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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

NOVEMBER, 1976

Number 3

New Titles for Children and Young People

Adams, Richard. *The Tyger Voyage*; illus. by Nicola Bayley. Knopf, 1976. 76-3972. 31p. \$6.95.

Ad 4-6 A narrative poem about an adventurous voyage is illustrated by stunning pictures that combine Victorian opulence, Art Deco flair, and the glowing colors and minute details of a Persian miniature. The poem, first published in England, is told by a neighbor (human) whose father feels responsible because he has failed to convince Ezekiel and Raphael Dubb (scions of the tiger family next door) that their proposed sea trip, alone in a small boat, is dangerous. The tigers are shipwrecked and narrowly escape death when a volcano erupts; they are picked up by kindly gypsies who teach them Romany ways. Meeting them as they roam, "my father" puts the Dubbs on a Paris boat train, and they come home to a celebratory banquet. The poem lapses into present tense in one sentence, otherwise being retrospective; the style is deliberately pompous and ornate as befits the Victorian setting; here and there the rhyme may puzzle American children: "port" and "thought" or "saw" and "shore." Sample: "And then a swift, instinctive sense / Some trembling dread, made Raphael tense / Warned, as though by an unseen stranger / Of imminent and fearful danger."

Adoff, Arnold. *Big Sister Tells Me That I'm Black*; illus. by Lorenzo Lynch. Holt, 1976. 75-32249. 20p. \$4.95.

R 3-5 "big sister tells me / that I'm black / she says she knows me / front and back / she says that tan and brown are black / that tan and brown / brown and tan / make big black woman / big black man," begins this celebration of blackness, as big sister tells her brother that they are smart and proud and strong, that they will grow and stand tall and be free. The illustrations are bouncy, echoing the vigor of the poem but lacking its note of tenderness. This is reminiscent of other Adoff poems (*black is brown is tan, make a circle / keep us in*) both in its message and in its phrasing, but it has a more assertive tone.

Aliki. *At Mary Bloom's*; written and illus. by Aliki. Greenwillow, 1976. 75-45482. 29p. Trade ed. \$6.95; Library ed. \$5.94 net.

R K-2 Lively drawings add to the humor of an engaging story that has animals as an appealing subject, a repeat pattern that is not abused by being overdone, a warm friendship between a child and an older neighbor, and a pervasive enjoyment of creatures—any kind of creature, especially any kind of new creature. A child's mouse has babies. She decides to call her neighbor but she knows that when the telephone rings the magpie will call, the monkey will shriek, the dogs will bark, et cetera. "So I'll call." And the magpie calls, the monkey shrieks, the dogs bark . . . But when she brings her mice to Mary Bloom's, she is expected, and the only response from the menagerie and from Mary (her own baby tucked under her arm) is joy. Mary bakes a cake, and they all celebrate the new babies. Great fun.

Baker, Betty. *Dupper*; illus. by Chuck Eckart. Greenwillow, 1976. 75-44155. 147p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
4-6
*
The other prairie dogs think Dupper is rabbit-brained. His mother thinks he has a sensitive stomach. Why should a nice prairie dog like Dupper make such a fuss over some scratchings he's made on a tin can covered with mud? But this becomes Dupper's consuming interest, for he is a creator, an artist who sees pictures in his scratchings and beauty in clouds and shadows. He is also a concerned member of the community, for it is he who makes the long journey to find the distant Great Ants who can drive away a rattlesnake that threatens the prairie dogs' colony. And on his journey (which is successful) Dupper discovers petroglyphs. Scratchings like his own! And so Dupper, the artist, the one who dares to be different, is encouraged and continues his work. This is a rare animal story: it has sensitively drawn characters who speak but who do nothing that a prairie dog, an ant, or an owl would not do; it has moments of humor and moments of poignant tenderness; it has a sturdy plot and is written in polished style.

Behrens, June. *Colonial Farm*; by June Behrens and Pauline Brower; photographs compiled by Pauline Brower. Childrens Press, 1976. 75-28292. 32p. \$4.95.

Ad
2-4
Color photographs show the staff members of a "family" that participates in the activities of Turkey Run, a reconstruction of a colonial farm operated by the National Park Service. The text is continuous, describing chores, farming procedures, livestock, fencing, and so on in a direct style but rather random arrangement of material. The photographs are of good quality; although well-placed they are not captioned, and in at least one instance, seem to contradict the text: "The horse carried many things for him, such as sacks of corn to the mill to be ground," is on one page, while three pages earlier a picture shows three members of the family carrying a large basket, and beneath the picture, "Father took some of it to the mill where it was ground into corn meal for baking." Between the two references are some facts about hogs and chickens.

Blake, Quentin. *The Improbable Book of Records*; compiled by Quentin Blake and John Yeoman; illus. by Quentin Blake. Atheneum, 1976. 76-4466. 31p. \$6.95.

Ad
4-6
First published in England under the title *The Puffin Book of Improbable Records*, this compilation of nonsense owes much of its appeal to the delightfully frenetic Blake illustrations. It's a series of cartoons with gag captions, some more clever than others. Samples: "Angelica and Lance Millichope hold the record for being the world's most unidentical twins," and "At the age of 47, Mr. Endymion Crust of Chippewa Falls holds the record for getting into movies at half-price." Mostly funny, but a bit repetitious.

Blocher, Arlo. *Jazz*. Troll, 1976. 75-39816. 32p. illus. \$4.89.

Ad
4-6
The target audience, as stated by the review slip, is reluctant readers; the book is "geared to hi-lo needs." Like others in the series by the publisher (see also Smith's *Grand Canyon*, below) it consists of large color photographs and a few lines of text on each page. There are no captions, which is a weakness; for example, one page mentions three women singers, but there is no indication of whether the photograph is that of Bessie Smith, Billie Holiday, or Ella Fitzgerald. The text is a very simplified history of jazz: African origins, New Orleans as a source here, the spread to Chicago, and the later world-wide popularity of jazz. Few dates are included. Cursory treatment is inevitable given the format and number of pages, but the book (graded here by customary level of difficulty) may prove useful for older reluctant readers.

Bonham, Frank. *The Missing Persons League*. Dutton, 1976. 76-8835. 157p. \$6.95.

Ad
6-9
A science fiction novel envisions a regimented world in which people regularly disappear and one doesn't risk authoritarian investigation by asking too many questions. Brian has been restive since his mother and sister disappeared while on a family picnic and he can't understand why his father takes it with such equanimity. Perhaps to avoid too much prying, for they are operating an illegal underground farm in a time when all food is ersatz. Brian becomes friendly with a strange girl, Heather, who is attractive but who lies often. (The reader knows that she is a spy carrying out post-hypnotic assignments.) In the final chase episode, after Brian's father has also disappeared, they learn the answer to the mystery and indeed join the league. Bonham depicts a society that has adjusted to pollution and its ignoring of conservation, to the policing of individual lives, and to the constant need for pills and palliatives. In this, the story is most convincing. It is rather less so in plot, for the ending is an intricate chase-and-evade sequence between the good guys and the bad guys.

