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

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

- * Asterisks denote books of special distinction.
- 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 30

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Number 2

New Titles for Children and Young People

Barkin, Carol. *Slapdash Cooking*; by Carol Barkin and Elizabeth James; illus. by Rita Flodén Leydon. Lothrop, 1976. 75-45183. 128p. Trade ed. \$5.50; Library ed. \$4.81 net.

R 5- While the authors stress timesaving recipes, the ones they provide are also fairly inexpensive and decidedly healthful; the desserts are all fruit dishes, for example. Instructions are clear, complete, and informal. Each recipe is preceded by information on the number of servings, actual cooking time, and the amount of time required in the kitchen; basic ingredients and equipment are listed, and they are followed by instructions for preparation and cooking. A useful book for beginners as well as for experienced cooks looking for ways to save time.

Bornstein, Ruth. *Little Gorilla*; story and pictures by Ruth Bornstein. Seabury, 1976. 75-25508. 28p. \$6.95.

R 2-4 yrs. Short and sweet, a song of love which, slight as it is, is beguiling. Everybody loved Little Gorilla from the day he was born (catalog of Little Gorilla-lovers follows) until one day "something happened . . . Little Gorilla began to grow (next page, with appropriately looming pictures) and Grow (animals staring) and Grow . . ." And he was big, and everybody came and sang and danced and wished him a happy birthday and still loved him. So the message to the audience is clear: love goes on. The drawings are simple, large-scale, rather cartoonish in technique; they aren't handsome, but they fit the text very comfortably.

Branscum, Robbie. *Toby, Granny, and George*; illus. by Glen Rounds. Doubleday, 1976. 75-21211. 104p. \$5.95.

R 6-8 ". . . I didn't reckon I counted for much since I was a bastard anyway. I mean just showing up on Granny's doorstep one fall morning when I was too little to remember." So she was named October—Toby—and she tells her story as a thirteen-year-old who is dear to Granny, whose children had all moved away and "gotten uppiddy." The dog George is the third member of the household in a rural Arkansas community where the church members are divided between those who think that Preacher Davis drowned a woman he was baptizing and those who (like Granny and Toby) just don't believe it. The chief persecutor of the preacher is fat, venomous Deacon Treat, and the main plot thread of the book is the mystery of who it is that eventually murders Treat. Other facets of the story are Toby's first love and the discovery that she really is Granny's grandchild, which is as much a surprise to Granny as it is to Toby. But the plot is of less importance than the vigor and color of the characters and their setting; Branscum writes out of her own experience, and her salty Arkansas folk are vibrantly real.

Brown, Fern. *Racing Against the Odds: Robyn C. Smith*; photography by Bruce Curtis. Raintree, 1976. 75-42320. 47p. \$4.95.

Ad 5-7 Although written in a choppy, pedestrian style, this biography of one of the few women jockeys should be of interest because of recent publicity about the obstacles that are encountered by female riders. Brown describes some race sequences, a typical day for jockey Smith, the way she became a jockey, and what a jockey's life is like; she also discusses Smith's thorny personality and her background, not giving any chronological picture of her childhood and adolescence.

Carpelan, Bo. *Dolphins in the City*; trans. from the Swedish by Sheila La Farge. Delacorte/Seymour Lawrence, 1976. 75-8001. 145p. \$5.95.

R 6-9 A quiet, brooding person himself, fourteen-year-old Johan was patient and affectionate toward the retarded Marvin, whom he had met when vacationing on the island where Marvin and his mother lived. Now the islanders have come to Helsinki; Marvin gets a low-skill job and his mother becomes a charwoman, but they are desperately unhappy in the cold and alien city. The book ends on an encouraging but realistic note; it is not an exciting story but it is deeply perceptive and thoughtful, a study in human relations and fine analysis both of the narrator, who has normal problems, and of the deeply troubled Marvin.

Chant, Joy. *Red Moon and Black Mountain; The End of the House of Kendreth*. Dutton, 1976. 75-37547. 277p. \$7.95.

Ad 6-8 The three Powell children, Penelope, Nicholas, and Oliver, are magically taken from their bicycling afternoon in the English countryside to another world, where they are separated and, after a series of adventures, reunited. The other world has many tribes, an inherited lore, its own cultural pluralism and language (which the children can, magically, speak) and its own titanic struggle between the forces of good and evil that are symbolized by red and silver moons. There are Star Kings, trolls, enchanters, eagles that speak; and in all this Oliver fulfills a mission and rids the world of the evil Fendarl who is a fallen Enchanter of Star Magic, a Black Enchanter. While the story has drama, danger, magic, and a wholly conceived fantasy world, it is weakened slightly by the abrupt ending (back in the contemporary world for less than one page of reorientation) and more than slightly by the profusion of personal names, place names, titles, and references to past events in Kedrinh, the Starlit Land.

Chester, Michael. *Let's Go on a Space Shuttle*; illus. by Albert Micale. Putnam, 1976. 76-9652. 48p. \$3.86.

Ad 4-6 A pedestrian but informative text, with illustrations to match, describes a space shuttle's delivery into space of an observatory satellite. The book is written in second person and is set fifteen years into the future, positing the operation of a system of reusable shuttles and retrievable booster rockets. The narrative form ("You are well prepared for this work . . . You are very familiar with the problems of air and space flight . . . In an emergency situation you would be able . . .") becomes rather tedious, but the facts about future craft and missions that are within the realm of imminent possibility will attract and instruct readers. No index is included, but a brief glossary, a listing of five other books on space shuttles, and a list of "Other Things to Do While Reading" are appended.

Conford, Ellen. *The Alfred G. Graebner Memorial High School Handbook of Rules and Regulations*. Little, 1976. 76-1879. 220p. \$5.95.

Ad 6-9 Each chapter of this episodic story begins with a quotation from the handbook of an imaginary high school, and the material of the chapter is more or less related to the quotation. Julie, who describes the events in her life at school, has trouble with her computerized program (lunch at 9:30?), gets into a social club that seems to have the exclusive membership policy forbidden by the handbook, helps a friend in order to earn money ("There will be no selling of items on school grounds . . .") and so on. Her accounts are lively, but the dialogue occasionally verges on cuteness, and some of the characters (Julie's brother, his girl, the assistant editor of the school paper) seem overdrawn. Despite the lack of a story line, the book has two appeals: familiar situations and humor.

Conover, Chris, ad. *Six Little Ducks*; retold and illus. by Chris Conover. T. Y. Crowell, 1976. 75-22155. 27p. Trade ed. \$6.95; Library ed. \$5.95 net.

