ape)*. Watts, 1974. 27p. illus. \$5.95.

R 3-6 yrs. A combination of photographic and woodcut techniques is used to illustrate an alphabet book that catalogs the friends made by Arthur who left Atlanta because he felt all alone. In Baltimore he met a bear named Ben, in Cincinnati Cindy the cat, et cetera; each animal has an extravagantly alliterative description ("In Jacksonville, he met a jaguar who could juggle. His name was John. A jolly judge had just released John from jail.") that should amuse children because of the appeal of absurdity. There's no liaison, simply a cataloging, but the combined appeals of interesting pages, each of which has a large photograph of a letter from a signboard, nonsense, and animals should be attractive as well as instructive to the audience for alphabet books.

Clapp, Patricia. *King of the Dollhouse*; illus. by Judith Gwyn Brown. Lothrop, 1974. 94p. Trade ed. \$4.75; Library ed. \$4.32 net.

Ad 3-4 Ellie hears a tiny voice, turns on her bedroom light, and discovers that her dollhouse has live tenants: a slightly pompous, plump little king in full regalia, and his eleven babies of identical size. Enchanted, Ellie brings food, improvises ways to bathe the babies, and chats with the king. The queen, an adventurous soul, is usually off riding or hunting; the king happily enjoys keeping house; Ellie enjoys the whole thing and is sorry when the king tells her that the family must move on. The fantasy is mild in conception, not unconvincing but rather sedate. The writing style is competent, but the story needs either more humor or action—there is no real plot—to give it vitality.

Cole, William. *What's Good for a Three-Year-Old?* illus. by Lillian Hoban. Holt, 1974. 26p. \$4.95.

R 2-3 yrs. A companion volume to three other *What's Good for a . . .* (four, five, or six-year-old) books also has the children offering their opinions. Here a group of boys and girls of three are assembled for a birthday party. Their replies include funny faces, blowing out matches, toy trucks and trains, seesaws, tricycles, etc. All of this is in facile rhyme, and at the end of the party there were "Paper things that make a BANG! And you know what song they sang." Ending: a satisfactorily noisy parade to the front door. The dialogue abounds with things both pleasant and familiar; the text has rhyme, rhythm, and humor; the illustrations are both lively and engaging.

Colman, Hila. *Friends and Strangers on Location*. Morrow, 1974. 190p. Trade ed. \$5.95; Library ed. \$5.11 net.

M
7-9 Eighteen-year-old Rachel Weiss, only and adored child of a New York family, gets a job as script supervisor for a film being made in Mexico. She falls in love with the director, is crushed when she learns that he is having an affair with somebody older, sympathizes with the Mexican villagers, has problems in her job, and resists the invitation to go to California and live with Tom, the man who had gotten her the job and who is in love with her. Back in the comfortable bosom of her family, Rachel decides to break away and tells Tom that she will go with him. Except for the surprise of the ending, there is little in the story that makes the characters seem anything other than a convenient packaging for information about filming a picture. That is better done in the author's nonfiction title, *Making Movies*; here the plot seems concocted, having none of the urgency of Colman's direct and forceful approach that makes her *Classmates by Request* or *Claudia, Where Are You?* effective.

Cone, Molly. *Dance Around the Fire*; illus. by Marvin Friedman. Houghton, 1974. 155p. \$5.95.

Ad
7-9 Joanne Reuben's parents can't understand her conversion to orthodox Judaism with all its observance of dietary laws and strictness about the Sabbath; Joanne broods about the lack of communication and about the fact that her sister is clearly the favorite child. All of this is shown in retrospect as Joanne vacations in Rome en route to Israel, where she plans to stay (she's seventeen) permanently. In Rome she meets two young men who are charming, who say they are from Pakistan, who give her a gift—and who prove to be terrorists whose gift is a bomb. Shaken, Joanne identifies them, decides she will go home eventually, and goes on to Israel. The retrospective episodes are so numerous as to halt the action of the story, and they tend to be repetitive; there is, in fact, little action through the first third of the book and little establishment of character. While the concluding episode has drama, it would be more convincing if Joanne had been less naive about the two men, who have given innumerable hints that they are not what they seem.

Corcoran, Barbara. *A Dance to Still Music*; illus. by Charles Robinson. Atheneum, 1974. 180p. \$6.95.

R
6-8 Margaret had become deaf after an illness the year before; she'd felt uncomfortable with her classmates at home in Maine, but now—having moved to Key West—she was totally isolated. Remembering her deaf grandfather's harsh voice, she wouldn't even talk. When her mother announced that she was going to remarry and that Margaret would be sent to a special school, she ran away, headed for Maine. Stopping to rescue a wounded fawn, she met Josie, an older woman who was brisk and efficient, asked no questions, but accepted Margaret as a guest on her houseboat and helped care for the fawn. Josie gradually brought her young friend to agree that she would attend a workshop for the deaf on a Florida campus, and Margaret tentatively ventured to speak again, her mother reluctantly agreeing to the new program. The setting is interesting and the characterization good; although one minor character, a daft woman, seems overdrawn, the major characters are convincing, especially the protagonist and her mother—not a bad woman, but lacking in understanding.

Crayder, Dorothy. *She and the Dubious Three*; illus. by Velma Ilesley. Atheneum, 1974. 186p. \$6.95.

A lively sequel to *She, the Adventuress*, in which Maggie traveled alone to Italy, invited by her Aunt Yvonne (very Auntie Mame). Here, Maggie becomes suspicious

R 5-7 on the train to Venice: several clues point to the fact that the baby across the aisle is not the child of the hippie couple he's with. Ergo, he must be kidnapped! Maggie meets the hippies again in Venice, also a detective who was on the train, also two people she's met during her previous adventure; so there's a heavy dose of coincidence and an all-on-stage ending. Still, she's as engaging and doughty a heroine as before, and the Venetian setting adds interest to the appeal of a somewhat intricate but amusing suspense story.

Cromie, Alice. *Nobody Wanted to Scare Her*; illus. by Julie Brinckloe. Doubleday, 1974. 139p. \$4.95.