Boston, Lucy Maria. *The Stones of Green Knowe*; illus. by Peter Boston. Atheneum, 1976. 75-44143. 118p. \$5.95.

R
4-6
Although this may have a special appeal to Green Knowe fans, it stands on its own as an intriguing time-shift fantasy, deftly blending the real and the fantastic in a story about a child of the twelfth century. Roger d'Aulneaux watches the building of his family's stone manor house with pride; he finds two ancient stones nearby and discovers that through their magic he can move in time to see the other children of Green Knowe's future. Like other Boston books, this is written with grace and conviction, so that the meetings of the children of many generations is no less real than the love of their home or the Norman setting.

Brandenberg, Franz. *I Wish I Was Sick, Too!* illus. by Alik. Greenwillow, 1976. 75-46610. 28p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
3-6
yrs.
Elizabeth is jealous; her brother Edward is sick, getting a great deal of attention and escaping all chores. A few days later Elizabeth (who thought it wasn't fair and wished she were sick too) succumbs. Edward is now well and the roles are reversed. "It isn't fair," grumbles Elizabeth, complaining about just the things she had wished for. When she recovers, she and Edward read stories to their grandmother (who had read to each of them) and telephone the aunt and uncle who had been solicitous when each was ill. Alik's simple drawings of a scruffy cat family have amusing details—some of which may please readers-aloud more than the lap audience, such as the titles of mother's and father's reading matter. Children should enjoy the repeat pattern of the action, the familiarity of the situation, and the brother-sister relationship. No judgment of Elizabeth's envy is made, but the message comes through gently.

Carpenter, Francis Ross. *The Old China Trade; Americans in Canton 1784-1843*; illus. by Demi Hitz. Coward, 1976. 75-30985. 152p. \$7.95.

R
6-9
Illustrated with delicate line drawings (unfortunately, not labelled), this lively account of the trade that began with the end of the American Revolution is well organized and authoritative. Like the Tamarin and Glubok book reviewed below, it discusses products that brought profits to American merchants and the increasingly desperate search for American exports that led to the ruthless extermination of seals and otters, and the American involvement in the illegal shipment of opium into China, where it had been banned. Carpenter is rather more concerned with economic and industrial effects; he also brings more vitality to his descriptions of the doughty

merchant sailors and the Chinese with whom they dealt, one of whom, Houqua, is included as a character in Monjo's fictional *The Porcelain Pagoda*. Suggestions for further reading and an index are appended.

Christman, Elizabeth. *A Nice Italian Girl*. Dodd, 1976. 75-38357. 139p. \$4.95.

M
7-10

Anne's family is devout and strict, and she is a serious, prim girl who goes off to college imbued with her widowed father's beliefs that sexual freedom is disgusting and feminism only slightly less so. She had not dated in high school and had no expectation of college romance, not even when she was smitten by a handsome classmate, Steve. But the miracle happened: he loved her. Despite her upbringing, Anne couldn't resist Steve's lovemaking; when she knew she was pregnant, she feared her family's reaction but could not think of abortion, not as a good Roman Catholic. It seemed providential when Steve heard of an Italian couple who desperately wanted a child and were willing to pay all the expenses. So Anne went to St. Louis and saw a doctor under the name of Biondo, the name of the adoptive parents. And then the stunning blow: overhearing a telephone conversation, she learned that it was a set-up arranged by Steve for a fee. He had used her, not loved her. Despite the urgings of her two brothers to have the baby adopted, Anne insists on keeping her child. "Between the two of them," the story ends, "there was strength enough for anything." The writing style is adequate, but most of the characterization seems overdrawn, and the action is uneven in pace; while the story is interesting in its presentation of Anne's family and their convictions, it is ponderous in including some serious situations that are not resolved.

Coskey, Evelyn. *Christmas Crafts For Everyone*; illus. by Roy Wallace. Abingdon, 1976. 76-4916. 144p. \$8.95.

R
6-

Like the Pettit title cited below, this how-to-do-it book of Christmas decorations emphasizes projects based on customs of many lands. The illustrations and the step-by-step instructions (which are clear but not as full as those in the Pettit book) follow lists of materials. While more abbreviated, the text here does suggest alternatives; in Pettit, for example, there are fifteen pages devoted to a description of an Advent wreath built on a laminated cardboard base, while Coskey covers the subject in seven pages, but suggests four kinds of bases and gives directions for each. A bibliography and an index are appended.

Cusack, Michael J. *Is There a Bermuda Triangle? Science and Sea Mysteries*; illus. with photographs and maps. Messner, 1976. 76-2717. 126p. Trade ed. \$6.25; Library ed. \$5.79 net.

Ad
7-

Cusack describes, in the first four chapters of the book, the highly dramatic losses of air and ocean ships, all in mysterious circumstances, over many decades, and goes on to discuss the theories of a "Bermuda Triangle." Each theory proposed an area of the sea (usually triangular) in which inexplicable, sudden forces caused ships and airplanes to vanish. But the author goes on to report on the detailed examinations made by doubting researchers and scientists (one "lost" ship never existed, another sailed from one Pacific port to another, etc.) and to explain the various meteorological and oceanographic phenomena of the area: sudden waterspouts, nova storms, ocean eddies, hurricanes, and marine and magnetic disruptions. His thesis is that all or any of these may account for the lost craft, and that all of the "Bermuda Triangle" theories that imply supernatural or extraterrestrial forces are not valid. The first part of the book is convincingly exclamation-studded journalese; the second part is sober analysis, and the contrast may well be deliberately imposed. Clear, reasoned, and informative, the book has an index, a bibliography, and a list covering almost five centuries.

Delano, Hugh. *Eddie*. Atheneum, 1976. 75-38345. 320p. illus. \$8.95.

Ad 7-12 Competently written by a sports writer, but very much in the traditional pattern, this biography of a hockey star stresses his determination as a youngster, his rise to major league play, and his ability in position play. A popular goalie with the New York Rangers for eleven years, Giacomini was stunned when, in 1975, he was traded to Detroit. The book has many game sequences that will doubtless be of interest to hockey players, includes a section of photographs, and concludes with the usual section of statistical material.