Ad 4-6 yrs. Music and lyrics are provided at the back of the book for an adaptation of a children's song; the lyrics have a nice lilt as they describe the domestic adventures of six ducks who live on a houseboat. The illustrations, some in black and white and some in full, rather quiet, colors, have many amusing details and plenty of action, but the details do crowd some of the pages. The ducks go to market, lose their wares, are rejected by a hostile baker when they ask for bread, go home and bake their own bread, and go to a party.

Corbett, Scott. *The Great McGoniggle's Key Play*; illus. by Bill Ogden. Little, 1976. 75-38753. 59p. \$4.95.

Ad 3-5 Mac McGoniggle and his friend Ken are collecting money for charity and their suspicions are aroused when a man offers to trade Mac's collecting can for twenty dollars. Is it because a chap named Danny dropped something heavy in just before he was picked up by the police? Clearly the man who gave Mac the twenty didn't realize the boys had changed places. Opening the box, they find a key, which Mac recognizes as being from the bus station lockers. When they open the locker, a man with dark glasses snatches the case within; the boys tackle him, and the loot from a jewelry store robbery spills out just as a policeman appears. Heavy on coincidence, the story has plenty of action and a modicum of humor, but the plot is so patterned that it leaves little suspense.

Curtis, Robert H. *Medical Talk For Beginners*; illus. by William Jaber. Messner, 1976. 76-3435. 96p. Trade ed. \$6.95; Library ed. \$6.29 net.

R 4-6 A dictionary of medical terms has many cross-references, includes phonetic spelling where the author deems it needed, and has illustrations that are adequately labeled. The author, a doctor, uses correct terminology but avoids words that might be too difficult for the intended audience. There is, for example, a quite full explanation of "blood pressure" which includes a description of how pressure is measured but does not include the word "sphygmomanometer" although it does include "systolic" and "diastolic."

Dahlstedt, Marden. *The Stopping Place*; drawings by Allen Davis. Putnam, 1976. 75-43616. 160p. \$6.95.

Thirteen-year-old Lissa is unhappy because her parents have decided to spend a year in rural retreat, Barbara to make pottery and Nils to write. They are a loving family, and Lissa tries to hide her unhappiness, but she doesn't adjust until she has

Ad 5-7 made some friends (a boy, a girl, and an older woman who is brusque but wise) who help her see the beauty of the New Jersey pine barrens and the neighborliness of country life. Save for one highly dramatic episode (a forest fire that demolishes the cabin while Barbara and Nils are away) the story is quiet and realistic, but it is perhaps too sedate to have much impact, and it is primarily a conventional treatment of adaptability.

Davis, Burke. *Newer and Better Organic Gardening*; illus. by Honi Werner. Putnam, 1976. 75-42028. 95p. \$5.95.

R 6-9 A useful book for the beginning gardener stresses the use of natural fertilizer and the avoidance of insecticides, fungicides, and artificial fertilizers. Davis discusses the relative merits of mulch and compost, giving full information for both; he lists specific plants that repel insects and can be used to protect other plants (basil and tomato, for example); he gives exact, separate instructions for planting and tending a dozen common vegetables. The writing gets a bit rhapsodical at times, but it is for the most part practical and direct. The appended material includes a bibliography, some sources of information, a planting table, zoned frost charts, and an index.

Duncombe, Frances Riker. *Summer of the Burning*; illus. by Richard Cuffari. Putnam, 1976. 75-42956. 173p. \$6.95.

Ad 6-8 Set in Bedford, New York, in 1779, this is as much a picture of a small community during the years of the war as it is the story of a doughty girl who holds the family together after her mother's death. Father is a British prisoner of war; Hannah's brother is surly at best and, at his worst, a petty thief; and an officious neighbor insists that Hannah be put on trial at a meeting of the elders. She is defended by a former neighbor who has come into town, Mr. Isaacs, and her name cleared. The Isaacs family, loyal patriots, are an unusual element in a Revolutionary War story; it is rare for a Jewish family to appear in period fiction unless the story is about them. The writing style is a bit slow despite the dramatic events that include the burning of part of the town, and the story seems somewhat drawn out.

Fleischman, Sid. *McBroom Tells a Lie*; illus. by Walter Lorraine. Atlantic/Little, 1976. 76-8396. 48p. \$4.95.

R 3-5 To old admirers of the Tall Tale Teller Extraordinary, McBroom, even the admission of a lie, with which he begins this story, should be amusing. Well, he admits he told a lie once, but not until the end of another tale full of whoppers does he say what the lie was. By that time McBroom's children have saved the marvelously fertile farm from going to a demanding neighbor by producing a crop of tomatoes as he'd required. Overnight, and in a dust storm. How? Wellll . . . seems that the children built a machine powered by popcorn exploding from the heat of some sunlight that had once frozen in a sudden cold snap, and they gathered fire flies and the firefly-light made the tomatoes grow. The lie? Well, McBroom said the neighbor's cow had mistaken the popcorn for snow and had frozen to death. Not true. All she did was catch a terrible cold. It's more of the same, but fans don't care, and to first-timers, it won't be a repeat performance.

Flory, Jane. *The Golden Venture*. Houghton, 1976. 75-43899. 232p. illus. \$6.95.

R 4-6 When her father decides to go off to join the Gold Rush, eleven-year-old Minnie stows away in his wagon rather than be left with Addie, the loving but stern aunt who had taken care of Minnie since she was born. Pa leaves Minnie in San Francisco with a woman whose husband is also off in the gold fields; a stranded cabin boy and a

pretty, self-reliant schoolteacher, Daisy, are added to the household. When the family breaks up, Daisy and the two children set up a residence and a thriving bakery on board the *Golden Venture*, a ship deserted by a crew with Gold Rush fever. They are joined by Pa, and he and Daisy fall in love, to Minnie's delight. There's little depth of characterization, but the story has plenty of action and variety, and it gives a convincing picture of San Francisco as a brawling, sprawling boom town.

Gilbreath, Alice. *More Beginning Crafts for Beginning Readers*; illus. by Joe Rogers. Follett, 1976. 32p. Trade ed. \$4.95; Library ed. \$4.98 net.

Ad
K-2
A series of projects, designed for young children, require only the sorts of materials that are likely to be on hand: paper tissue, scissors, and crayons; or that are relatively inexpensive: pipe cleaners, masking tape, or balloons. The objects are simple but not always wholly convincing, i.e., a chain of paper rings with a clothespin head does not really make a realistic alligator, nor a roll of pink paper wrapped in blue paper a very realistic baby for a tinfoil manger. However, the projects are clearly explained, inexpensive, nicely geared for unskilled hands, and possible catalysts for independent creativity.

