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PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

DECEMBER 1976
VOLUME 30
NUMBER 4

THE UNIVERSITY
OF CHICAGO
GRADUATE
LIBRARY
SCHOOL

**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 is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An advisory committee meets weekly to discuss books and reviews, which are written by the editor. The members are Yolanda Federici, Sara Fenwick, Isabel McCaul, Charlemae Rollins, Robert Strang and Peggy Sullivan.

SUBSCRIPTION RATES: 1 year, \$10.00; \$7.20 per year for each additional subscription to the same address; \$7.20, student rate. Single copy rate: from vol. 25, \$1.25; vols. 17 through 24, 50¢. Complete back volume (11 issues): vols. 17-22, \$4.00; vols. 23-24, \$5.00. Reprinted volumes 1-16 (1947-1963) available from Kraus Reprint Co., Route 100, Millwood, New York 10546. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, Conn. 06830. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide *both* the old and the new address.

SUBSCRIPTION CORRESPONDENCE. Address all inquiries about subscriptions to the The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637.

EDITORIAL CORRESPONDENCE. Review copies and all correspondence about reviews should be sent to Mrs. Zena Sutherland, 1100 East 57th Street, Chicago, Illinois 60637.

Second-class postage paid at Chicago, Illinois.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 30

DECEMBER, 1976

Number 4

New Titles for Children and Young People

Aulaire, Ingri (Mortenson) d'. *The Terrible Troll-Bird*; by Ingri and Edgar Parin d'Aulaire. Doubleday, 1976. 75-6762. 45p. illus. \$6.95.

Ad K-2 Full-color lithographs alternate with black and white to illustrate in ebullient style a new (and newly illustrated) version of the d'Aulaire's 1933 title, *Ola and Blakken*. Ola and his three sisters encounter the huge, terrible troll-bird while larking about in the forest; the creature is intent on dining on their horse Blakken and pursues them. They reach their home, Ola shoots the bird with a silver button (Satisfaction Guaranteed), and the community troll-bird roast and celebration attracts animals, gnomes, and hulder-maidens. The smell also attracts the troll-bird's owners, but in cliffhanger fashion the huge creatures are disintegrated by daylight's advent, and Ola and his family are spared the trolls' wrath. The story ends abruptly, with the children investigating peripheral benefits: "But Ola, Lina, Sina, and Trina could not sleep. First they had to try the sturdy boat made from the troll-bird's beak. Snip, snap, snout, and now the tale is out." Lots of action, but the ending is weak, and there are too many elements crammed into the tale—for example, the brief reference to the supernatural hulder-maidens.

Binzen, William. *Alfred Goes Flying*; written and illus. by William Binzen. Doubleday, 1976. 75-38573. 31p. \$5.95.

M 3-5 yrs. Color photographs show two stuffed bears riding their homemade airplane, with real animals in the backgrounds of some of the pictures. Alfred and his cousin Huckleberry build a plane out of parts they find in a dump, they have trouble controlling their ship, and they parachute out, finding themselves at their planned destination, Goose Lake. Maybe they could build a motorboat out of the wrecked plane, Alfred suggests? The text seems contrived to fit the rather repetitive, albeit ingenious, concocted pictures of the plane in flight. Doesn't quite make it.

Blanco, Tomás. *Los Aguinaldos del Infante; Glosa de Epifania/The Child's Gifts; A Twelfth Night Tale*; tr. by Harriet de Onís; musical ornaments by Jack Delano; illus. by Irene Delano. Westminster, 1976. 75-46530. 33p. \$8.95.

SpC 6- Written for a Puerto Rican radio program, this story of Epiphany includes some of the original musical score, an English translation as well as the original Spanish (the two languages printed in adjacent columns), and handsome illustrations in rich, subdued colors and medieval style. The text tells the story of the three kings in sonorous, elaborated style: "The essence of their spirit was Charity, a wondrous perfumed flower, like no other, that bloomed and bloomed again on the desolate waste of an old, deep-rooted discouragement." It's a handsome book, but the writing style will limit breadth of readership, although it can be read aloud to younger children, and it may fit best in a religious education collection.