Devlin, Wende. *Cranberry Christmas*; by Wende and Harry Devlin; illus. by Harry Devlin. Parents' Magazine, 1976. 76-2524. 29p. Trade ed. \$5.50; Library ed. \$4.96 net.

Ad K-2 Jolly Mr. Whiskers loved to help children skating on the pond, but his neighbor, dour old Cyrus Grape, claimed it was on his land and drove everyone off. Not-so-jolly, Mr. Whiskers feared his sister's insistence that he leave Cranberryport to come live with her would result in a move. His neighbors Maggie and Grandmother came over to polish and clean for Sarah Whiskers' visit; when Mr. Whiskers' feet went through a pantry ceiling, Maggie spied a deed box in the space. Deed to the pond? Yes. Confrontation with old Grape? Yes. Cider and cranberry cookies and Christmas tree and skating? Yes, and sister Sarah's "My goodness, you certainly can take care of yourself, and all of Cranberryport, too!" The illustrations are vigorous but conventionally Christmas-cozy, the plot handled with more coincidence and less substance than would give the story strength. The writing style is unimpressive, but the combination of the Christmas setting, the villain ousted, and a wish granted will doubtless appeal to children.

Ericson, Stig. *Dan Henry in the Wild West*; tr. by Thomas Teal. Delacorte/Lawrence, 1976. 76-5595. 93p. \$5.95.

R 6-9 First published in Sweden in 1971, this smoothly translated story describes the first experiences of adolescent Dan Henry (so written on the emigrant contract made out by an English official who'd thought Daniel Gustafsson would be hard to pronounce) in the United States in the 1870's. Dan had met Martin Nilsson en route and gladly accepted an offer to join him and go to Uncle Charles in Minnesota. They found Martin's uncle and his family living in a cabin; the farmhouse had been hit by lightning and burned. Save for Martin's tragic death as accidental victim in a shoot-out, the story focuses on the hard lives of frontier dwellers. This has more depth than many such stories, both in characterization and in depicting the conflicting goals of the immigrant Dan, who enjoys being part of a family and having a measure of security yet longs for freedom. In the end he goes off and joins the music corps of a military unit. This is the first of a trilogy that won Sweden's highest children's book award.

Graham, Ada. *The Milkweed and Its World of Animals*; by Ada and Frank Graham; photographs by Les Line. Doubleday, 1976. 74-18801. 103p. \$5.95.

R 6-9 Written in a direct, informal style, this describes in considerable detail the vast numbers of creatures, primarily insects, that feed on various parts of the milkweed or that use it for laying eggs, as a base for spinning webs, and as an anchorage for cocoons. The authors also describe ways in which people use the milkweed, from collecting edible parts of the plant to gathering the milkweed down for lining clothing. Through such descriptions, illustrated by good magnified photographs, they also give a clear picture of much of the ecology of a meadow, excluding only larger forms of wildlife.

Graham, Lorenz. *Return to South Town*. T. Y. Crowell, 1976. 75-33712. 247p. \$6.50.

R
6-9 Fourth in the series that began with *South Town*, this describes the return of David Williams to the small town his family had left fifteen years earlier after bitter racial hostility. David, finishing his medical training at Bellevue in New York, has decided he wants to be a general practitioner in Pocahontas County. While he finds many changes: integrated schools, friendships between black and white, the disappearance of Jim Crow laws, he discovers that there are still some "rebbish" white people who do not welcome a black doctor to South Town; unfortunately, one of them controls policy at the nearest hospital. David buys land, builds offices, finds new friends but has difficulty getting a state license. Every problem is eventually solved. The text moves slowly, and the writing style is not distinguished, but the book gives a good picture of life in a small southern town today and of the changes that have occurred in recent years.

Gregorowski, Christopher. *Why A Donkey Was Chosen*; illus. by Caroline Browne. Doubleday, 1975. 75-24951. 31p. \$5.95.

M
K-2 Reuben the donkey sees a sign; it is upside down, but he reads it: beasts of burden are wanted, to carry important people ("Apply here.") Reuben sadly realizes that he hasn't the strength of an ox or lovely eyes like a camel, etc. Maybe he can carry a little person, Reuben thinks, he's not proud. A man comes along looking for a beast of burden to carry an Important Person; Reuben says he isn't wanted, he only carries little people, donkeys can't be too proud. The man explains that this Person is little, he is the Messiah and his name is Jesus. So Reuben is chosen because he is not proud, to carry Mary to Bethlehem "where her son will be born." Abrupt end of story. Soft paintings, attractive in composition and detail, illustrate a weak story that is slow-moving and occasionally coy.

Guy, Rosa. *Ruby*. Viking, 1976. 76-2019. 218p. \$8.95.

Ad
9-12 In a sequel to *The Friends*, the story of a family from Trinidad who have come to New York, the central character is Phyllisia's older sister Ruby. Ruby is lovely, lonely, and bullied and shielded by their domineering father, Calvin, who had forbidden her to see Orlando, the one male she'd become friendly with. Ruby falls in love with Daphne, a bitter and sophisticated girl in her class. Despite Calvin's bans and suspicions, Ruby manages to sneak off to be with Daphne; she tells Calvin that they are doing school-work together. Eventually Calvin finds out, knocks Ruby down, and drags her home. They go on seeing each other, but Daphne wounds Ruby when she announces she is going away to college. Saved by her father when she attempts suicide, Ruby is surprised when she learns from her sister that Calvin has invited Orlando to call. The book ends with Ruby deciding she will second the invitation. The book has some strong qualities and some weaknesses: the characters are vividly real and distinct, the relationships (especially those within the family of the stern father and the two motherless girls) are perceptively seen, the affair between Daphne and Ruby treated with dignity; on the other hand, the first physical encounter is followed by a rhapsodical paragraph that includes such florid writing as, "Love was orange. A blinding orange pulling the world out of darkness, tinging the air with gold . . . orange that opened the sense into exquisite, inexpressible joy. Love was gray . . . the gray of Daphne's eyes . . . Love was red . . ." Such prose halts the story, as do the unconvincing sparring dialogues between Daphne and one of the teachers. Some readers may feel that a scene in which two boys are masturbating in class is unnecessary; it is used to show the difference between Ruby, who looks away, flinching, and Daphne, who marches over and orders the boys to zip up, abandoning her usual suavity for some very frank and threatening language.

Hamilton, Virginia. *Arilla Sun Down*. Greenwillow, 1976. 76-13180. 248p. Trade ed. \$7.95; Library ed. \$6.71 net.