Goodall, John S., illus. *Paddy Pork's Holiday*. Atheneum, 1976. 75-28278. 59p. \$4.95.

R
3-5
yrs.
Like other Goodall books about a lively pig, this has half-pages inserted between each set of full pages, so that turning the half-page changes the picture. Goodall is one of the more adept creators of such wordless picture books; his story line is always clear, and his tales abound in humor and action. Here Paddy goes off on a hiking trip, is passed up when he tries to thumb a ride with an elegant gentleman but picked up by a friendly family in a caravan. He sets up a tent, goes for a swim, is caught in a storm, climbs a tree and falls into a coal car of a passing train, inadvertently is pushed on a concert stage while wearing a scarecrow's clothes, and eventually reaches home in fine fettle.

Herman, Charlotte. *The Difference of Ari Stein*; pictures by Ben Shecter. Harper, 1976. 75-25406. 150p. Trade ed. \$5.95; Library ed. \$5.79 net.

Ad
4-6
Ari is eleven when his family moves from Manhattan to Brooklyn in 1944, and he's quick to make friends with some of the neighborhood boys, especially Maxie. Ari's family is devout: they eat only kosher foods, attend services regularly, and observe all Jewish holidays. Not Maxie and the other boys. Being with them, Ari begins to practice small deceptions, to be ashamed of his piety. Maxie's fun, but Ari decides he feels more comfortable with a new friend from Hebrew school, Shepsy. Torn between being one of the guys and letting them know he is "different," Ari finally decides that he can wear his *yarmulke* and go to Hebrew school and still be friendly with Maxie. The writing style is deft, the details of locale and period convincing, and there is humor in some of the boys' mild escapades, but the core of the story—Ari's ambivalence—has a tepid rather than a dramatic quality.

Ipcar, Dahlov (Zorach). *Hard Scrabble Harvest*. Doubleday, 1976. 75-30609. 29p. illus. \$5.95.

R
K-2
Tawny browns, and pink and green, the bucolic scenes of a farm story are brisk with action that is just right for the lilting verses that describe the enthusiastic depredations made on the crops by wild and domesticated creatures. The rhymes have a jumprope swing: "Crows in the pea patch / the very first day / Set up the scarecrow / Scare them away! / Chickens in the garden / scratching up the row / Run, farmer, run! / Chase them with a hoe!" The story has begun with prediction that the

farmer will be lucky if he harvests a thing, but the ending shows a bountiful harvest, a well-stocked larder, and a magnificent Thanksgiving Day dinner.

Katz, Bobbi. *Snow Bunny*; illus. by Michael Norman. Whitman, 1976. 76–894. 64p. Trade ed. \$3.50; Library ed. \$2.63 net.

Ad 4-6 Debbie had just moved to Vermont, and she loved it—but she hadn't made any friends. One reason was that gym day, for the sixth grade, consisted of an afternoon on the ski slopes, and everybody else was happily going down the slopes while Debbie, the snow bunny, was put in a class with first- and second-graders. Including, oh chagrin, her little brother. Offered a job walking a dog, Debbie refuses pay; by sheer coincidence, the dog's owner is a former ski instructor. Two days of private lessons, and Debbie can keep up with her class. It's nice to have a book about a popular sport for young readers, and the writing style is quite adequate; the book is, however, a rather hasty handling of problem-solution, and the element of coincidence does not strengthen it.

Keller, Beverly. *The Beetle Bush*; illus. by Marc Simont. Coward, 1976. 75-28180. 64p. \$4.99.

R 2-4 Some people are born losers. Nothing went right for Arabelle; whether she baked a cake or made a painting or did a cartwheel, people asked, "What's that supposed to be?" Her worried mother said Arabelle was too young to feel like a failure. Her father suggested she grow flowers, so she did—flowers *and* vegetables, promising some to all her friends when her garden grew. What grew? Snails, beetles, moles, and weeds. Arabelle was saved from feeling a failure again when the landlord admired her beetle bush and mole holes and snail trails and asked if he could bring his son to admire them also. Delighted, Arabelle adjusted to success. Lightweight, illustrated with perky, amusing drawings, this is a small-scale success story that may reassure young readers who feel they, too, are always losers—for Arabelle doesn't really *do* anything except change her attitude, and she has a realistic amount of parental support, win or lose.

Kelley, Sally. *Trouble with Explosives*. Bradbury, 1976. 75-33609. 117p. \$6.95.

Ad 4-5 Polly Banks stutters. It doesn't help to have a name with two explosive sounds, especially when you've just moved and are being introduced as the new girl in fifth grade. It doesn't help to have a sadistic teacher. What does help is making a good friend, getting support from a psychiatrist, and finding out that you're not the only one who's getting therapy. Polly tells her story with considerable vigor and some humor, but the cruel teacher seems an exaggerated characterization.

Kowet, Don. *Pelé*. Atheneum/SMI, 1976. 75-38344. 129p. illus. \$6.95.

Ad 5-9 Designated an official "national treasure" in Brazil, awarded the Legion of Honor in France, presented to the Queen of England, the great soccer player came to the United States in 1975 because it was his dream that "one day the United States will know soccer like the rest of the world." Also, perhaps, because he had a contract that would assure him 4.5 million dollars. Pelé's family was poor; he was spotted by a former player and began his training when he was eleven. Turned down by São Paulo managers, the boy was taken on trial by a coach in Santos when he was fourteen. In his first game the new player scored four of the team's seven goals. That was the beginning. The author describes in considerable detail Pelé's experiences on the field and off since he came to the United States; this more current material is periodically abandoned for some facts about earlier events in the player's private and professional life. Colorful as Pelé is, this biography is lessened in impact by the careless arrange-

ment of material and by the laudatory tone. No index is included; a section of photographs is bound in.

Leen, Nina. *The Bat*. Holt, 1976. 75-32252. 79p. illus. \$6.95.

R
4-7 A professional photographer who overcame her prejudice against bats when sent on an assignment, Leen became fascinated by the varieties and abilities in the bat world, and has published *World of Bats* as well as this book for children. The text consists of captions for photographs, which include some unusual species and some excellent action shots. While the book does not give full information about the bat (nothing on distribution or on reproductive processes) all of the facts it gives are accurate and interesting, and they corroborate the author's plea, in the preface, that the bat is useful rather than harmful.

Love, Sandra. *But What About Me?* illus. by Joan Sandin. Harcourt, 1976. 75-40403. 152p. \$5.95.