M 5-7 Thirteen-year-old Gillian has three charming men who are her guardians, but she still feels like an orphan. Two are abroad and the third has to leave Chicago to do a film, so Gill is sent to London with a package for one of the men. She doesn't know what it is, but she knows it is valuable. Even before she leaves home, there are threats of criminal pursuit; more happens on the flight, still more when she reaches London, and by the time Gill gets to Italy and the final encounter, she's been through enough for three protagonists. There's too much coincidence, too many characters, too much action, and some almost-slapstick events. There is a sturdy enough plot line, but it's almost buried under the massing of people and incidents, and the book is likely to appeal primarily to readers who can take any amount of contrivance as long as the book has action and suspense. Underneath it all, there are some passages of competent writing.

Danziger, Paula. *The Cat Ate My Gymsuit*. Delacorte, 1974. 92p. Trade ed. \$4.95; Library ed. \$4.58 net.

R 6-8 "I hate my father. I hate school. I hate being fat," Marcy begins. Marcy is thirteen, she dislikes the boredom of her classes, she dislikes herself. Embarrassed about her size, she always has an excuse (like that of the title) to give her gym teacher. Her father is indeed a tyrant and an insensitive bully. What changes Marcy's life is a teacher: young, bright, sympathetic, innovative, Barbara Finney makes learning English fun and helps her students to like themselves and each other. Marcy even gains a new friend, Joel. When Ms. Finney is dismissed by the principal, irate because of teaching methods he doesn't understand and because she won't say the Pledge of Allegiance (she feels there isn't yet liberty and justice for all) Marcy and her friends protest and are suspended, their parents become involved, and Marcy's mother for the first time has the courage to go her own way, supporting the teacher although her husband refuses to go to the hearing, will not let her use the car, and hopes that Ms. Finney will be fired. He's against bleeding-heart radicals. The book is written with skill, it handles an important issue realistically and brings it to a logical conclusion, and it is competent both in characterization and in the interaction among its characters.

Erickson, Russell E. *A Toad for Tuesday*; illus. by Lawrence Di Fiori. Lothrop, 1974. 64p. Trade ed. \$4.25; Library ed. \$3.94 net.

Ad K-2 Warton and Morton, toad brothers, are enjoying Morton's delicious beetle brittle and Warton decides to take some to an elderly aunt despite the wintry weather. He makes skis and sets off, stopping to rescue a mouse who tells him that there is a dangerous owl in the wood. And Warton is indeed caught by the owl, who says he will save this tasty morsel until Tuesday, his birthday. By that time Warton has so endeared himself to the owl by his friendly ways that plans have changed—but Warton doesn't know it. He escapes with the help of a troop of skiing mice, relatives of the one he'd saved, and they go off to safety, but risk their lives to rescue the owl from a fox. All is then gratitude and pledged amity, and the owl gives Warton a ride

to Aunt Toolia's with the beetle brittle. The themes of friendliness and helpfulness are commendable and the story has a modicum of suspense; the animal characters will have appeal to the read-aloud audience and the illustrations are attractive. The writing style is, however, rather self-consciously cozy, and the story seems a bit too simplistic for the independent reader and a bit too long and sedate for the read-aloud age.

Fox, Lilla M. *Costumes and Customs of the British Isles*; illus. by the author. Plays, Inc., 1974. 64p. \$3.95.

SpC 7- Unlike most of the countries of the Continent, England has no national costume, while those of Scotland, Wales, and Ireland are somewhat more—but still partially—established. No Scottish costume for women is, for example, as traditional as the man's kilt, sporran, bonnet, etc. What Fox describes primarily are the costumes that are associated with festivals and rituals, some of which are complete garb and others only partial costume or accessories. The writing style is not difficult but it is dry and colorless, yet the material is interesting and not easily obtainable; certainly the book would be of particular value in a theatrical library or an art library for its reference use. A map that gives locations for places mentioned in the text and an index are appended.

Gathorne-Hardy, Jonathan. *Operation Peeg*; illus. by Glo Coalson. Lippincott, 1974. 192p. \$5.95.

R 4-6 A lively and often amusing adventure story, almost a tall tale, in which all five protagonists are heroic in their courage and resourcefulness. Jane and Jemima are classmates at a Scottish school on Peeg, an island connected to the mainland by a narrow causeway. Alone when the rest of the school has gone to the mainland, the girls are horrified when a storm rises, comforted when Mrs. Deal, Jane's family's housekeeper, turns up, horrified again when an explosion destroys the causeway and sets the island adrift. They discover that two World War II soldiers, unaware that the war's been over for decades, are obeying orders and keeping to their intricate underground cave system in which there is an immense store of explosives. Pit these five doughty characters against a wealthy arch villain who wants to control the world by using Peeg's potential as a holocaust—and you have a rip-roaring, good-versus-evil, ploy-and-counterploy tale. Good characters, very good dialogue, a lively plot, and an intriguing setting are all laced with light humor in the Wibberley roaring-mouse style.

Getz, Arthur. *Hamilton Duck's Springtime Story*; story and pictures by Arthur Getz. Golden Press, 1974. 24p. (Golden Books) Trade ed. \$1.95; Library ed. \$5.27 net.

R 2-5 yrs. Big pages, large scale illustrations that use to advantage the cartoonist's economical line, and a story that is just right for the small child just learning about the seasons of the year. Hamilton Duck wakes one morning to hear a bird singing of spring and finds other seasonal signs to cheer him. Napping, later that day, he wakes to a brisk breeze and a flurry of snow. Snow? No spring? Then he realizes that the snow is pink and fragrant; he's been sleeping under a blossoming apple tree. "Spring had really come," the story ends. Simple, with fresh pastel colors and enough action to carry the tale, this is nice for reading aloud to individual children but especially well suited—because of the scale of objects—to use with preschool groups.

Goldman, William. *Wigger*; illus. by Errol Le Cain. Harcourt, 1974. 59p. \$4.75.