SpR 7-9 Arilla Adams is twelve, daughter of a black mother and a father who has black and Native American origins; she feels overshadowed by her brother Jack (Jack Sun Run) who is dramatic, attractive, and assured. Arilla is not sure of anything, not claiming the Indian heritage in which Sun glories, not sure how her father (who periodically disappears) feels about them all, not convinced that her brother doesn't hate her. But she sorts things out, and with perspective comes a new confidence and security. She is almost ready to tell her true name, Arilla Sun Down. Arilla tells her story with interpolated flashbacks to early childhood, and the latter may present some difficulty to readers, since she uses language in an odd way: "She patting making baby to feel so sleeping," or "Can't seeing his face, brown shade." Yet Hamilton is a genius with words; once accustomed to the pattern, the reader hears the singing quality. What is outstanding in the story is the depth and nuance of the author's perception of the young adolescent, the brilliant characterization, and the dramatic impact of some of the episodes.

Harris, Christie. *Mouse Woman and the Vanished Princesses*; drawings by Douglas Tait. Atheneum, 1976. 75-23147. 155p. \$6.95.

R 4-6 Six legends of the Northwest Coast Indians are about princesses who vanish, and in each the Mouse Woman is a major character. She is the smallest of the narnauks, the supernatural beings who trick (or steal) people, and she often assumes the shape of a mouse; it is her role to rescue the princesses. One is tricked by the evil arrow-maker who leaves her to be eaten by birds of prey; another, the captive of the Prince-of-Bears, bears him twin sons who can change from human to bear; a third is taken by Great-Whirlpool Maker. Mouse Woman's intercessions are successful more because of wisdom than magic, although she uses both. The stories, which are long and intricate, are based on *Tsimshian Mythology* by Frank Boas and on John Swanton's *Haida Texts and Myths*. The retellings seem overextended, but the book is an excellent source for storytelling.

Hess, Lilo. *Small Habitats*. Scribner, 1976. 75-39295. 49p. illus. \$5.95.

R 4-6 A guide to the equipping and maintaining of terrariums focuses on the forms of animal life that can adapt with comfort to such enclosed habitats. The continuous text is profusely illustrated with photographs of snakes, turtles, toads, chameleons, and other small creatures. Hess describes the various kinds of terrariums (meadow, woodland, tropical jungle, desert, etc.) and what should go into them; she gives advice on purchasing animals at pet stores and on catching one's own, and on the care and feeding of each kind. Brisk and sensible, a useful book; a chart of habitats and an index are appended.

Hopf, Alice L. *Biography of an Armadillo*; drawings by Jean Zallinger. Putnam, 1976. 74-21066. 63p. \$4.97.

R 2-4 Hopf describes, within a narrative framework, most of the life cycle of an armadillo; although she refers to the animal as "Dillo," there is no anthropomorphism or undue fictionalization in the account. The young armadillo is swept away from the home burrow by a rising river, he escapes from a curious dog and an interested pair of people, he forages for food and mates. Throughout the book, but not interrupting the sequence, are descriptions of armadillo anatomy, or references to habitat or diet. Smooth, succinct, informative, and authoritative.

Jones, Hettie. *How to Eat Your ABC's; A Book about Vitamins*; illus. by Judy Glasser. Four Winds, 1976. 75-41442. 84p. \$7.95.

R
4-7 Prefaced by a note to adults and a very sensible preface that warns readers not to indulge freely in vitamin sampling, this lucid book explains the need each vitamin fills. Each of the major vitamins is discussed separately, with a final section on some of the B complex and vitamin K; the second part of the text discusses vitamins in natural foods, with charts that show recommended servings for a balanced diet. Jones also mentions additives, discusses minerals and other nutrients, and gives some menu suggestions and recipes. The writing is brisk and informal, the pages are handsomely designed.

Jupo, Frank. *To Carry and To Keep; The Story of Containers*; written and illus. by Frank Jupo. Dodd, 1976. 75-5543. 44p. \$4.95.

M
3-5 Jupo takes a quick look at containers, from gourd-storage and woven baskets of early times to the proliferation of paper and plastic objects of today. There's some information about how some items are made (barrels) and about how or when some were first invented, but the coverage is both variable and cursory. A final page on "the wonder of recycling" could give the impression that all container waste is recycled; it exemplifies the note of excited marvelling in the text.

Lifton, Betty Jean. *Jaguar, My Twin*; illus. by Ann Leggett. Atheneum, 1976. 76-4475. 114p. \$6.50.

R
4-6 Descendants of the Maya, the Zinacantec Indians of Mexico remain an entity within the country, following their own gods, their own rites. This is the story of Shun, who found his jaguar, the twin animal spirit that comes to lucky ones in dreams. When Shun's father convinces the majority of the community to accept the electrical service offered by the government, his enemy strikes, through an evil shaman, at Shun, who falls ill suddenly. He is cured by a stronger shaman, and all through the progress of the therapy, his lot and the jaguar's are tied, although Shun is on the earth and his twin lives with the gods. Lifton does not write from an outsider's viewpoint but accepts the legends and beliefs as the Indians do. The conviction of the writing is based on research and observation; it does not belittle the traditions of the Zinacantec. The only weakness in the story is the lapse, for six pages, into past tense, when the rest of the book is written in present tense.

Lingard, Joan. *The Resettling*. Nelson, 1976. 75-35985. 166p. \$6.95.

R
6-9 A sequel to *The Clearance* (reviewed in the January, 1975 issue) in which Maggie McKinley's summer with her grandmother ends with a return to Glasgow and the discovery that her family has had an eviction notice. Mrs. McKinley detests the highrise apartment in the suburb to which they've moved—but there is no other place to live. Maggie decides that the solution is for her father, a plumber, to open his own shop so that they can live in an apartment above, and she works doggedly to achieve this: coaxing her parents, hunting for a suitable site, getting out publicity, renovating the premises, and working in the shop. Offered a part in the firm, Maggie decides against it; she'd rather go to college, a decision her parents accept. This is a sturdy, realistic story of the problems of a hardworking family; characterizations and relationships are strong, and the book gives a convincing picture of an adolescent who is happily in love and concerned about her future but conscious of responsibilities to her family.

Lobel, Arnold. *Frog and Toad All Year*. Harper, 1976. 76-2343. 64p. illus. (I Can Read Books). Trade ed. \$3.95; Library ed. \$3.79 net.

R
1-2 Lobel continues the saga of devoted friendship with another book for beginning independent readers, this time with five stories that focus on the seasons. Frog and Toad hunt for the corner that spring is just around, they learn that ice cream melts in summer sun, they rake each other's leaves, slide (Toad reluctantly) downhill in the snow, and spend Christmas Eve together. The book can help reinforce environmental concepts, and it's useful for augmenting a reading program, but these are tangential benefits. Like other books about Frog and Toad, it's the amusing illustrations and the ingenuous, affectionate tone of the writing that will appeal most to children.