Ad
4-5 Ten-year-old Lucy, an only child, adjusts reluctantly when her mother decides to go back to work full time. After several minor mishaps, Lucy gets into serious trouble when she and some of her friends accidentally start a fire. Her parents and Lucy have a reasonable discussion about logical consequences, and Lucy shows a growing acceptance of responsibility when she volunteers to give up her birthday party. The message about working mothers is nicely conveyed, especially in a conversation in which Mother explains to Lucy the satisfaction she derives from her job. The writing style is smooth, the characters believable but drawn with little depth, and the plot realistic but slow-moving.

Luger, Harriett. *Chasing Trouble*; illus. by Diane De Groat. Viking, 1976. 75-43902. 119p. \$6.95.

Ad
6-8 Maybe she's been in trouble because her parents split, Vicki thinks. Maybe it's because her mother doesn't understand how important Vicki's gang is, especially Rock; she is only a freshman, and big, tough Rock, a junior, had picked her as his girl. Vicki's life changes when her friends get into trouble and Mom sends her to stay with her uncle and aunt. She hates the farm, hates her cousins, hates her new school. She agrees to tend a strawberry patch so that she can earn money to go home—but she becomes more and more fascinated by a gopher making inroads on the strawberries, she begins to read about animals, she even makes friends with a science teacher. And by the time Rock pays an unexpected visit, Vicki knows she has changed; she has new standards and new interests. The story is capably written despite the fact that the characters seem overdrawn, especially the two hostile cousins, but it is weakened by the amount of material about biology and ecology. It's not that her interest or the change in Vicki are not convincing, but that the informational material almost swamps the story.

Luray, Martin. *Ski Racer*; written and photographed by Martin Luray. Watts, 1976. 75-38512. 47p. \$5.20.

M
3-5 "Scott shivered. Without his *warm-up pants*, it had been a cold ride up the mountain on the *chair lift*," this begins. At the bottom of the page are definitions of "warm-up pants" and "chair lift," and a similar pattern is followed throughout the book. Color photographs, many of them action shots, illustrate a text that describes Scott's successful race that enables him to become an All Star. All definitions are repeated in a glossary at the end of the book. The story and the information seem mutually obstructive, so that the book does not succeed either as fiction or

nonfiction, but it should have some usefulness in introducing would-be skiers to an increasingly popular sport.

Madison, Winifred. *Getting Out*. Follett, 1976. 75-34629. 288p. \$6.95.

Ad 7-9 At the end of her senior year of high school, the one thing Maggie knows she wants is to get away from the small Iowa town in which she lives. Her older sister keeps to herself, her little brother has picked up the foul language and brutal behavior of her stepfather. And there are no possibilities for an interesting life. Maggie's best friend stops seeing her because of parental strictures, and Maggie's violent crush on a handsome young professor (married, doing research in the area, and pure of heart, since he keeps hands off on the night when, marooned by storm on a boat, they sleep together) ends in disappointment when he goes off early and foils her plan to surprise him and go along. She is offered all she wants: a college education, money, and travel, by her family's wealthy landlady, but Miss Frazier kisses her on the mouth and says, "I've been waiting for you such a long time, my dear . . ." So Maggie decides that she doesn't want to get out enough to be Miss Frazier's pet. However, she then meets a group from a writer's workshop and is encouraged to work harder on the writing she's always done. The book ends with Maggie mailing off her first copy—and hoping. Madison can write, she can create characters, but she clutters her story with too many people, too many incidents, too many minor plots.

Martel, Cruz. *Yagua Days*; pictures by Jerry Pinkney. Dial, 1976. 75-27601. 36p. Trade ed. \$5.95; Library ed. \$5.47 net.

Ad 2-4 Adan, born in New York, goes with his parents to their Puerto Rican home; there he discovers what Jorge, their mailman, had meant by "yagua days." When the grass is slick with rain, you can use "a canoelike object," a yagua (from the illustrations, a large palm leaf), to slide down a grassy hill, over a ledge, and into the river. Home again, Adan happily tells the mailman all about his own yagua days and about all the things that grow in Puerto Rico. The black and white pictures show the beauty of the countryside and the warmth of the family reunion. The author uses many Spanish words, for which a glossary is appended, in good proportion for those who cannot read Spanish; the tone is pleasant, the writing style competent, and the setting appealing, but the plot is slight.

Meyer, Carolyn. *Amish People; Plain Living in a Complex World*; photographs by Michael Ramsey, Gerald Dodds, and Carolyn Meyer. Atheneum, 1976. 75-28272. 138p. \$5.95.

R 7- Meyer creates an imaginary but very convincing family to illustrate the roles and problems of various positions in an Amish family and in their community, and to describe such events as a wedding, a religious service, a school day, et cetera. The text includes adequate information about the history of the Amish people, their differences from other "plain people" (Mennonites) and the variations from one Amish group to another. The writing is objective in tone, sympathetic, modestly colorful, and informal, and the book gives a wealth of detail about Amish beliefs and custom and about the problems of adjusting to a larger society which has practices and mores so at variance with the firm convictions of the Amish.

Monjo, Ferdinand N. *The Porcelain Pagoda*; drawings by Richard Egielski. Viking, 1976. 75-38574. 243p. \$10.00.

This is a fictional journal compiled in the years 1822–1823 and written by Kitty McAllister, who in that time traveled to China with her father, had her seventeenth

Ad 7-9 birthday, fell in love at first sight with a handsome Dutch opium smuggler, and became his wife. Kitty is bright, curious, and interested in everything she sees and hears, which makes it logical that there be some recording of facts in her journal; however, the facts—interesting though they may be—overburden and interrupt the story line to the extent that they weaken the book. Monjo's research is thorough, and many of the exotic or statistical details that reflect it are of historical interest, but they are not convincing as journal entries.

Perrault, Charles. *Puss in Boots*; adapted by Paul Galdone. Seabury, 1976. 75-25505. 28p. illus. \$6.95.

R K-3 The ebullience and humor of Galdone's pictures are perfectly suited to the tale of the clever cat whose ploys and stratagems produce for his owner, a simple youth, a castle, a title, and a princess. The text is more direct and more jocose than that of what is perhaps the best known picture book version, a free translation illustrated by Marcia Brown, but its directness suits the more vigorous style of Galdone.

Politi, Leo. *Three Stalks of Corn*. Scribner, 1976. 75-35009. 28p. illus. \$6.95.