NR 4-5 Wigger is a security blanket, a ragged pink remnant that seven-year-old Susanna clings to and with which she has long, comforting conversations—especially after she is orphaned, shunted from relative to relative, and finally put into a home run by a

stern (in fact, almost sadistic) matron. Wigger is stolen by a thief during a bank robbery, discarded on a flight to Switzerland, and passed from one person to another until a great wind carries it into the window of the hospital where Susanna lies at Christmas time, dying of grief. She revives, Wigger in hand, just as she is being moved to a coffin. There's some colorful writing here, with passages that are tart or humorous, but the whole is macabre, unconvincing as a tall tale, and peopled by stereotypes: the haughty Duchess, the idealistic artist, the stern matron, the mercenary medical specialist. Susanna is less a child than a symbol, the Christmas setting of the flaccid ending seems pointless; and there seems a marked discrepancy between the level of textual difficulty and the level of an audience for a story about a seven-year-old's security blanket.

Gray, Genevieve S. *Sore Loser*; illus. by Beth and Joe Krush. Houghton, 1974. 74p. \$4.95.

R
4-6 A story told through correspondence is given variety by inclusion of chalkboard notices, school records, and notes that mention Loren Ramsey; most of the letters are written by him to tell his buddy at home what it's like in the sixth grade classroom in the school to which Loren has just transferred. He doesn't much like Mrs. Ault, his teacher, but there's a note from her to another teacher that shows she's trying to help him adjust. The variety gives the reader a rounded picture of Loren's difficulties in adjusting to a new situation; the exchanges also show the attitudes of others, and the story line is buttressed by such diversity. Loren does make friends, and the way changes occur are convincingly realistic. This is an adept use of a literary device, a good school story, and a reflection of a warm mother-son relationship in a situation in which there is divorce in the background but no problems relating thereto.

Greene, Graham. *The Little Train*; illus. by Edward Ardizzone. Doubleday, 1974. 48p. \$4.95.

Ad
K-2 First published in 1946, the story of a runaway little engine is newly and delightfully illustrated by the distinctive pictures of Ardizzone. Used to the quiet local run, the little train was frightened by the gloomy mountains after he took off on his own and left the branch line; when he came to the yards at the great city of Smokeoverall, he was terrified and bolted backwards. "Puff, puff, puff, that was his little heart beating more and more faintly." Pushed back to his village by Robert Bruce, the kindly Scottish Express ("Why ye poor wee train, dinna fash ye'sel") the prodigal train is welcomed by his loving friends. Any train story has an audience readymade, but this is both a wee bit coy and a weef bit didactic.

Haskins, James. *Street Gangs, Yesterday and Today*; illus. with prints and photographs. Hastings House, 1974. 155p. \$6.95.

R
8- A sober and sobering history of street gangs from colonial times to the present is based on newspaper accounts and sociological studies. Well-researched and organized, written in strong, direct prose, the book makes clear the facts that street gangs are not a new phenomenon, that there have long been ties of political and criminal nature, and that there are no easy solutions. Haskins points out the conditions of loneliness, poverty, low status, and class distinctions that are conducive to the formation of gangs, to the aggrandizement by members in choosing names and uniform clothing, and to the fierce loyalty within the gang and hostility toward other gangs. A glossary of early gang slang, a bibliography, and an index are appended.

Hoban, Russell C. *How Tom Beat Captain Najork and His Hired Sportsmen*; illus. by Quentin Blake. Atheneum, 1974. 30p. \$6.95.

Hoban in a frolicsome-sophisticated mood is perfectly matched by the tearaway panache of Blake; although some younger children may enjoy hearing the book read

R 3-5 aloud (the publishers suggest a K-4 audience) there seems so much that an independent reader can appreciate in wordplay and concept that it is more appropriate for the middle grades. Given to compulsive fooling around, Tom is repeatedly threatened by his cast-iron aunt (Fidget Wonkham-Strong) with retribution and discipline in the form of the hearty captain and his team. When they appear, the games they play—intended to belittle Tom—are all to do with mud, or climbing, or teetering, all the things Tom has perfected in his fooling around. So Tom offers to trade Aunt Fidget for the captain's pedal boat if he wins. Tom wins 85 to 10, the captain weeps, and the champion fooler-around goes off to live with Aunt Bundlejoy Cosysweet. Very tongue-in-cheeky, great fun.

Hoban, Tana. *Circles, Triangles and Squares*. Macmillan, 1974. 28p. illus. \$4.95.

Ad 3-5 yrs. There is no division of the material into sections and no text here, simply a series of photographs in which the three most familiar geometric forms occur. Often more than one shape appears in the photograph; because of this the book seems less pointed as a teaching tool than the Reiss book reviewed last month. The photographs are of excellent quality, and while a picture that has several shapes is less explicit than a page of familiar objects that are all the same shape, there is an alternate value in letting the child search for and discover the squares, circles, and triangles that are not prominent.

Hoover, H. M. *The Lion's Cub*. Four Winds, 1974. 211p. \$5.95.

R 6-9 Jemal-Edin, son of the Imam Shamil, yearns for the day when he will be old enough to join his father's forces in the holy war (1800-1859) against the detested infidel Christians, the Russians. Trapped in their mountain fortress, the remnants of the Imam's forces are forced to yield Jemal-Edin as hostage to the Czar, and the boy goes from a backward civilization to the luxury of the St. Petersburg court. Recalcitrant and bitter at first, he becomes softened by the kindness of Nicholas I and the affection of the family with whom the Czar has placed him; he decides to learn as much as he can so that he can help and guide his own people when he returns to the mountains. This historical novel has an impressive consistency of period detail, historical fact, and dialogue; it has action, contrast, an exotic setting and a strong protagonist. *And* a powerful ending. A bibliography is appended.

Jeffers, Susan. *All the Pretty Horses*. Macmillan, 1974. 30p. illus. \$6.95.

Ad 3-6 yrs. Tucked in at night under her flowered quilt, a small girl dreams of horses. The words are those of the familiar lullaby, the pictures imaginative drawings, softly colored, of the child riding and playing with her dream horses among the flowers of the quilt, now huge. The pictures are beautifully detailed and the horses impeccably drawn, but the book may be limited in appeal because of the lack of story line or even incident, all of the action being variations on the girl-horse theme.

Katz, Bobbi. *The Manifesto and Me—Meg*. Watts, 1974. 87p. \$4.95.