Long, Judy. *Volunteer Spring*. Dodd, 1976. 75-38365. 126p. \$4.50.

Ad
5-7 Jill, one of three eighth-grade students who have become interested in doing volunteer work after hearing a talk by a therapist at a state institution for the mentally retarded, obtains her parents' permission to work on Saturdays. At first dismayed and apprehensive, Jill learns to conquer her reactions to deformity, appreciate the patients as human beings, and understand how her small efforts can loom so large to patients who have few of the abilities and pleasures she has taken for granted. She achieves a modest and highly gratifying success with a six-year-old Mongoloid girl, and looks forward, when the summer is over and she can again get transportation to the hospital, to working again with little Liza. The author gives a realistic picture of a small institution with inadequate facilities and does not invest Jill with unbelievable prowess, but the book has a weak story line and suffers from its pedestrian writing style.

Marshall, James. *Going, Going, Gone? The Waste of Our Energy Resources*. Coward, 1976. 75-44014. 94p. illus. \$5.49.

R
7-10 Marshall takes a sober look at the energy needs and resources of our society and particularly of the United States, pointing out that we have gone back—after the oil embargo of 1974—to the same wasteful practices and indulgent use of automobiles and of labor-saving devices in homes, of lavish use of electricity and power outside the home. He discusses the roles of individuals as well as of government and industry in taking conservatory steps or prohibitive legislation, and describes alternate sources of energy. In the final chapter, "Energy in the Future," the author pleads for a reassessment of priorities, but this approach is implicit, also, in much of the rest of the book. The writing style is dry but informal, the information given in succinct, well-organized style. Suggestions for further reading and an index are appended.

Monjo, Ferdinand N. *Zenas and the Shaving Mill*; illus. by Richard Cuffari. Coward, 1976. 75-32531. 48p. \$5.95.

R
4-7 Monjo makes history come alive once again in a deftly written monologue by a seventeen-year-old Quaker lad of Revolutionary War times. Zenas is sailing back home to Nantucket from the mainland, and he describes the plight of the island Quakers. Refusing to fight, they are the enemy and the prey of patriots, British, and Tories. Their possessions are seized, their ships taken, and their actions suspect. "Shaving mills," Zenas calls the American ships, because they shave their victims of everything they own. Experienced at navigating in his home waters (a map of the shoals and sandbars precedes the text), Zenas cleverly evades a "shaving mill" by taking his sloop over a bar and enticing the pursuing ship to do the same—knowing that he can get across but that his pursuers can not. The speech Zenas uses is appropriate for the period and the locale, plain talk flavored by his Quaker background. And the whole gives a vivid picture of the plight of the Quakers, a people depicted as firm in their convictions without being self-righteous about them.

Parker, Richard. *He Is Your Brother*. Nelson, 1976. 76-6116. 98p. \$5.95.

R
5-6 Eleven-year-old Mike, absorbed in his own interests, pays little attention to his younger brother Orry (Lawrence); an autistic child, Orry is only a mild nuisance to Mike. When he becomes aware that Orry shares his own great interest in trains, Mike takes the younger boy on some hobby-related outings and also goes along when Orry sees a therapist. Increasingly fond of his brother, Mike is also gratified and impressed when he realizes that Orry is responding, not only talking but talking intelligently. He's also protective, knowing that their father's self-centered, casual behavior disturbs Orry, too. The changes in patterns of family behavior as Orry changes and improves are gradual, believable, and perceptively depicted. Within the story of these changes are enough action sequences to give the book vitality.

Pettit, Florence H. *Christmas All Around the House; Traditional Decorations You Can Make*; drawings by Wendy Watson. T. Y. Crowell, 1976. 75-37876. 226p. \$8.95.

R
6- A handsome book, and a useful one, describes in clear details the construction of Christmas decorations from different parts of the world, prefacing each set of instructions with an explanation of the origin of the object. Materials are listed first, then step-by-step instructions are given for construction. The illustrations are more detailed than those in the Coskey book reviewed above, but alternatives are seldom suggested here; both books are excellent. An index is appended.

Peyton, K. M. *The Team*; written and illus. by K. M. Peyton. T. Y. Crowell, 1976. 75-34092. 213p. \$6.50.

Ad
6-8 Ruth, later the wife of Pennington (*The Beethoven Medal, Pennington's Heir*), is fourteen in this story of an English pony club. The youngest of the four on the team, Ruth struggles to control a pony that she knows another member, Peter, can handle better. In fact, Peter wants to buy the pony, and Ruth's refusal damages their friendship. Woven through the story of Ruth's first year of competition are other adversary relationships; but the necessity for team effort brings the four young people and the team director to a better understanding. The characterization, writing style, and dialogue are impressive, but the pace of the book is slow; the many details of training and competition may not appeal to readers not interested in riding; the print is woefully small.

Purdy, Susan. *Christmas Gifts for You To Make*. Lippincott, 1976. 76-10160. 96p. illus. Trade ed. \$7.95; Paper ed. \$4.95.

Ad
5-7 There is no discernible arrangement of material in this compendium of instructions for simple, homemade gifts; the projects range in difficulty from painting or crayoning a glove to make finger puppets to more complex gifts such as a lap desk or a macramé plant hanger. The author is very careful about safety warnings—"Use oven only with help or permission of an adult" is printed in heavy type when oven use is required. The weakness of the book is that the step-by-step instructions are often compressed and not always adequately illustrated. A list of materials needed precedes each project; information on sources of supplies precedes the text.

Riordan, James, ad. *Little Gray Neck; A Russian Folktale*; retold by James Riordan and Eileen Colwell; illus. by Caroline Sharpe. Addison-Wesley, 1976. 75-15314. 24p. \$6.50.

Ad
K-2 Illustrations in bright, clear colors show handsome scenes of wild creatures in a natural setting as well as several cozy indoor scenes of a Russian peasant home. Little Gray Neck, a duck, cannot migrate with the others because of an injured wing;

she fears the predatory fox who hopes to catch her when the river freezes over. An old hunter finds the duck in the small patch of open water where she is taking refuge, and brings her home to spend a winter as the pet of his little grandchild—and there the story abruptly ends. Adequately retold, nicely illustrated, but weak in plot.

Rogers, Eric N. *Fasting; The Phenomenon of Self-Denial*. Nelson, 1976. 76-143. 160p. \$6.95.