Ad K-3 Angelica and her grandmother, Mrs. Corrales, live in a California town. Grandmother explains, when Angelica asks why she caresses the three stalks of corn in their garden, that corn is precious to their people. She tells Angelica some ancient legends about corn, gives her some corn husk dolls, shows her how to make a necklace out of dried kernels. After tasting Mrs. Corrales' tacos and enchiladas at a fair booth, Angelica's teacher invites her to give the class lessons in making Mexican foods. All these uses of corn are put together in pastiche fashion, with emphasis on the usefulness of the grain and on Mexican heritage—but the story line is weak, with no direction. The writing style is bland, the illustrations nicely detailed but rather muted in tone. Recipes for enchiladas and tacos are included.

Postma, Lidia. *The Stolen Mirror*. McGraw-Hill, 1976. 75-43888. 24p. illus. \$6.95.

R 3-4 Published in Holland under the title *De Gestolen Spiegel*, a story that moves from reality to fantasy and back; while the fact that the two do not mesh is not a weakness, there is a discrepancy between the levels of the story: the first part describes a small boy whose mother tells him she will soon have a baby, “. . . It's growing in my tummy right now.” “Is that why you've grown so fat? I thought you'd eaten too many cakes.” This seems appropriate for a much younger child than does “But even the anger soon passed, and after each brief quarrel the terrible soundlessness of their silence returned once more.” At any rate, asked if he'd prefer a brother or a sister, Michael opts for a bicycle, which he gets. He rides off on an adventure in which, helped by magical birds, he saves a group of unhappy people who have lost their identity, i.e. their mirror. Led by Michael, they confront the dragon which has stolen the mirror and—when the birds have killed it—depart. An old man says there is a surprise at home; Michael decides that he can teach the baby to fight dragons whether it is a boy or a girl. Despite the rift between levels, this should be treasured for its illustrations: a delicate control of color (and fine color printing), imaginative details, figures as romantic as Rackham's or as comic-grotesque as the trolls of the d'Aulaires, and a superb sense of dramatic composition.

Powledge, Fred. *Born on the Circus*; illus. with photographs by the author. Harcourt, 1976. 76-2449. 96p. \$7.95.

A circus background is appealing to most children, and this book about a child performer, eleven-year-old Armando Christiani, gives a great deal of information

Ad
4-6 about circus life as well as about Armando and his family. A skilled juggler and acrobat, Armando also is involved in animal acts; the Christianis, who have been circus people for several generations, have at times had their own circus. Powledge describes a circus child's schooling, his family life, his attitude toward his work, and his relationships with other children; photographs reflect all these aspects of Armando's life. The book is weakened by two flaws; one is that some of the material is repetitive and the other is that the author, a free-lance journalist, hasn't quite acquired the knack of writing for children without writing down.

Quin-Harkin, Janet. *Peter Penny's Dance*; pictures by Anita Lobel. Dial, 1976. 75-27600. 44p. Trade ed. \$7.95; Library ed. \$7.47 net.

R
K-2 Straight out of a Gilbert and Sullivan chorus comes the sailor lad Peter Penny, pictured by Lobel in a series of lively, varied illustrations as he dances his way around the world. Well, he does plod through a desert or a snowdrift here and there. Based on an English ballad, the story of Peter Penny begins when he is summarily dismissed by his ship's captain for dancing when he should have been working. Peter bets he can dance around the world in five years; the captain promises his pretty daughter Lavinia to Peter if he makes the deadline. Most of the scenes (delightful) and the text (a bit too concentrated) show the dancer's adventures; he comes home with two days to spare and breaks up a wedding between his Lavinia and a rich merchant. And they live happily ever after. A bouncy, bonny book.

Ross, Georgia Maxim. *When Lucy Went Away*; illus. by Ingrid Fetz. Dutton, 1976. 75-33246. 26p. \$5.95.

R
K-3 Realistic pen and ink drawings illustrate a slight but effective story in which a child describes a lost pet. An independent cat, Lucy came and went at will—but on the day the family was ready to leave their summer home and go back to the city, she didn't come back. They waited a day, they looked for her, but no Lucy. There's no concocted happy ending here; although lost pets are sometimes found, it is nice to have one story in which children adjust to a not infrequent kind of loss. The style of writing is direct, simple, and childlike; the tone is wistful.

Ross, Pat. *What Ever Happened to the Baxter Place?* illus. by Roger Duvoisin. Pantheon, 1976. 75-22251. 38p. \$4.95.

R
2-4 Although this does not have high narrative interest, it is a cohesive text that explains, via a fictional framework, how rural land can disappear into the urban sprawl. The Baxter Place is a thriving Maryland farm, but some acres are sold off to accommodate a friend, since the Baxter children for whom it was being saved don't plan to be farmers. When the weather is bad and a crop fails, the Baxters sell a field to a realty company so that they can pay the mortgage. Not being able to afford equipment and compete with mechanized dairy farms, the family sells most of their herd . . . and so on. The story ends with the farmhouse and a small acreage surrounded by a shopping center, a housing development, and a motor lodge. Useful for the social studies curriculum, the book is given warmth and vitality by the handsome illustrations.

St. George, Judith. *The Chinese Puzzle of Shag Island*. Putnam, 1976. 75-43900. 157p. \$6.95.

Ad
5-7 When Kim and her mother are asked by Great-Grandpa, age ninety-three, to come help him close his island home, they are surprised, since they've been out of touch—but they go. Kim becomes increasingly suspicious of the housekeeper, who seems to be cheating the old man and trying to make him feel he is senile. While the

explanation for a menacing bird, strange Chinese music, hidden relics, and the housekeeper's theft of valuable stamps are explained logically, the mechanics are a bit too intricate. However, the combined appeals of the island setting, the helplessness of Great-Grandpa, and the well-maintained suspense will probably make the story attractive to mystery fans.

St. John, Wylly Folk. *The Mystery Book Mystery*. Viking, 1976. 75-37596. 209p. \$6.95.

Ad 7-9 Libby, who tells the story, is a seventeen-year-old who has registered at the Writer's Conference where a Mystery Workshop is being directed by an experienced writer, Hamlyn Brent. Another writer is murdered, and the avid Libby decides to do her conference manuscript on the tragedy and therefore begins investigating on her own. There's some humor in the writing, and some suspense in the mystery, but the book is seriously weakened by a plethora of characters, several of whom are given stereotypical treatment (the lush, the dithery older woman, the total heel), and by a series of coincidences that emerge as Libby learns about paths that crossed in the past.

Scarry, Richard. *Early Words*. Random House, 1976. 75-36466. 12p. illus. \$2.50.