R 4-6 No secret messages about sexism here, but an open affable story about an eleven-year-old who decides to start a consciousness-raising group. Meg describes the difference between her mother, a doctor, and her Aunt Francie, who likes cooking lessons (but not cooking), shopping, and the status quo. Meg is nervous about the publicity her announced meeting gets, still more nervous when elderly Abigail Witherspoon shows up—but it's Abby who's the heroine. A liberated woman from her youth, Abby insists on going to jail for the girls when a policeman announces the group has committed a misdemeanor—burning without a permit. Burning what? Taffy Teen dolls. There's quiet humor in the writing, a good picture of familial

relationships, and a trenchant plea for the cause; while the first-person technique at times is weak, with Meg sounding either naive or coy, what she does and how she reacts are convincing.

Keats, Ezra Jack. *Dreams*. Macmillan, 1974. 30p. illus. \$5.95.

R Collage and paint are used to contrast bold, large figures and swirling backgrounds,
3-5 both bright with color. The story is very simple: Roberto makes a paper mouse, puts
yrs. it on his window sill at bedtime, and retires. He cannot sleep and goes to the window,
knocking off the mouse, and the shadows it casts, huge and angular, frighten off a
dog that is menacing a cat. Pleased, Roberto goes to bed. And dreams. The story line
is not substantial, but it is satisfying, and the writing is direct and simple.

Keeping, Charles. *The Nanny Goat and the Fierce Dog*. Phillips, 1974. 32p. illus. \$5.95.

M Keeping's artistic technique and style are always fascinating, but the combination
K-2 of dark colors and a preoccupation with natural dangers (ferocious dog, mother goat
disappearing, summer storms, winter snow and sparse grazing) make the story
gloomy. A weedy patch of land next to a junkyard is where the small goat and her
mother live; after the older goat disappears on a night when there is "a lot of barking
and bleating" the patch is fenced in by a kindly man. Outside the patch the fierce dog
still looms, and one day the nanny goat turns on him and butts him, going through a
hole in the fence. The story ends with the triumphant goat knowing that the dog will
never come near the wire fence again.

Klein, Stanley. *The Final Mystery*. Doubleday, 1974. 85p. illus. \$3.95.

Ad Various aspects of the topic are explored in a book that parallels John Langone's
5-7 *Death Is a Noun*, which is for the high school reader; this is neither as comprehen-
sive in scope nor as well written, but it discusses burial practices and beliefs about
death in other times and places and different customs based on religions. These
subjects and a description of the ways in which medical science has improved life
expectancy constitute the major part of the book. The crucial questions of fear of
death, death by violence, medical definition of death, legal questions, etc. are given
less attention. Not outstanding treatment, but there is a paucity of books for young
readers on the subject of death, so the book is useful. An index is appended.

Kotzwinkle, William. *Up the Alley with Jack and Joe*; illus. by Joe Servello. Macmillan, 1974.
64p. (Ready-to-Read) \$4.95.

M Three boys and a dog spend a happy Saturday wandering about, investigating an
2-3 old house and one that is being constructed, climbing around a junk yard, visiting an
old man who lives in a shack, and so on. That's it. There's no story line, the only
appeals being in the vicarious pleasure a reader may have in the idea of a day of
freedom and companionship, and in the fact that the book is easy to read. Sample:
"They ran up the alley. The old dog ran too, pretty fast for an old dog. The alley
went all the way to the end of town. The houses there were empty and falling down."

Larrick, Nancy, comp. *Room for Me and a Mountain Lion*; Poetry of Open Space; illus. with
photographs. Evans, 1974. 187p. \$5.95.

R The title phrase, from D. H. Lawrence's "Mountain Lion," reflects to a nicety the
5- theme of this poetry anthology: man's need for the space and beauty of nature and
the creatures of the wild. The poems are grouped into such areas as woods, moun-
tains, sea, fields; the representation is broad, although a majority of the poems are by
American writers, and the editor has been both catholic and discriminating in her

choices. There is an index of first lines and another of poems and poets, the latter including each poet's life dates and nationality. This would be a valuable collection at any time; now, when there is such a strong interest in ecology, preservation of natural resources, and endangered species, the book should have wide appeal.

Leach, Maria. *Whistle in the Graveyard; Folktales to Chill Your Bones*; illus. by Ken Rinciari. Viking, 1974. 128p. \$5.95.

R
4-6 A collection of folk traditions (the many ghosts who are reported to inhabit the White House or the regional ghosts who have been seen repeatedly and about whom a body of belief has grown) and ghost stories. Some of the latter have a flat ending, but others are satisfyingly macabre, and the whole book should delight readers who are going through the stage of happiness-is-a-cold-chill. The bibliography and the notes by the author, an eminent folklorist, should prove useful to adults.

LeSueur, Meridel. *The Mound Builders*. Watts, 1974. 62p. illus. \$3.45.

M
4-6 While the text makes references to other mounds and mound settlements, it focuses on those of North America, particularly the Adena, Poverty Point, Hopewell, and Mississippi structures. The subject is a fascinating one, and there are some interesting photographs, but the text is poorly organized, the writing style is pedestrian, and the chapter headings are often uninformative: "Up the Down Staircase," or "The Dead and the Living." A brief bibliography and a relative index are appended.

Lightner, A. M. *The Space Gypsies*. McGraw-Hill, 1974. 216p. \$5.72.

Ad
7-9 A science fiction novel about cultural conflict ends with the solution of an ecological problem, as a group of gypsies held on a distant planet earn their freedom by discovering the relationships among giant worms, an animal called a wiskit, and volcanic action. The galactic worlds are fully conceived, the writing style competent, and the characterization adequate; the book is weakened by the fact that the story line shifts in direction and occasionally seems padded with tangential episodes that do not further the action.

Lingard, Joan. *The Clearance*. Nelson, 1974. 160p. \$5.95.

Ad
6-9 Maggie McKinley knew that her father neglected his mother, and she was happy to spend the summer at Granny's cottage in Inverness, but it was a boring time. She loved to hear Granny's tales of the clearances, of the courage of her Granny's granny, but she didn't enjoy being pushed into friendship with the summer visitors—until she got to know James, who was one of them. It was in part due to her being with James that Granny's cottage caught fire, and then Maggie had to cope with getting Granny settled in a new home. Like their ancestor, both Maggie and Granny show their resilience and initiative when forced to change a way of life. The writing style, setting, characters, and dialogue are competent, the structure economical, but the pace of the story is uneven and the shift—in the last eight pages—seems abrupt and it seems also that Maggie's discovery, when she comes home to Glasgow, that the family is being evicted, is a bit contrived to round out the pattern of the clearances.