Ad
7-10 An examination of the practice of fasting begins with a lengthy series of anecdotes about "fasting girls," instances of long (14 years, in one case) abstention, many of which were proved fraudulent. Separate chapters describe fasting—for such purposes as penance, commemoration, or encouraging visions—within major religions, fasting as protest, and fasting for reasons of health. While the subject is unusual, the book is weakened by the slow start and by the fact that the final chapters are not just about fasting, but also about restricted diets. The writing style is adequate; no sources are cited nor is the author's knowledge given authoritative status, since, the jacket states, "E. N. Rogers is the pseudonym for a well-known author of topical fiction." Chapter titles ("To Undo the Heavy Burdens," "Cat-and-Mouse Game") are often uninformative. An extensive relative index is appended.

Roth, Arthur. *Two for Survival*. Scribner, 1976. 76-13632. 169p. \$6.96.

R
6-10 An adventure story with adequate suspense, minimal characterization, convincing dialogue, and a fairly strong story line begins with a hijacked plane that crashes after the hijacker, a criminal who has evaded his two guards, has killed the crew. The survivors, two older men and four young people, take shelter in a mountain cabin; two of the young men go for help, and the chapters then alternate between the cabin setting and the trek Mark and John make to get help. The two set off as reluctant acquaintances in adversity (John is black, Mark white) but become friends as their tribulations teach them to appreciate each other. The author gives some broad hints about the identity of one member of the party, but his companions' slowness in realizing it is logical.

Samson, Jack. *Falconry Today*; illus. by Victoria Blanchard. Walck, 1976. 74-25980. 112p. \$8.95.

Ad
7- Although this discusses briefly the history of falconry, the problem of species decimated by the use of materials like DDT, and the breeding programs set up to counteract such dangers, it is primarily a book of introduction for those who are seriously interested in becoming falconers. The descriptions of catching, training, and caring for birds of prey are full and specific, but—like any art or skill—they do not substitute for learning by working with a teacher, and the text makes success-by-book sound a bit too easy. A list of state information sources, the new Federal Falconry Regulations, a bibliography, and a relative index are included. There are small errors of omission in the index and in the glossary within the text, and several examples of inadequate illustrations or captions for illustrations. The book is written with authority and competently organized, but the often-florid style and the small print are handicaps.

Schick, Alice. *The Remarkable Ride of Israel Bissell; Being the True Account of an Extraordinary Post Rider Who Persevered*; by Alice Schick and Marjorie N. Allen; illus. by Joel Schick. Lippincott, 1976. 75-29179. 38p. \$5.95.

R
3-4 Text and illustrations are nicely wedded as the former describes a true incident, Bissell's long journey carrying news of the Revolution through the colonies two hundred years ago. The tale is told by Bissell's pet crow, a fictional addition to fact; it is illustrated with deft, amusing drawings, filled with action and authentic details of

costume, clothing, and architecture. Bissell, a post rider, galloped from Boston to Philadelphia via New York, spreading the Call to Arms (a document that is in Independence Hall). The story is told in brisk, straightforward manner; the pictures add invented mishaps. This can also be enjoyed by the read-aloud audience.

Silverberg, Robert, ed. *The Aliens; Seven Stories of Science Fiction*. Nelson, 1976. 76-147. 189p. \$6.95.

R
7- Stories by Frederic Brown, Carol and Terry Carr, Damon Knight, William Tenn, James White, and the editor have as a unifying theme the encounter between human beings and alien creatures; although they describe reactions to such aliens, they also have implications for the problems of the adjustment of men and women to sharp cultural differences within the society. The plots and styles are as varied as the creatures described; most of the stories are cheerful in approach and positive in attitude, and they range from a humorous monologue by a Jewish father (Carol Carr's "Look, You Think You've Got Troubles") whose daughter has married an extraterrestrial "plant with legs" to William Tenn's "Firewater," a long story about aliens who invade the earth and change some of its inhabitants. An old hand at science fiction compilation, Silverberg has done a particularly good job here.

Simon, Seymour. *The Optical Illusion Book*; drawings by Constance Ftera. Four Winds, 1976. 75-33873. 78p. \$6.95.

R
4-6 Optical illusions are fascinating to most people, and there have been other books that consisted of drawings that confuse the eye—but few authors have explained as diligently and as lucidly as Simon does, *why* we think, seeing lines of equal length, that one is longer or why one circle seems larger than another of the same size. An experienced science teacher, Simon is careful to distinguish between conjecture and proven theory; he discusses how what we think we see may be affected by past experience, familiarity with perspective, how light or color can effect illusion, and how much of our visual impression may be determined by the brain rather than the eye. There is also an interesting chapter on optical illusions in art, and several suggestions for readers' experiments. An index is appended.

Smith, Don. *The Grand Canyon: Journey Through Time*. Troll, 1976. 75-23413. 32p. illus. \$4.89.

M
4-6 Intended for reluctant readers (see Blocher review above), this has excellent color photographs and a small amount of text on each page. Arrangement of material is chronological, more or less, with later text commenting on facets of a trip down the Colorado River through the canyon. While there's a small amount of geological information, most of the text reads like a travel brochure.

Snow, Richard F. *Freelon Starbird; Being a Narrative of the Extraordinary Hardships Suffered by an Accidental Soldier in a Beaten Army During the Autumn and Winter of 1776*; illus. by Ben F. Stahl. Houghton, 1976. 75-43901. 209p. \$7.95.

R
7-9
* Freelon hadn't really planned to enlist in the Continental Army, but he and his friend Jib had been drinking, and somehow they thought it a lark to volunteer. No lark, they found. The Pennsylvania Militia was scattered; the British forces were well equipped, well organized, well trained; Washington's army was composed of recruits who were always hungry, ill-clad and cold, ill and often frightened. Freelon participates in the surprise attack on Trenton, a desperate, disorganized, somehow successful foray. His account never strikes a false note, it is always that of a participant and adheres, both in language used and in attitudes, to the period. Tart, funny, lively, and percipient, this fine example of historical fiction gives a more vivid picture of the Revolutionary War than do many ponderous histories.

Tamarin, Alfred A. *Voyaging to Cathay; Americans in the China Trade*; by Alfred A. Tamarin and Shirley Glubok. Viking, 1976. 75-14415. 202p. illus. \$7.95.

R
7-9
Like the Carpenter title above, this describes the men and the ships that brought fortunes to those Americans who participated in the China trade; it, too, describes the silk, tea, porcelain, and other products that made such trade profitable. This is profusely illustrated with reproductions of old prints and photographs of porcelain ware, and some of the material is organized by location: the China traders of Salem, or of Boston or Philadelphia. More sedate in tone than the Carpenter title, this is equally informative. An index is appended.

Taylor, Mildred D. *Roll of Thunder, Hear My Cry*; illus. by Jerry Pinkney. Dial, 1976. 76-2287. 237p. \$7.95.