Ad 2-4 yrs. Heavy board pages make this an easy book for a small child to handle, and the labeled pictures serve adequately as a source of identification of familiar objects, but the book is weakened by two flaws. One is that some words are so placed that they do not clearly indicate the object referred to; another is that, although the pages show a group of objects centered about an activity, some words are not specifically related to that activity. For example, one page is entitled, "I brush my teeth when I get up," and the seven words are toothbrush, toothpaste, washbasin, faucet, ear, foot, pajamas. The protagonist of this moderately useful non-story is a rabbit.

Schick, Alice. *The Siamang Gibbons; An Ape Family*; pictures by Joel Schick. Raintree, 1976. 75-38550. 81p. Trade ed. \$5.97; Library ed. \$5.95 net.

R 4-6 A description of the siamang gibbon is given in narrative form, first through an account of a family in the Sumatran jungle, then by a factual account of the particular gibbon in that family that was to be named "Unk," a resident of a zoo and the first siamang to breed in captivity. Rescued when his mother was killed in a fall, the infant siamang was picked up by the Hoffmans, animal collectors, who later sold him to a zoo in Hanover, Germany. Purchased by the Milwaukee County Zoo, Unk became the father of a thriving family. The information is accurate, detailed, and on occasion as amusing as it is interesting, giving many facts about modern zoo practices as well as about the animals' behavior.

Scott, Jack Denton. *Discovering the American Stork*; photographs by Ozzie Sweet. Harcourt, 1976. 75-41393. 64p. \$6.50.

R 5- As is true of other books by Scott, this is profusely illustrated with handsome photographs, and the fluent, deceptively casual text is authoritative, lucid, and up to date. Until recent years the American stork was mistakenly identified as the wood ibis and was, along with its habitat, endangered by drought and lumbering. With the establishment of a sanctuary, Corkscrew Swamp Sanctuary, the American stork and other wading birds have protection, seclusion, and implemented food resources. Scott describes nesting, courtship, and mating procedures (the male chooses a nest site, the female then woos him), and the care and feeding of the young when they hatch. Also discussed are flight patterns and feeding habits. Fascinating.

Shaw, Richard. *Shape Up, Burke*. Nelson, 1976. 76-2530. 142p. \$6.95.

Ad
6-8 Pat Burke knew he was a disappointment to his father. His grades weren't good, he wasn't much interested in participating in sports, and he still cried when he was upset. He cried when his father announced that he would be sent to a military academy. He sulked when it was decided that he should go to a survival camp in order to get in shape for the academy. Most of the story, which is told in alternate chapters by Pat and by his father, has to do with the rigors of camp life, parental reaction to Pat's letters, and then to his running away from camp. But the running away convinces Mr. Burke that Pat has, indeed, shaped up and become self-reliant, and he gives up the idea of the academy. There's a lot of action in the camp scenes, some boys-will-be-boys humor, and some interesting contrast between Pat's and his father's versions of the same events. However, the depiction of Pat's mother as a fluttery, inane woman who gives in to both her husband and her son is a weakness in the story, and—however humorously it is handled—the message of the book seems to be that rough, tough treatment is indeed the solution for timidity and fear.

Shay, Arthur. *What Happens When You Turn On the Gas*. Regnery, 1976. 75-37411. 27p. illus. \$5.95.

M
3-5 The title may be misleading, since this text does not describe what happens when the gas is turned on, but how gas is located, how gas wells are sunk on land or at sea, how the Alaska pipeline is constructed, et cetera. In fact, the book ends at the point at which the title implies that it begins. It does give information, and the facts are authoritative—but it doesn't give full information. No indication of the investment-versus-return controversy over the Alaska pipeline, or the suspicion of fraudulent pipe joint x-rays, or the dire predictions of conservationists and naturalists. The photographs are of good quality; the diagrams and captions are not always adequate.

Silverstein, Shel. *The Missing Piece*. Harper, 1976. 75-37408. 101p. illus. Trade ed. \$5.95; Library ed. \$6.79 net.

M
2-4 A circle with a wedge out (the opening serving as a mouth) and a dot for an eye goes rolling along past creatures, over varying terrain, singing, "Oh I'm lookin' for my missin' piece / I'm lookin' for my missin' piece / Hi-dee-ho, here I go / Lookin' for my missin' piece." Various pieces are encountered and tried; they don't fit. Finally a perfect fit is found, but then the "it" can't sing, so it disgorges the piece and rolls on, singing the same "missin' piece" song. Most of the pages carry only a few lines and/or a few words; the book therefore seems overextended. The simplicity of the writing and of the bare, cartoon-style line drawings seem appropriate for the picture book age, but the message ("quest and fulfillment," states the jacket copy) is not explicit and whatever subtle overtones it carries would probably be clearer to the independent reader.

Skorpen, Liesel Moak. *Bird*; pictures by Joan Sandin. Harper, 1976. 75-25399. 41p. Trade ed. \$5.95; Library ed. \$5.79 net.

R
K-3 The boy had found the nestling in the grass, put it back in the nest, and decided to raise it when he found the small creature in the grass a second time. "Bird," the boy named his pet, who grew plump and tame. But Bird didn't fly, even when the boy flapped his arms to show what flying was. "He's ready to fly," the boy told his father, "he's just to dumb to know it." He put Bird into an old nest—and he flew! In fact, he eventually disappeared, to the boy's grief. One day the boy found a nesting bird, and it was Bird. "I was right," the boy said to an egg, "Your mother's dumb." Happily he went off, saying "Stupid bird. He doesn't know beans about being a

mother. I'll probably have to bring them up myself." The quiet humor is echoed in the illustrations, and the story, nicely constructed, has the double appeals of subject interest and of letting readers feel satisfaction because the author doesn't feel they need the boy's mistake explained.

Steig, William. *Abel's Island*. Farrar, 1976. 75-35918. 119p. illus. \$5.95.

R
4-6 Abel is a mouse who lives in cultured comfort on an inherited income and dotes on his bride Amanda. Ever gentlemanly, Abel leaves the safety of a cave (they've taken shelter while on a picnic) to rescue Amanda's gauzy scarf. He is swept off by wind and rain, catapulted into a torrent of water, and lands on an island. This is really sort of a Robinson Crusoe Tale, as the heretofore pampered and indolent Abel learns to cope with solitude, find food and shelter, avoid a predatory owl, and eventually find his way back—a year later—to his loving wife and luxurious home. There are comic touches, but the book depends more on situation and style for its appeal than on humor. And, of course, the major appeal is that of mouse-against-nature.

Stephens, John. *Marcia*. Viking, 1976. 75-37942. 81p. illus. \$7.95.