Linn, Charles F. *The Golden Mean; Mathematics and the Fine Arts*. Doubleday, 1974. 131p. illus. \$4.95.

Amplly illustrated, an interesting examination of the relationships between mathematics and the fine arts develops the thesis that both have a measurable sym-

R 7-10 metry that reflect the natural order. Linn is objective in presenting the viewpoints that have been stated through the centuries on this intriguing topic, some aspects of which are proportion, perspective, patterns, regularity, repetition, et cetera. The writing has a light and lively tone, although the occasional jocund asides (“And I don’t want to get involved in a discussion of whether or not the average person has one ear lower than the other,” or “I’ll keep the discussion easy. Promise!”) may jar some readers. But these asides are infrequent, and the combination of the author’s enthusiasm and the appeal of the subject make the book stimulating. Notes on the men (no women) whose theories and contributions are discussed in the text are appended, as are a divided bibliography and an index.

Lobel, Arnold. *The Man Who Took the Indoors Out*. Harper, 1974. 29p. illus. Trade ed. \$4.95; Library ed. \$4.79 net.

Ad K-2 A nonsense story in verse is illustrated with colorful, lively pictures that echo the daft momentum of the text. Enjoying the fresh beauty of the day, Mr. Bellwood Bouse feels sorry for the shut-in furniture of his large and carefully-tended home. He invites the insides to come out, and all the dishes, furniture, bric-a-brac, and even the plumbing tumble out and take off. They refuse to return, and Bellwood mourns, pacing in the empty house. Winter comes and the bedraggled “indoors” reappears, and Bellwood dances for joy in the snow, his partner the wicker porch rocker. Not substantial, since the plot is one extended idea, but it’s silly fun, the pictures are attractive, and the rhyme has appeal.

McKillip, Patricia A. *The Forgotten Beasts of Eld*. Atheneum, 1974. 217p. \$7.25.

Ad 6-8 An overcrowded canvas may be filled with intriguing details and lack pattern or focus; here the book has a plot and cast so elaborate that it loses definition and impact. Last of a wizard line, the young witch Sybel lives alone in a crystal hall on a remote mountain, a retreat to which she can telepathically summon the fabulous beasts of Eld. She takes in an infant prince whose life is in danger, son of her enemy King Drede; loving the boy, she is torn when she later marries the man who brought him, Coren, and comes down from her mountain to become involved in the affairs and the power struggle of those below. The pace is intense, the writing style intricate, but the author creates some interesting creatures and some dramatic sequences and relationships.

Marshall, James. *Willis*. Houghton, 1974. 47p. illus. \$5.95.

R 3-5 yrs. A nonsensical story about friendship may help children appreciate the value of money, but it’s by no means a homily on earning the wherewithal. Any lesson is incidental. Scrabby pictures in ice cream colors show the prodigious efforts made by Bird, Snake, and Lobster to help Willis (a crocodile) earn nineteen cents. That is what’s needed to buy a twenty-nine-cent pair of sunglasses so that Willis can be shielded from bright sun and therefore able to see the events on the beach where he sits daily. (Snake has contributed a dime.) Their silly efforts should amuse small children, and there’s humor in the writing as well as in the situation.

Mayer, Mercer. *Frog Goes to Dinner*. Dial, 1974. 30p. illus. Trade ed. \$2.95; Library ed. \$2.96 net.

R 3-5 yrs. Fifth in a series of wordless picture books about a boy who owns several pets, among them an affable, large frog. Here Frog slips into the boy’s pocket as he prepares to go off to an elegant restaurant with his parents, and once there he wreaks havoc as he hops into a musician’s instrument, leaps into a dowager’s salad, and takes a dive into a man’s cocktail. The ride home is a picture of gloomy disgrace—but

once inside their own bedroom, boy and frog dissolve into whoops of joy. The drawings are funny indeed, and the book passes with flying colors the test for wordless stories: the plot is crystal-clear. Animals, action, humor, disruption—what more could any child want?

Mazer, Harry. *The Dollar Man*. Delacorte, 1974. 204p. \$5.95.

R
6-9 In his daydreams Marcus Rosenbloom is no longer fat or clumsy or stupid or without a father. He's a hero, Marcus the Magnificent, or he's Mr. Spaghetti who can perform amazing acts of benevolence by his physical ability. But daydreams are not wholly satisfying, and Marcus yearns to know his father. He doesn't want to disrupt his wonderful relationship with his mother, who doesn't want to talk about it; neither his grandmother nor his mother's friend Bill will tell him. Marcus envisions his father as generous—the Dollar Man. And then after wringing his father's name out of his mother, Marcus finds him: comfortably settled into suburban life, willing to admit that Marcus is his son but anxious to get rid of him, and a Dollar Man all right; he gives Marcus some money, buys him a watch, and puts him on a bus, glad to get this unexpected nuisance out of his life. Marcus, whose mother had loyally defended him when he was falsely accused of smoking marijuana, trusts him implicitly. The Dollar Man's comment has been, "I don't believe a kid can be as big as you and be so dumb . . . Didn't anybody ever tell you that in this world you watch out for number one?" So Marcus rides home a bit wiser, and sadly he leaves the watch and the money on the seat of the bus—unbought. Perceptive, sensitive, and often funny in a bittersweet way, the book draws a believable and touching picture of an unhappy child who only slowly comes to awareness of the integrity of his mother and to the realization that he has absorbed her ethical standards.

Miles, Betty. *The Real Me*. Knopf. 1974. 122p. Trade ed. \$4.95; Library ed. \$5.59 net.

R
4-6 Barbara didn't think she was a women's liberation nut. She admits that the subject used to embarrass her ("All those jokes about burning bras. The only bra I had was called Little Miss Beginner . . .") but she found that her opinion on one thing was firm. Company rules or no company rules, she wanted to take over her brother's newspaper delivery route. She'd filled in for him once and done a good job; her brother backed her and so did her parents. In fact, it is due to parental backing that Barbara achieves her goal, in a story that is modestly realistic, balanced by other interests, and given warmth by the solidity of family affection and support.