Blue, Rose. *The Yo-Yo Kid*; illus. by Barbara Ericksen. Raintree, 1976. 76-17623. 64p. Trade ed. \$4.95; Library ed. \$4.95 net.

M
6-8
A story about street violence uses alternating chapters to explore the feelings of the victim and the attitudes and reactions of the assailant. Ray, thirteen, is struck by a rock while cycling through the park; his bicycle is ruined, his head cut, and his arm broken. Jim, fourteen, has thrown the rock to prove himself worthy of joining a gang; he's new in the neighborhood, unhappily living with an alcoholic mother who disappears for days at a time but is at times very loving (hence the title), and he's meant only to hit the bike so that, as ordered, it can be stolen. Jim's taken aback by the fact that the gang seems proud that he's hurt someone. Then he's apprehensive, because the gang recognizes his sympathy for Ray and threatens violence to him if he cooperates with the authorities. The story ends with a court hearing and Jim remanded to a foster home after a social worker (himself a former delinquent) has picked him up and convinced him to confess. There is certainly some merit in such an exposure of violence, but the story reads more like a case history that's been fictionalized than a narrative; the alternate-chapter device falters when, in one instance, the same event is seen from two viewpoints, since the flow otherwise is chronological; the long columns of small print are disturbingly heavy; and the illustrations are awkward, chunky line drawings (according to the publisher) that look like sketchy block prints.

Bonzon, Paul Jacques. *The Runaway Flying Horse*; tr. by Susan Kotta; illus. by William Péne Du Bois. Parents' Magazine, 1976. 76-2525. 29p. Trade ed. \$5.50; Library ed. \$4.96 net.

Ad
K-2
First published in 1960 as a selection in *Contes d'Hiver*, this "no place like home" fantasy is admirably illustrated by precise and delicately colored paintings. A wooden horse on a carousel yearns to be a real horse, breaks free, and trots off until he comes to a barn where there are some horses. He finds the smell distasteful, his unprotected hoofs hurt, and his trappings become tarnished, so he goes looking for his merry-go-round. But winter has come, the carousel is gone, and the little horse decides to join other wooden horses in a toyshop at Christmas time. His paint is chipped and he has no rockers, so no child wants him; bursting through the glass of the shop window, he takes off for weeks of wandering—until, at last, he finds his merry-go-round, is refurbished and reinstated. Even within the fantasy framework, the toyshop episode (a shabby intruder going unnoticed by the proprietor?) seems unconvincing, but the combination of appeals—the smallness of the horse, the Christmas setting in the toyshop, and the satisfaction of a goal achieved—should attract the read-aloud audience.

Cheng, Hou-tien. *The Chinese New Year*; scissor cuts by the author. Holt, 1976. 76-8229. 29p. \$5.50.

R
4-6
Cheng Hou-tien describes the events of each of the days of the Little New Year, the five-day celebration of the New Year that follows, and the three-day Festival of Lanterns that takes place ten days later, with the first full moon of the new year. The Chinese New Year, a movable holiday, falls between January 21 and February 20, and has been celebrated for five thousand years; the book concludes with an explanation of the twelve-year cycle of animal signs. Cheng is a master of the art of papercutting and his illustrations, each page cut from a single sheet of paper in intricate style, are handsome but, as printed on the page, give no real sense of the medium since they could as well have been painted.

Christopher, Matthew F. *Power Play*; illus. by Ray Burns. Little, 1976. 75-33125. 47p. \$4.95.

Although he makes his share of baskets, Rabbit wants to be a better basketball

M
2-4 player, especially to be better than his brother Bones. He finds a candy bar that advertises itself as a source of power, eats it and plays brilliantly, and becomes so conceited that Bones and the other boys are irritated. Then, crossing a dangerous railroad bridge, he has a narrow escape; seeing another bar of "Choco-Power Plus," he throws it in the river, deciding that the first one had made him a "bragging, self-centered kid." Next game, he plays as a team member rather than a star and finds the others friendly again. The plot is thin, since Rabbit's credulity about the power of the candy is not made convincing; everything happens a bit too quickly. However, the sports background and the scenes of team play will appeal to readers, and the writing style is adequate.