Ad
7-9 "Most of what stays in my head," says fourteen-year-old Marcia, "is the stuff that happened last year, cause that was the beginnin. You know? I mean the beginnin of me gettin into growin up . . . Ya-dig?" In the year she turns fifteen, Marcia tries to understand her own ambivalence about sex: she isn't ready to give in, but she doesn't want to lose Danny. She finally talks to her mother, who still loves the husband who left her, warns Marcia that being stranded with a baby is a bitter experience, but gives her advice on birth control. Marcia's not ready to have a baby either, but she's firm about not wanting to depend on a man; if she has a child she will be able to take care of it herself—and that will come later. She'll use birth control devices, but "I'm always gonna realize it's *them* that's wrong and not *me*." Marcia believes there's nothing wrong with love, or sex, or having a baby—it's just "them," the society that imposes its ideas. The characters are believable although not drawn in depth, the dialogue is brisk, the concerns of Marcia and other teenagers in the story are genuine, but the book is weak in story line: both in the first-person passages by Marcia and in the third person episodes that reflect Danny's viewpoint, there's a great deal of conversation but not much plot development.

Thayer, Marjorie. *The Christmas Strangers*; pictures by Don Freeman. Childrens Press, 1976. 75-38575. 46p. \$4.95.

M
2-4 In a story of a pioneer family's Christmas, Ma and the four children try to be as merry as they can with Pa away on Christmas Eve, and a storm making it unlikely he would be back with the promised presents. Enter a young Indian couple and their sick baby; Ma copes and comforts, the baby's father goes out to bring a turkey, Pa comes home with presents galore, and Ben—who had been suspicious of the strangers—gives the young man his favorite gift in gratitude for the turkey. The illustrations are not Freeman at his best; the text is adequately written save for some patronizing remarks like "Don't they even know about the Baby Jesus?" from a six-year-old and her mother's reply, "Nobody's ever taught them, poor creatures." It is also weakened by the coincidence of the family's arrival on Christmas Eve, and rather disappointing that they are simply "Indians," not individuals with names.

Thiele, Colin. *Fight Against Albatross Two*. Harper, 1976. 75-37104. 243p. Trade ed. \$5.95; Library ed. \$5.79 net.

R
6-8 When an offshore oil rig begins operating near a village on Australia's south coast, the young people are curious and excited, but their elders foresee problems for their fishing industry. Link, fourteen, takes a temporary job on the rig Albatross Two, and he's aboard when it blows out and must be abandoned. The townspeople, already angry, are appalled by the damage done to fish and birds by the resultant oil spill. At great expense the rig is towed away. Link's younger sister, who has been working hard to save the local birds, is relieved, but the director of the salvage operation predicts sadly that more rigs will come, now that it is known that oil and gas are there. Man, he fears, will destroy himself. The characters are varied and convincing, the conflict between two concepts of the public good presented quite objectively, and the setting and pace of the story provide color and excitement.

Titiev, Estelle, tr. *How the Moolah Was Taught a Lesson & Other Tales from Russia*; trans. and adapted by Estelle Titiev and Lila Pargment; pictures by Ray Cruz. Dial, 1976. 75-9200. 53p. Trade ed. \$5.95; Library ed. \$5.47 net.

R
3-5 Four tales, each from a different part of the U.S.S.R., are smoothly retold and are illustrated by black and white pictures that have interesting small details yet bold composition, so that the eye focuses on the strong peasant faces. The stories carry the morals of their culture: be kind, faithful, and ingenious; they follow familiar folktale patterns, with "Chilbik and the Greedy Czar" a variant of "Molly Whuppie," even to the slaying of her own three daughters by a witch who has been tricked and the device of a bridge she cannot cross. Good for reading aloud or alone, this will be a welcome addition to the storyteller's sources.

Titus, Eve. *Basil in Mexico*; illus. by Paul Galdone. McGraw-Hill, 1976. 75-10827. 96p. Trade ed. \$5.95; Library ed. \$5.72 net.

R
3-5 Basil, the detecting mouse of Baker Street, is again called upon to solve a baffling mystery. Who has stolen the art treasure, recently acquired by a Mexican museum, and put a clever forgery in its place? And where is the real portrait, the true *Moussa Lisa*? Basil, who is accompanied by his faithful Dr. Dawson, not only solves the problem of the theft but also—with the help of seven young Mexican mice, the Pandero Street Irregulars—rescues Dawson when he is kidnapped. That is, mousenapped. Galdone's drawings are lively and funny, and the story is the usual Titus blend of mock Conan Doyle, tongue-in-cheek use of coincidence, plenty of action, and humor.

Tripp, Wallace. *Sir Toby Jingle's Beastly Journey*; story and pictures by Wallace Tripp. Coward, 1976. 75-10455. 32p. \$6.95.

R
3-5 Recommended by the publishers for kindergarten to fifth grade, this can certainly be read to prereaders, but much of the humor lies in use of language ("My kinsmen have many a score to settle with this tin soldier," a dragon hisses.) and some rather sophisticated signs printed within the illustrations. Tripp's animals have marvelously expressive faces, and he uses comments in balloons in comic strip style. The story is ridiculous but sturdy. Sir Toby's long record as an aggressive knight has led the animals to believe he has magical powers. When they decide to unite and trap him, there is a series of narrow escapes (Sir T. always unaware but safe) that frustrates the entourage even more. They are, finally, trapped in Sir Toby's castle courtyard where they are exhibited as a collection and find that the living is easy and that it's fun to gain audience attention by pretending ferocity. Funny story, funny pictures.

Warren, Mary Phraner. *The Haunted Kitchen*; illus. by Len Epstein. Westminster, 1976. 75-31941. 124p. \$5.75.

M
4-6

Lisa, Mark, and Katie have just moved to a small and shabby house with their father and they hear strange sounds and voices that seem to come from the walls of the kitchen. The new friends they quickly make help them in their persistent, secret efforts to solve the mystery. Since Dad, who hopes to get a better job, is studying at a university, the children are often on their own and have plenty of time for sleuthing. They eventually find a door (hidden by vines) where bicycle thieves have stored parts. That explains some of the noises; the rest of the mystery is solved when they go to a magic show—and there is Dad, doing a ventriloquism act, which explains the “voices.” It also develops that Dad has found his true career this way. Despite the fact that the explanation of the oddities is logical, the book is weakened by the note of contrivance at the close, the slow pace of the story, the slight and extended plot, and the flat characterization. It is redeemed (but only somewhat) by the good working relationship between father and children and by the eager cooperation of the children who have welcomed the three newcomers.