Moorman, Thomas. *How To Make Your Science Project Scientific*. Atheneum, 1974. 94p. illus. \$5.50.

R
5-9 A very welcome addition to the many books that give advice on specific science projects, usually for science fairs, this is a serious but not formal discussion of the scientific attitude and scientific methods. Some of the testing methods described are controlled, blind, or double-blind experiments, observation, surveys, and the case study. The text also considers measurement, keeping records and statistics, and the problems of framing and reporting research, but its most valuable contribution to readers may be the pervasive insistence on lack of bias and on rigorous scientific attitude. Smoothly written, carefully organized, logical and lucid, a most useful book. A glossary, a bibliography (divided into material for advanced or beginning experimenters) and a relative index are appended.

Myller, Rolf. *From Idea Into House*; drawings by Henry K. Szwarc. Atheneum, 1974. 64p. \$6.95.

Set within a narrative framework, a meticulously detailed explanation of the plan-

R 5-9 ning and building of a house make clear the complexity and the technicalities of an architect's job. The narrative describes a family of four who find a piece of land they like, negotiate its purchase, and call in an architect to discuss their needs and hopes for the new house. A full set of architectural drawings—from plot plan to finish schedule—is included, with explanations of what is entailed in each. And at the end—a photograph, for this is an actual house that was designed for a real family. Readers may not understand all the minutiae of the drawings, but they will certainly have a thorough introduction to architectural specifications and the order in which a house is constructed.

Quackenbush, Robert. *There'll Be a Hot Time in the Old Town Tonight*. Lippincott, 1974. 31p. illus. \$5.50.

Ad K-3 A picture book version of the story of the Chicago fire of 1871; Quackenbush begins with the words of the song (for which musical notation is given at the back of the book) and adds his own verses. Sample verse: "They were grim and their horses did perspire/ Jump her, boys! Get your steamers to the fire!/ And when the flames rose high/ Their voices cried in ire/ There'll be a hot time in the old town tonight." There are some examples of the sacrificing of sense to rhyme, but it's a dramatic story and the illustrations are, if highly-colored and overly busy with detail, full of action. Some advice on being prepared in case of fire and for behavior if caught in a fire is appended.

Rockwell, Harlow. *The Compost Heap*. Doubleday, 1974. 21p. illus. \$4.95.

R 2-5 yrs. Not a lesson in organic gardening, but a description of the changes in a compost heap comprising leaves, grass, and vegetable garbage. The story is told, very simply, by a small boy who watches the compost change to earth, steaming and sprouting and filled with worms. Then he and his father spread it on their garden. The text makes the process seem, perhaps, a little quicker and a little simpler than it is, but it contains no inaccuracies and it can provide an impetus for an understanding of other aspects of natural science.

Simon, Norma. *I Was So Mad!* illus. by Dora Leder. Whitman, 1974. 33p. Trade ed. \$3.95; Library ed. \$2.96 net.

R K-3 A catalogue of woes that will certainly evoke recognition on the part of young listeners (and adult readers-aloud) may have a therapeutic effect. Boys and girls recite the things that anger them: "I get mad when the boys say, 'You have to be the mother. You stay home and take care of the children.' They make me soooooo mad . . ." or "I get mad when my brother goes to the ballgame after supper and I have to go to bed." Mother says, at the end, that it's not bad to get mad, everybody does sometimes, and father describes how he feels when he gets mad; the book ends with the words and music of the song father sings, "There was a man and he was mad," a humorous ending to a serious topic treated lightly but with firm sympathy.

Slote, Alfred. *Tony and Me*. Lippincott, 1974. 156p. \$5.50.

R 4-6 Bill has been playing with a good Little League team at home in California, and he had hated this year in Michigan and found the quality of baseball inferior and uninteresting. Now Dad's transfer year was almost over, and Bill was reluctantly participating in team play—until Tony. Tony was a natural, good at every aspect of the game; he had just joined the team and he was the spark that ignited them and fused them into a unit. Tony and Bill became friends immediately—Bill even adjusted to the idea of staying in Michigan. Dad had been offered a better, permanent job there, and Bill had been bitterly fighting the change. Then Bill found that Tony was a thief,

and he had to decide whether or not to divulge his friend's name when the store owner who'd been robbed appeared at Bill's house. As always in Slote's stories there's some good baseball, and—as always—there's good deal more. This is a convincing and candid presentation of the conflict a child can feel when faced with a choice between loyalty to a friend and adherence to the ethical standards instilled in the home; it has strong characterization and perceptive depiction of parent-child relationships.

Smith, Doris Buchanan. *Kick a Stone Home*. T. Y. Crowell, 1974. 152p. \$5.50.

R
6-9 The title phrase is literal: fifteen-year-old Sara has an almost compulsive habit of kicking a stone home all the way from school, a habit that gives Sara an outlet for her emotional stress. She hasn't yet fully adjusted to her parents' divorce three years before, she certainly hasn't accepted her father's new wife, and she really hasn't accepted herself. She wants to date, but the boys with whom she plays football don't interest her. And then she meets a new boy, and falls hard. Doris Smith handles this without resorting to formula: Sara has an unsuccessful date with a boy she then avoids, the new boy is friendly but finds another girl, her football buddy stays a pal—but she notices another boy who's been in her class all along, and she invites him to a party. She finds it a boost to her morale when the other girls voice their admiration—and all of this seems to fall into a new pattern, one in which Sara can cope with a teacher who's been harsh, can respond to the overtures of her step-mother. There are many stories about the difficulties of adolescence, but there is always room for another that is written with insight and honesty, that can eschew melodrama and still have vitality and pace.

Soucie, Anita Holmes. *Plant Fun; Ten Easy Plants to Grow Indoors*; illus. by Grambs Miller. Four Winds, 1974. 126p. \$5.88.

R
5- A sensible and thorough discussion of indoor planting includes advice on soils, containers, light, feeding, cleaning, propagating, and pruning. Each of the ten plants (African violet, avocado, wax begonia, coleus, philodendron, etc.) has a separate chapter devoted to it; some suggestions for showing plants to best advantage and for coping with ailing plants are given. The writing is direct and informal; a glossary, a bibliography, and an index are appended.