Church, Carol Bauer. *Carol Burnett; Star of Comedy*. Greenhaven, 1976. 54p. illus. \$5.95.

M
4-6 Although this biography of the comedian is written in mediocre style and has an adulatory note, it will probably appeal to readers because of the subject. It gives some information about Burnett's childhood, but focuses chiefly on her career and her charisma.

Clark, Margaret Goff. *Mystery of Sebastian Island*. Dodd, 1976. 76-12502. 159p. \$4.95.

M
6-9 Fifteen-year-old Dena Clark comes back to her island home after a school term on the mainland to find that the grandfather of her old friend Barney is being harassed: his lobster boat disappears, his dog is killed. Dena also wonders what her new stepfather, whom she dislikes, is doing. Why has he usurped her tower room? Is it because it's the best lookout point on the island? Has he anything to do with the break-in of their house, with the bags of dope that Barney and Dena have discovered? The story has lots of action, and there's always appeal for some readers in an island setting, but the characters are stock figures and the plot is both fragmented and intricate.

Collier, James Lincoln. *The Bloody Country*; by James Lincoln and Christopher Collier. Four Winds, 1976. 75-34461. 183p. \$6.95.

R
6-9 As they did in their other story of the American Revolution, *My Brother Sam is Dead*, the Colliers focus on a small geographical area and use it to explore the conflicting loyalties and abrasions between groups of colonists. Here the setting is a Pennsylvania valley community whose residents, emigrants from Connecticut, are persecuted by the Pennamites, older residents who claim the land and who use the help of the British and of a local Indian tribe to drive the newcomers away. Ben Buck, whose family is one of the Connecticut group, tells the story of his father's struggle for survival, the deaths in the valley, the efforts to rebuild homes, the flooding of the town, the exodus. And Ben describes the growing desire for freedom that leads the family slave and his friend, Joe Mountain, half black and half Mohegan, to strike out on his own. Most of the book is based on fact; the community is Wilkes-Barre. The story is dramatic and convincing, the characters drawn with depth and vigor, and the book especially valuable for its exploration of issues and philosophy in a way that enhances the narrative impact of a fine example of historical fiction.

Dickinson, Peter. *Chance, Luck & Destiny*. Atlantic-Little, Brown, 1976. 75-28403. 254p. \$8.95.

R
7- Dickinson uses a bit of presto-chango panache in an orderly collage of stories, discussions, quips, poems, case histories, and adages. Even a flow chart on "what else might have happened to Little Red Riding Hood." He uses portions of the Oedipus story as a thread throughout the text, which examines the three aspects of

the title, discussing coincidence, superstition, tarot cards and astrology, myths, witchcraft, and other topics of the occult, the accidental, and the improbable. Nicely illustrated, written with wit and vigor (and one touch of sexism, “. . . houses from which men go off every day to their offices, children to their schools and women to the shops . . .”) and filled with an intriguing variety of subjects.

Faber, Doris. *Bella Abzug*; illus. with photographs. Lothrop, 1976. 76-21869. 162p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
6-10
Balanced in coverage, vigorous and informal in writing style, and candid in tone, Faber's biography of Abzug gives a good picture of the tough, energetic former congresswoman from New York. While admiring Bella Abzug's determination and dedication, Faber is objective about the ways in which people have reacted to the lawyer who became a politician; she lets the reader judge whether Abzug is a fresh breeze or an ill wind. Based on interviews with the subject and members of her family and staff, as well as on published material, the book fulfills the major requisites of good biographical writing: it is objective, factual, written with vitality, and it makes the subject's personality come alive. A bibliography and an index are appended.

Facklam, Margery. *Frozen Snakes and Dinosaur Bones; Exploring a Natural History Museum*; illus. with photographs. Harcourt, 1976. 75-41394. 114p. \$6.95.

Ad
4-6
A proposal to readers that they consider what it would be like to start their own museums assumes that first efforts would be to collect in hit-or-miss fashion, that there would be no labeling or classification and so on. This is meant to be a device to inform readers of the need for sorting, recording, labeling, preparing, and mounting specimens and displays, but it wears rather thin. However, the breezy writing style may appeal to some readers, and the author does cover the myriad activities of museum personnel and the diversity of collections. A divided bibliography and an index are appended.