R
7-9
*
The family of *Song of the Trees* is described more fully in this story for older readers, set in Mississippi during the Depression Era. Since he can earn more money for his family by doing railroad work, Papa is away from the farm; Mama teaches school, and most of the chores fall on Cassie and the other Logan children. Two strong themes run through the story: the bitter indignity of suffering persecution and condescension, for the Logans and other black families, at the hands of white people; and the almost equally bitter struggle against the financial strictures of the period. The story has strong characterization and relationships, good pace and dialogue, and trenchant depiction of a time and place—but its greater strength is in depth of the author's compassionate understanding of one family's pride and love for each other and for the land they own.

Thiele, Colin. *February Dragon*. Harper, 1976. 176p. Trade ed. \$5.95; Library ed. \$5.79 net.

R
5-7
In the hot, dry summer of Australia, there is always the danger of a bush fire, the "dragon" of February. There's no softening of the blow here, as the Pine family and their neighbors lose their farm crops, their home, and most of their pets after a fire due to one careless picnicker who never realizes her role. In fact, the arrogant Aunt Hester who is culpable is also the first to offer a home to the Pines and their three children, Resin, Turps, and Columbine. Hester's attitude toward animals and rural life is one thread, the threat of fire another, and the courtship between two teachers a third, in a story that is episodic rather than sequential. The Pines go to a fair, Turps gets a pony for her birthday, Resin and a friend are caught smoking, the Christmas dinner is enlivened when Aunt Hester is nipped by a crab, and so on. This is not as cohesive as Thiele's earlier books, but it gives a good picture of family and community life in the Australian countryside, it has variety and action in the episodes, a vigorous style of writing, and good dialogue, with enough idiom to flavor but not burden the conversations.

Thompson, Susan L. *Diary of a Monarch Butterfly*; illus. by Sas Colby and Judy LaMotte. MagiCircle/Walker, 1976. 75-1793. 40p. \$6.50.

Ad
3-4
Silhouette pictures with little informational value and little more esthetic appeal are combined with a few accurate drawings to illustrate a book about the Monarch's metamorphoses as it grows from egg to butterfly. The text is in first person narrative, told by one of two sisters who bring the eggs home and put them in a jar with milkweed leaves; the record of changes is in diary form. The information given is accurate, but the book is weakened by the omission of some terms: "pupa" is included, for example, but not "chrysalis," and by the omission of some facts: ". . . I noticed that one caterpillar was beginning to eat his way through the top of its egg" is the first mention of the fact that the eggs contain caterpillars. Perhaps more confusing because the drawing shows the caterpillar's head next to the egg while the rest of the creature is extended away from the head.

Towne, Mary. *First Serve*; drawings by Ruth Sanderson. Atheneum, 1976. 76-100. 214p. \$6.95.

R
5-8 Dulcie, thirteen, was a swimmer. At least her parents assumed she was; the tennis player in their family was sixteen-year-old Pat, and Mom and Dad further assumed that it was natural for Pat to have free time for tennis while Dulcie did housework and took care of their small brother. Spotted by a former tennis star who felt she could be very good with some coaching, Dulcie practiced secretly and kept the coaching from her parents. Her secrecy and her guilt stemmed from the fact that she had scarred her sister's face when she was a baby—but when the coach arranged a match between the girls and Dulcie won, she was surprised to find her parents accepting the fact, and Pat encouraging her. This is both a good story of family relationships and one of the few novels that deal with tennis. The writing style is competent, characterizations adequate, and tennis sequences authentic.

Unsworth, Walter. *Grimsdyke*. Nelson, 1976. 76-2522. 155p. \$6.50.

M
7-8 The author is quoted, on the jacket flap, as wishing to “strip the gloss from the period” and he does present a picture of mob violence during England's industrial revolution. Unfortunately, the story set against this background is so laden with melodrama and coincidence that the impact of the background is vitiated. Just orphaned, adolescent Kit Standish goes to visit his uncle Gideon at their ancestral home, an uncle he has never met because of his father's anger at Gideon. Kit overhears a plot to murder him, on his first night at the estate, Grimsdyke, and from there on it's a lurid chase as Kit and his super-strong, simple-minded, kind-hearted friend Mad Jack have a series of narrow escapes from Uncle Gideon and his evil henchmen. Too much.

Vogel, Ilse-Margret. *My Twin Sister Erika*. Harper, 1976. 75-33559. 54p. illus. Trade ed. \$4.95; Library ed. \$4.43 net.

Ad
3-4 Inge, who tells the story, is dominated by her twin sister Erika. Only a few people know that Inge has one feature (a blue vein over her nose) that's distinctive and, since the girls are identical twins and wear the same clothes, it is easy to change the hair-ribbons they wear (one red, one blue) and change roles. But this is not a story of teasing ploys; it is a poignant depiction of competition between siblings, and of Inge's discovery, when Erika dies, that after the first reaction of feeling important as the only child, she misses Erika dreadfully. Yet the impact of Vogel's essentially candid exploration of sibling rivalry and the mingled guilt and sorrow of bereavement is dulled by the slightly doleful sentimentality of the whole book.

Warner, Gertrude Chandler. *Benny Uncovers a Mystery*; illus. by David Cunningham. Whitman, 1976. 76-15222. 128p. Trade ed. \$4.25; Library ed. \$3.19 net.

NR
4-5 Benny and his older brother Henry get short-term jobs in a small department store. They like the manager very much, dislike the first floor supervisor, and are baffled by the testy customer who comes into the store almost every day. Benny is especially bothered because the customer, Miss Douglas, looks and acts so eccentric—yet he finds, when he delivers a package, that her handsome home is decorated with good taste. There's also the puzzle of the merchandise brought into the store although it has not been ordered. The plot is wafer-thin, the characterization shallow, and the writing style mediocre.

Weiss, Malcolm E. *The Vitamin Puzzle*; by Malcolm E. and Ann E. Weiss; illus. by Pat De Aloe. Messner, 1976. 75-45293. 96p. Trade ed. \$6.95; Library ed. \$6.29 net.

Covering some of the same material as *How to Eat Your ABC's* by Hettie Jones

R
4-7 (reviewed above), this has a different emphasis. It, too, discusses the need for vitamins in the diet, gives advice on good eating habits, and warns the reader of the dangers of vitamin overdose, but it focuses primarily on the research by scientists investigating malnutrition and disease, research that resulted in isolation of the vitamins and knowledge of how they function. The illustrations are uninformative cartoon-style drawings, occasionally with irrelevant captions. The text, however, has a conversational flow, is adequately organized and clear in explanations, and makes evident by implication the fact that scientific discoveries emerge from a body of research to which many people have contributed.