Stephen, David, ed. *Encyclopedia of Animals*; by Jan Hanzak, Zdenek Veselovsky and David Stephen. St. Martin's, 1974. 472p. illus. \$12.95.

R
5- Two zoologists have compiled a massive and detailed reference book, first published in Czechoslovakia in 1960 and profusely illustrated. Edited by a British zoologist, the text is divided by orders, with general material at the beginning of each section, and descriptions of species grouped by families. The preface discusses the difference between the common usage of the term "animals" and the broader scientific definition, explaining that the book is restricted to mammalia, with the exception of man. The writing is authoritative but not stiff or technical; indeed, it has an informality and an easy flow that make the entries readable as well as informative. They include facts about physical characteristics, habitat, habits, patterns of mating and caring for the young, et cetera. An index is appended.

Talbot, Charlene Joy. *A Home with Aunt Florry*. Atheneum, 1974. 200p. \$7.25.

Ad
5-7 Newly orphaned, the twins Jason and Wendy have never met Aunt Florry before; they have no idea of what their life with her in New York will be like. It's a gloomy loft building on the lower east side of Manhattan, its rooms crowded with furniture Florry has salvaged from deserted buildings. The twins have a whole floor to them-

selves, they have to work for their allowances, and they resent the hand-to-mouth existence, knowing they've inherited money. When Aunt Florry breaks her hip and is hospitalized, they write their lawyer and co-guardian, who is appalled; but Aunt Florry announces that she has bought a house in the country, and Jason and Wendy decide to stay with her: she's odd, but she has taught them to be resourceful and independent, and they are surprised to find they've grown fond of her. The setting is vividly created, as it was in *Tomas Takes Charge* (Tomas, indeed, appears again in this story as the twins' friend) and the incidents are convincing, but the whole situation is not quite as believable with its isolation, penury, and Aunt Florry's peculiar behavior.

Terris, Susan. *Whirling Rainbows*. Doubleday, 1974. 153p. \$4.50.

R
5-7 "I don't suppose you've ever met a fat, blue-eyed Jewish Indian. Well, now you have," Leah Friedman begins. Leah had a Polish father and a Chippewa mother and had been adopted by the Friedmans in her infancy. Leah and her adoptive parents had happily done crossword puzzles and gone hiking, played chess and collected stamps, celebrated Jewish holidays and argued about whose turn it was to mop the kitchen floor. But when Leah was sent to a Wisconsin camp with her cousin Torie she decided this was just the time to find herself, to know her Indian heritage. She finds that Torie is malicious, that an Indian member of the camp staff feels that Leah is working too hard at being Indian, that she is herself—with her Chippewa heritage a part, but only a part—and that she can accept it naturally just as she has accepted being Jewish. This is the dominant theme of the book but Leah's problems and achievements as a camper, her disillusionment about the popular Torie, her affection for a younger camper, all add variety and balance to a capably written story which is unfortunately printed in eye-strainingly small type.

Townsend, John Rowe, comp. *Modern Poetry*; photographs by Barbara Pfeffer. Lippincott, 1974. 224p. \$5.95.

R
6- A diversified anthology of poetry chosen for its reflection of the concerns of the years of the 1940's through the 1960's (according to the jacket flap) has many poems that are timeless, like Randall Jarrell's "The Bat" or the poignant "Adrian Henri's Talking After Christmas Blues." There are some often-anthologized poems, like Henry Reed's "Naming of Parts," but not too many—and who would want "Naming of Parts" omitted? The arrangement is roughly in order of the years in which the poems were written, with author and first line indexes. This is an anthology of poems the editor enjoys rather than one of important poets, but by virtue of Townsend's discrimination this becomes an important anthology.

Trivett, Daphne Harwood. *Shadow Geometry*; illus. by Henry Roth. T. Y. Crowell, 1974. 33p. \$3.95.

Ad
2-3 Simple home demonstrations requiring only a light, scissors, pencil, and paper are suggested to the reader in investigating the shadows cast by shapes of familiar objects. The author gives no answers to the questions she asks, but leaves the child free to pursue the interesting variations that can be created by changing the positions of the object or the light. While this does not present as distinct a concept as do most of the books in the series ("A Young Math Book") it is clearly written, intriguing as a suggestion for projects, and conducive to increasing the reader's awareness of the phenomenon of the shadow.

Waber, Bernard. *Lyle Finds His Mother*. Houghton, 1974. 46p. illus. \$5.95.

Save perhaps for Paddington the Peruvian bear there is no animal character in

R contemporary picture books who is so happily ensconced in a family's affections as
K-2 Lyle the crocodile. Here he is disturbed in the happy pattern of his life by the calculating Hector P. Valenti who has come on hard days and wants to lure Lyle back into a theatrical life that will benefit Valenti; as bait he uses the thought that Lyle might meet his "dear, sweet mother." Lyle's never thought about it before but it occurs to him that he must indeed have had a mother, and eventually he gets Valenti to fly him down to the "land of the crocodile." Naturally, they immediately meet Lyle's mother. She doesn't turn out to be the sweet, solicitous, indulgent mommy he's envisioned—but she and Lyle prove to have much in common. The familiar characters, the combination of bland style and nonsensical situation and the conflict-resolution of the plot, however silly it is, are as fetching as they are in earlier books about the amicable crocodile of 88th Street.

Walton, Bryce. *The Fire Trail*. T. Y. Crowell, 1974. 169p. \$5.50.

M Dan Mallory is the most competitive recruit among the group of firejumper
6-9 trainees, since he has for years dreamed of being an airborne firefighter. When he discovers that he is in terror at the prospect of making his first jump, that he will never have the courage to jump, he quits and goes home. Overtaken en route by a family friend, Chief Ranger Sam Burke, Dan accepts a lift—and then realizes that Sam is heading for a fire. The rest (and major part) of the book is devoted to a laboriously detailed account of the fire, which spreads, threatens a community, and is fought by hundreds of men. Dan shows heroic endurance, and decides he will be a firefighter even if he can't be a smokejumper, but his story is almost lost in the extended story of the fire.