Forsyth, Frederick. *The Shepherd*; illus. by Lou Feck. Viking, 1976. 76-18075. 123p. \$4.95.

R
7-
The time: Christmas Eve, 1957. The place: a British Air Force base in Germany. The protagonist: a young Englishman setting off on a solo flight, starting home on holiday leave. When a main fuse blows, most of the instruments and the radio stop functioning, and the pilot is flying blind, fuel low, in a channel fog. Sure he is facing death, the pilot is relieved when an old Mosquito appears below him and guides him to an RAF base that is used for storage. Who was the pilot of the Mosquito? In a superbly dramatic finish, the young pilot learns from an elderly servant who the shepherd was. Taut, tightly structured, written with a sure hand.

Fritz, Jean. *Will You Sign Here, John Hancock?* illus. by Trina Schart Hyman. Coward, 1976. 75-33243. 47p. \$6.95.

R
3-5
Wealthy, extravagant, and vain, young John Hancock was one of Boston's leading fops. But, as shrewd and sloppy Samuel Adams saw it, anyone with such winning ways and such a lot of useful money was valuable to the Patriot cause. Hancock soon became identified by the British as one of the insurgent colonials, especially when—as president of the seceding colony of Massachusetts—he attended the Continental Congress. As its president he signed first the new Declaration of Independence, having practiced his signature beforehand. Hancock hoped to become commander in chief of the army, but it is perhaps as well he did not, for his first engagement as a major general was a failure, and he soon retired to a more suitable role, lavishly entertaining French officers; later he was elected governor of Massachusetts eleven times. As always, Jean Fritz writes with a light touch that belies the serious scholar-

ship of her research and makes the conceited but good-hearted Hancock a truly believable man. The sly humor of Hyman's illustrations effectively underlines the tone of teasing affection, although—a fact that will undoubtedly go unnoticed by young readers—the artist incorporates a caustic personal comment in one pictorial detail.

Frost, Frances Mary. *Christmas in the Woods*; pictures by Aldren A. Watson; 2nd ed. Harper, 1976. 76-3825. 23p. Trade ed. \$3.50; Library ed. \$3.79 net.

R First published in 1942, this small book has been reissued; Frost's tender poem of
K-3 the animals in the woods on Christmas Night is echoed in mood by the quiet Watson
pictures of blue-white snow, stark trees, and wild creatures under a starred night sky.

Garrigue, Sheila. *All the Children Were Sent Away*. Bradbury, 1976. 75-33600. 171p. \$6.95.

R Based on the author's experience of traveling, in 1940, to Canada as an English
3-5 evacuee, this describes the journey of eight-year-old Sara. Along with hundreds of
other children, she boarded the *H.M.S. Duke of Perth*, but she was the only child
who'd been put under the care of stern, dictatorial Lady Drume by her mother. That
was Sara's cross to bear, for Lady Drume didn't like the Cockney children, Maggie
and Ernie, who became Sara's friends. "Guttersnipes," she pronounced them, and
forbade Sara to play with them. Tough, wise, and courageous, the Cockney children
helped Sara fight her fear and loneliness, and her disobedience in associating with the
two brought drastic results that made her hate Lady Drume. After her arrival in
Vancouver, however, Sara found that the elderly woman had reasons for her tyrannical
behavior, and she even came to be fond of her when Lady Drume arranged a
reunion with the other children. There are action and variety in the shipboard
sequences, a vivid evocation of the period, and sturdy dialogue and characterization.

Gemming, Elizabeth. *Maple Harvest; The Story of Maple Sugaring*. Coward, 1976. 75-45132.
47p. illus. \$5.95.

R This is both an explanation of the procedures by which sugar maple sap is gathered
4-6 and converted to sugar, and a surveying of past methods and uses by Native Americans
and colonists. Gemming also describes the way sap rises in the trees and the
ways in which farmers can interpret weather to judge the best time for tapping. The
prose is fluent, the information succinctly given, and the text extended by photographs
that show steps in the tapping and sugaring off. Information on sugarhouse
sites and an index are appended.