Weiner, Michael A. *Bugs in the Peanut Butter*; *Dangers in Everyday Food*; by Michael A. Weiner with Jacqueline Cowan; illus. by John Renfer. Little, 1976. 75-42001. 112p. \$5.95.

Ad
6-9

The question-and-answer format of this text on the food we eat makes it fragmented, often repetitive, and occasionally coy in tone (“Monosodium glutamate! What is it made from?” or, “What do you mean by good foods?”) in the topic headings, some of which are presumably addressed by the reader to the author. It also is weakened by such phrases as “. . . nitrous acid may react . . . this compound quite possibly garbles a part of the genetic message . . .” which imply conjecture rather than fact. Too bad, because the book actually gives a great deal of information about adulterated foods, inadequacies in laws and agencies set up to protect the consumer, natural foods, sensible diet, and the practices of those who grow, prepare, and advertise foodstuffs. Separate chapters are devoted to such topics as spices and flavors, sweeteners, vegetables, and milk and dairy products. A glossary, a bibliography, and an index are appended.

Willard, Nancy. *The Well-Mannered Balloon*; illus. by Haig & Regina Shekerjian. Harcourt, 1976. 75-29158. 28p. \$5.50.

Ad
K-2

En route to the store, James sees a balloon seller. “Later,” says his mother, and on the way home she buys a balloon. It is tied to a chair during dinner and father comments on how well-mannered the balloon is. At bedtime, James asks if he may do his “jumpsies,” and to that request as well as his request for water, mother says “Later,” and comments on how well-mannered the balloon is—it doesn’t ask for anything. In a dream sequence, the balloon querulously demands food and more food, eating everything in sight including furniture and threatening to eat James. But he foils the balloon by feeding it a pincushion. In the morning mother expresses regret that the balloon is broken and suggests buying another one. “Later,” says James. There is dry humor in the author’s treatment of parent-child relationships, and a nice use of patterned repetition in the fantasy sequence, but the fantasy and its realistic matrix don’t quite mesh.

Wolkstein, Diane, ad. *Lazy Stories*; pictures by James Marshall. Seabury, 1976. 75-25781. 39p. \$6.95.

R
4-5 Three tales about lazy people (folk material from Japan, Laos, and Mexico) are retold by a skilled storyteller; helpful notes, which include advice on technique and duration of the tellings, are appended. In "Hikoko," a lazy wife is plagued by the mat fairies who are irritated by her slovenly ways; her problem is solved by her samurai husband. In "The Tatema," there are two familiar themes: reward for kindness, and the failure of an envious imitator to get the same reward as lazy Mario. Only in the Laotian tale does the lazy protagonist receive bounty after becoming industrious. While graded here for independent reading, the stories can be told to younger children or older; Wolkstein suggests, in her notes, the best audience for each of the tales.

Yolen, Jane H. *An Invitation to the Butterfly Ball; A Counting Rhyme*; illus. by Jane Breskin Zalben. Parents' Magazine, 1976. 75-19191. 25p. Trade ed. \$5.50; Library ed. \$4.96 net.

Ad
K-2 Zalben's romantic drawings, delicate and deft, have small creatures, swirls of pastel color and imaginative details that are well matched to but almost outshadow the text. One little mouse, two little moles (and so on through ten little porcupines) are thrown into a frenzy of preparation as each group in turn receives an invitation to the butterfly ball. The preparation is frenzied because of the problems involved; "One little mouse in great distress / Looks all over for a floor-length dress," and "Eight little foxes in a terrible flap / Each one hunting for a fine wool cap," and "Four little skunks in a loud dispute / Each one clamors for the one clean suit. . . ." The rhymes are cumulative; added to the appeals of rhyme, cumulation, and subject is the humor of the dilemma, which usually appeals to young children. The impact is lessened, however, by the abruptness of the solution: a double-page spread in which each creature or group has near it such floating captions as "Fine wool caps!" or "A clean suit!" or "Ribbons! Baubles! Laces!" And on the next (last) page they all prance about at the ball. The endpapers are a gorgeous pastel art nouveau mélange of butterflies and flowing, stylized design.

Zim, Herbert Spencer. *Sea Stars and Their Kin*; by Herbert Spencer Zim and Lucretia Krantz; illus. by René Martin. Morrow, 1976. 75-17633. 64p. Trade ed. \$4.95; Library ed. \$4.59 net.

Ad
3-6 A detailed description of the morphology and physiology of the creatures commonly known as starfish and of other echinoderms. The authors discuss reproduction, regeneration, habitats, and—distinguishing between larval and adult stages—the functioning of digestive and water-vascular systems. The illustrations are meticulously detailed but often inadequately labeled, lacking indications of scale, or too crowded. However, captions repeatedly use correctly the word "podia," which is incorrectly used as a singular rather than a plural form in the text. Facts are authoritative, as they usually are in Zim's books, but it is not an advantage to have so many facts marshalled within a continuous text. A one-page index is appended.

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.

Baker, Irving, and others. "Children's Literature at Home Base," *The Reading Teacher*, May, 1975.

Childhood Education, February, 1976. "Growing Free: Some Nonsexist Resources for Teachers, Parents and Students."

The Children's Book Shop, 5705-ZS Ogden Road, Washington, D.C. 20016. A new mail order service; descriptive catalog and order form available for \$.25.

Free Library of Philadelphia. *Welcome Gifts 1975*. Send #10 envelope, stamped (13c) and self-addressed, to Office of Work with Children, FLP, Logan Square, Philadelphia, PA 19103.

Hughes, Jerome. "The Home as an Academy for Learning," *Principal*, July-August, 1976.

Lee, Patrick. "Reinventing Sex Roles in the Early Childhood Setting," *Childhood Education*, February, 1976.

McWilliams, David and Patricia Cunningham. "Project PEP," *The Reading Teacher*, April, 1976.

New York Public Library. *Children's Books and Recordings Suggested as Holiday Gifts, 1975*. \$2 prepaid from Office of Children's Services, NYPL, 8 E. 40th St., New York, NY 10016.

Olsen, Henry. "Bibliotherapy to Help Children Solve Problems," *Elementary School Journal*, April, 1975.

CHILDREN'S BOOK AWARDS

Carnegie Medal 1975. *The Machine-Gunners* by Robert Westfall (London: Macmillan)

Greenaway Medal 1975. *Mishka and Horses in Battle* by Victor Ambrus (London: Oxford)

Canadian Library Award 1976. *Jacob Two-Two Meets the Hooded Fang* by Mordecai Richler (Knopf)

Howard-Gibbon Medal of Canada 1976. *A Prairie Boy's Summer* by William Kurelek (Tundra)