Westall, Robert. *The Machine Gunners*. Greenwillow, 1976. 76-13630. 186p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
5-9
* First published in England, where it won the Carnegie Award, this story of World War II recreates vividly the drama and terror of a small town that is strafed daily by German planes and that expects invasion. One of the children, Chas, has stumbled on a machine gun in a downed plane; with the help of four other youngsters and a retarded adult, the gun is hidden (in an underground shelter which the children equip and man) and used. Military authorities suspect the group, but cannot find the shelter. And they never suspect that a German soldier is also there; Rudi had stumbled in, tired and ill, been taken prisoner and become a friend, exchanging his knowledge of gunnery for a promised escape boat. The final episode is taut with suspense; the entire story is fast-paced and convincing, with strong characterization and dialogue. The writing style is competent and even, its sober realism given variety by moments of pathos or humor.

Williams, Jay. *Everyone Knows What a Dragon Looks Like*; illus. by Mercer Mayer. Four Winds, 1976. 74-13121. 24p. \$7.95.

R
K-3 A tale in the folk tradition is illustrated by pictures that effectively combine the style of Oriental prints and Mayer's more familiar raffish, cozy figures. The illustrations and the text complement each other nicely, yet each can stand alone. In a city on the Chinese border, long ago, the gatekeeper was a small, cheerful boy named Han. He was the only person who was courteous to the fat, bald, old man who appeared one day announcing that he was a dragon and that he could save the city of Wu. For Wu was threatened by invasion. The Mandarin's advisers had agreed that prayer was the one thing that might stop the Wild Horsemen of the north—but it didn't. And the old man was scoffed at, for although each of the ruler's advisers had a different idea of what a dragon looked like, they all agreed he didn't look old and shabby. However, for Han's sake, the old man saved the city; he became a mighty wind and drove off the invaders, and then he changed his shape and sprang into the sky, a glorious and terrible dragon. He was never seen again, but Han was heaped with honors and riches for his part in saving the city, and from then on everybody knew what a dragon looked like, ". . . a small, fat, bald old man," the story ends. Several standard components of the folk tradition are woven into the tale, which is told with brisk humor.

Wilson, Rodger. *Where's the Fire?* Prentice-Hall, 1976. 75-33957. 30p. illus. \$5.95.

NR
K-2 A fireman's helmet on his head and an extinguisher under his arm, a huffing, puffing man runs past a series of vehicles (each with one more wheel than the last) from a unicycle to a fire engine. The captions read "one wheel, two wheels, three wheels," etc. Save for some "puff" and "pant" issuing from the runner's mouth, and the query "Where's the fire?" answered by "Here's the fire," at the end, there is no text. The fire proves to be a small campfire where all the cross-traffic travelers are

assembled, having a picnic. No cohesion here: it isn't enough of a story, or a counting book, or a vehicle book to satisfy the criteria for any of them, nor do the elements blend into a balanced whole. The drawings are in sophisticated cartoon style.

Winn, Marie. *The Sick Book; Questions and Answers about Hiccups and Mumps, Sneezes and Bumps, and Other Things That Go Wrong with Us*; illus. by Fred Brenner; diagrams by Honi Werner. Four Winds, 1976. 75-34470. 150p. \$7.95.

R
4-6 Winn avoids the coy note that often creeps into question and answer format and uses it to good advantage in a book that is clear, authoritative, and very well organized. After a general chapter on "Sickness: What's It All About?" each chapter deals with narrow areas: germs, fevers, skin troubles, allergies, common infections, et cetera. In the second part of the text, various body systems are discussed. Pictorial symbols for this section are explained in the first chapter of the book, and they are used throughout; for example, the symbols for "blood" and "breathing" are in the margin next to the answer to, "Why do you sometimes get a hoarse voice when you have a cold?" so the reader can check on how the respiratory and circulatory systems function if an explanation is needed. A divided glossary and an index are appended.

Winter, Paula. *The Bear & the Fly*. Crown, 1976. 76-2479. 27p. illus. \$4.95.

Ad
2-4
yrs. A small bear and her parents are having dinner, in this wordless picture book, when a fly comes in the open window. Father swats at the fly, managing to hit his mate and child; he climbs on a chair, falls over, and so on. The fly departs, leaving the bears and their pet dog lying unconscious, the television set and avocado plant wrecked, the food and wine spilled. The story is clear enough, and the disaster-humor the sort that appeals to small children but a little less would have made the book more convincing and perhaps more amusing. The illustrations are competently executed, filled with action and, save for one or two double-page spreads, not too cluttered.

We regret the error in the September issue, in which *The Rain Dance People* by Richard Erdoes was incorrectly listed as *The Sun Dance People*, an earlier Erdoes title.

READING FOR LIBRARIANS

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

- Abramowicz, Dina. "Yiddish Juvenilia; Ethnic Survival in the New World." *Wilson Library Bulletin*, October, 1975.
- Bader, Barbara. *American Picturebooks from Noah's Ark to the Beast Within*. Macmillan, 1976. 615p. \$45.
- Block, Ann and Carolyn Riley, ed. *Children's Literature Review*. Gale Research, 1976. Vol. I, 201p; Vol. II, 239p; each \$25.
- Blount, Margaret. *Animal Land: The Creatures of Children's Fiction*. Morrow, 1975. 336p. \$8.95.
- Broman, Betty. "Storytelling: the Frosting on the Cake." *Childhood Education*, April/May, 1975.
- Canadian Children's Literature: A Journal of Criticism and Review*. \$9 yearly, from Canadian Children's Literature Association, Box 335, Guelph, Ontario, Canada.
- Children's Book Council. *Children's Books: Awards and Prizes*, C.B.C., 1975. 156p. paper. \$4.95 (add \$1.50 for billed orders.)
- Commire, Anne, ed. *Something About the Author*. Gale Research, 1976. Vol. 8, 221p; Vol. 9, 202p; each \$25.
- Dorson, Richard, ed. *Folktales Told around the World*. University of Chicago Press, 1975. 622p. \$17.50. Annotated, with indexes by motif and type.
- Fisher, Margery. *Who's Who in Children's Literature: A Treasury of the Familiar Characters of Childhood*. Holt, 1975. 399p. \$22.95.
- Quimby, Harriet; Jackson, Clara; Weber, Rosemary. *Building a Children's Literature Collection*. *Choice Bibliographic Essay Series*, No. 3. Choice, 1975. 34p. paper. \$3.95. From Choice, 100 Riverview Center, Middletown, Connecticut 06457.
- Southall, Ivan. *A Journey of Discovery: On Writing for Children*. Macmillan, 1976. 102p. \$6.95.