Greenfeld, Howard. *Chanukah*; designed by Bea Feitler. Holt, 1976. 76-6527. 39p. \$5.95.

SpC A dignified retelling of the episode in Jewish history that is commemorated by
6- Chanukah, the Festival of Lights. Greenfeld describes the persecution ordered by
Antiochus in his attempt to eradicate Judaism and Hellenize his kingdom, the resistance
movement led by Mattathias and his son Judah, and the three-year struggle that
culminated in victory by Judah's troops. Celebrated by the rededication of the Temple,
the eight-day holiday is observed today as a joyous occasion in December in
which candles are kept lit in memory of the lamps that burned for eight days on one
cruse of oil. The use of "B.C.E.," before the Common Era, in dating, may puzzle
some readers.

Haskins, James S. *Pelé: A Biography*. Doubleday, 1976. 75-39123. 185p. \$5.95.

Haskins prefaces the biography of the renowned soccer player with an explanation
of the game and a brief history of its origin and development into the world's most

Ad 6-9 popular sport. The story of Pelé's life is balanced in coverage, has a consistently admiring tone, and is inherently dramatic (rather than being dramatized by the author) because of the special abilities that Pelé has as an athlete and because of the exciting record he has made as a sports star and as an idolized hero of fans the world over. A glossary of soccer terms, some statistical tables, and a selective bibliography are appended.

Holmes, Efner Tudor. *The Christmas Cat*; illus. by Tasha Tudor. T. Y. Crowell, 1976. 76-14802. 22p. Trade ed. \$5.95; Library ed. \$6.95 net.

M K-2 Sentimental paintings in soft pastel colors show the blue-white scenes of a snowy night in the forest and the cozy interior of a small farmhouse. In the woods, a shivering, abandoned cat evades predators; in the house, two small boys prepare for the next day, Christmas. Sleighbells ringing, a "tall man with long hair and a beard" comes into the woods on a bobsled laden with food for the beasts, and he rescues the cat, saying he knows just the home for it. On Christmas morning, the two little boys find the cat curled up in a chair. The cat, cuddled, purrs and the story ends, "He looked at the creche, and for a fleeting moment, he seemed to hear again the sound of distant bells," implying an associative ability. Certainly the Christmas setting appeals, and the kindness to animals is admirable, but as a story this is slight.

Hyde, Margaret O. *Hotline!* 2nd ed. McGraw-Hill, 1976. 75-42331. 212p. Library ed. \$5.72 net.

R 7- The revision in this edition is substantial in some sections of the book, and several chapters have been added, including one on hotlines for runaways (followed by a list of runaway centers, divided by states). As before, a general discussion of hotlines—how they began, how they operate—precedes separate chapters on hotlines for different needs, such as drug help, rape crisis, suicide, etc. Some sources of help are cited within the text, but full information is given in the appendices: a bibliography, an index, a national directory of hotline services, a directory of child protection hotlines, and a list of newsletters and publications. Case histories and examples of telephone conversations are included in a book that is objective, informative, and well organized.

Johnson, Sylvia A. *Animals of the Deserts*; illus. by Alcuin C. Dornisch. Lerner, 1976. 75-27754. 28p. \$4.95.

R 5-7 One of a set of six volumes (others describe animals of the grasslands, mountains, polar regions, temperate forests, and tropical forests) that do not attempt to be comprehensive but do give a sampling of the variety of creatures that have adapted to their environments. The characteristics of the desert are first described, with comments on the weather, plants, temperatures, etc. A map shows the deserts of the world and, in the descriptions of individual animals that follow, separate maps show each creature's habitat. Full-page color illustrations of excellent quality are included in each description, and the clearly written text on each facing page includes information on environmental adaptation, diet, and habits. In most cases the scientific name is provided as well as the common name. A table that shows comparative sizes (scaled to a foot and to a meter) is included.

Kellogg, Steven. *Much Bigger Than Martin*; story and pictures by Steven Kellogg. Dial, 1976. 75-27599. 27p. Trade ed. \$5.95; Library ed. \$5.47 net.