Watson, Nancy Dingman. *The Birthday Goat*; pictures by Wendy Watson. T. Y. Crowell, 1974. 35p. \$5.95.

R In cartoon strip style, a series of lively pictures almost tell the tale of an exciting
K-2 day by themselves, each frame filled with color, action and humor. There is also dialogue (in balloons) and it is amusing dialogue to read aloud, particularly because of the orotund pomposity of Papa; for example, "My child's life is at stake! This is no time to concern myself with my opponent's fighting ability!" Baby Souci, youngest of the goat family, has disappeared during a day at the carnival, and Papa suspects that a certain slovenly boar is the culprit. He knows that a kidnapper is rumored to be roaming the carnival grounds and tells the police, "I fear he may have napped our kid!" This is humor at the child's level, it's a good picture of family affection, and it has the carnival background for added interest.

Wiesner, William, illus. *Little Sarah and her Johnny-Cake*. Walck, 1974. 29p. \$5.95.

Ad First published in the 1830's, a rhyming story follows a familiar pattern. Requested
K-2 by her grandmother to make a Johnny-cake ("In one minute mix, and in two minutes bake it,") little Sarah goes from the bare meal barrel to the shopkeeper, who has no meal, to the miller and so on. This goes back to step one, with a plowman readying the ground for planting the corn that will produce the meal . . . and all the while, Sarah's grandmother is propped against her pillows, waiting for her breakfast of Johnny-cake. The ravelling of the chain has a perennial tall-tale appeal; the illustrations have an appropriate period flavor but tend to be static.

Willard, Barbara, ed. *Happy Families*; illus. by Krystyna Turska. Macmillan, 1974. 253p. \$6.95.

First published in Great Britain, an anthology of excerpts, chiefly by English writers, from adult and juvenile fiction and—to a far lesser degree—from auto-

R 6-8 biographical writing; there are also poems included, and the whole is illustrated with engaging black and white drawings by Krystyna Turska. While there are few selections that are from little-known sources (contributors include Louisa May Alcott, Jane Austen, J. M. Barrie, Frances Hodgson Burnett, Gerald Durrell, Eve Garnett) there is enough variety in style, setting and familial situations to give the book variety, and the selections certainly reflect both a breadth of social strata and a wide span of time.

Williams, Barbara. *Albert's Toothache*; illus. by Kay Choroa. Dutton, 1974. 26p. \$4.95.

R 3-5 yrs. While the literal-minded may object to turtles standing erect or wearing boots, or even turtles that appear to have no shells, there can be no doubt of the humor in the illustrations of Albert and his family. Albert won't get up. Albert won't eat. Albert has a toothache. His father scolds, his mother worries, his brother and sister sneer, but Albert persists. Not until Grandmother Turtle comes to visit does toothless Albert reveal his source of woe, and that's because he's been asked the right question: "Where do you have a toothache?" The dialogue—and the story is told almost entirely in dialogue—is very funny indeed, but there's substance in the way it reflects relationships in human families.

Wood, Phyllis Anderson. *Song of the Shaggy Canary*. Westminster, 1974. 155p. \$4.95.

M 7-9 Sandy, who is seventeen, a high school senior, and a divorced mother, is bitter about her husband's desertion and resigned to being socially isolated from her peers. She tells the story of her love affair to John who had received a "Dear John" letter from his fiancée while in Vietnam and is even more wary than Sandy of any romantic entanglement. They are just friends—at first. John's former love appears, and Sandy sees herself rejected, or thinks she does, until they meet again, confess their love, and marry. Basically this is a boy-meets, boy-loses, boy-gets-girl plot; it varies from formula by Sandy's being a young mother, and it stresses a desire for education (both attend night school) but it is otherwise patterned. Sandy and John are probitious characters; he's kind to old friends, loving toward Sandy's child, and she is industrious, charitable, and courageous. The book has high ethical standards and is adequately written, but it's quite static and overextended.

Yolen, Jane H. *The Girl Who Cried Flowers; And Other Tales*; illus. by David Palladini. T. Y. Crowell, 1974. 55p. \$5.95.

R 5-6 Five original short stories in the fairytale tradition are illustrated by beautifully detailed pictures that are both romantic and dignified. The title story follows a familiar pattern of the genre, the wife who comes from no known source, changes her ways when she weds, and goes back to her own milieu; another describes the fate of a girl with an insatiable curiosity about the future; a third heroine is silent Bianca, whose thoughts emerge as ice-slivers that must be thawed to be heard. A lonely giant befriended by a child becomes friendly, in another traditional pattern; the fifth tale is rather static, "The Lad Who Stared Everyone Down." Elements of other tales may be seen in the stories, but they are no more imitations than a new combination of old ingredients are an old dish. The recipes are inventive, and the writing style has a serious, polished grace.

Erratum: In Volume 27, Number 10, R. J. Unstead's *Living in a Medieval Village* was erroneously cited as *Living in a Medieval City*.

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.

Borden, Juliet P., and others. "Head-Start Can Contribute to Reading." *Elementary English*, September, 1974.

Clark, Louise. *Can't Read, Can't Write, Can't Talk Too Good Either: How to Recognize Dyslexia in Your Child*. Penguin, 1973. 280p. paper, \$1.95.

Cleveland Public Library. *Children's Books for Holiday Giving and Year 'Round Reading, 1974*. Single copies free, additional copies \$.25 each. Send a 6 x 9 stamped, self-addressed envelope (20¢ first class, 16¢ second class) to Mailing Distribution Center, Cleveland Public Library, 325 Superior Avenue, Cleveland, Ohio 44144.

Criscuolo, Nicholas P. "Parents: Active Partners in the Reading Program." *Elementary English*, September, 1974.

Duncan, Linda, and Vonbehren, Barbara. "Pepper—A Spicy New Program." *The Reading Teacher*, November, 1974. Description of a reading program involving parents.

Formanek, Ruth. "When Children Ask about Death." *The Elementary School Journal*, November, 1974.

McKeown, Pamela. *Reading: A Basic Guide for Parents and Teachers*. Routledge & Kegan Paul, 1974. 160p. paper, \$4.25; cloth, \$8.25.

Pikulski, John J. "Parents Can Aid Reading Growth." *Elementary English*, September, 1974.