R K-2 Little Henry is depressed by the fact that his older brother Martin is given to saying things like, "You're too small to swim to the raft," or, "The biggest person gets the biggest piece," when he's slicing cake. Or, even worse, saying in front of

other boys, "Better luck next year, shorty," when Henry misses a basket. Henry then envisions dreams of glory in which he towers over Martin, and he tries several paths to instant growth, one of which makes him ill. His parents discover how unhappy Henry is; Martin overhears this; Henry's get-well surprise is a new basket mounted lower than Martin's. So there's amity between brothers. Nevertheless, Henry takes no chances, for on the last page he appears on a pair of stilts. True, funny, and nicely integrated with a splendid set of pictures, both realistic and fanciful, that depict Henry's daydreams.

Kennedy, Richard. *Come Again in the Spring*; pictures by Marcia Sewall. Harper, 1976. 76-3830. 47p. Trade ed. \$4.95; Library ed. \$4.79 net.

Ad 4-6 The two characters of this unusual story are old man Hark and Death, who comes around with his ledger to inform Old Hark that it's time to die. The old man pleads that the birds need him in winter, and entreats Death to wait until spring. Hark has three chances to achieve his postponement: he must remember what his mother baked on his second birthday, what she put in his crib on his first birthday, and what his father said when he first saw his son. Hark learns the first two from the birds, but they cannot tell him the third answer, and he lies in bed to wait for Death. But first, he begs, "Open the window! Let the birds sing!" And Death, enraged, leaves until spring, for those are the words Hark's father had said. A rather gloomy fantasy, this might convey some feeling of the "child within the man" continuity to readers, yet the heavy coincidence of the final episode almost destroys the sedate, gentle tone that has been pervasive in the story.

Kent, Jack. *Jack Kent's Happy-Ever-After Book*. Random House, 1976. 75-43289. 61p. illus. Trade ed. \$4.95; Library ed. \$5.99 net.

R K-3 Kent tells five favorite fairy tales in simplified, brief form: "Beauty and the Beast," "Snow White," "Puss in Boots," "Cinderella," and "Sleeping Beauty." Although the pages of this oversize book are often crowded, the illustrations are lively, cartoon-style drawings that should appeal to young children, particularly in their humor: Beauty rushes back to the Beast with her hair still in curlers, Snow White (as a toddler) is dragging her teddy bear while her stepmother's page sticks a jeering tongue out, and Cinderella's fairy godmother is a stocky little figure with apron, mob-cap, and four gossamer wings.

Kevles, Bettyann. *Watching the Wild Apes; The Primate Studies of Goodall, Fossey, and Galdikas*. Dutton, 1976. 75-38939. 164p. illus. \$8.95.

R 6- Illustrated with photographs, this interesting survey of three long-term primate studies is written in a smooth, straightforward style. Each of the three accounts is divided into three parts: the first gives information about the scientist in charge of the project; the second describes the setting, the base camp, the methodology, and the apes with which the scientist was working; the third describes an imaginary day of tracking. An excellent final chapter discusses Louis Leakey's leadership in encouraging Goodall, Fossey, and Galdikas to pursue their studies and gives a comparative survey of their findings—not evaluating the studies, but comparing the behavior of chimpanzees, gorillas, and orangutans. Charts that compare characteristics and behavior, a bibliography, and an index are appended.

Landau, Elaine. *Death: Everyone's Heritage*. Messner, 1976. 76-18094. 127p. \$5.79.

R 8- Covering much of the same material as does John Langone's *Death is a Noun*, this survey of aspects and attitudes about death discusses legal death; reactions of the persons who know they are going to die, and the reactions of their families;

euthanasia, suicide, et cetera. There are chapters on funeral practices, cryonics, and the provision of care for the dying in special hospices, subjects not included in the Langone book; there are no discussions of murder, abortion, or capital punishment, which are in *Death is a Noun*. To some extent, therefore, the two books supplement each other. This is not quite as well written and it lapses occasionally into conjecture (relating the high suicide rate in San Francisco to the geographical location, for example) but the contents are more accessible since it has an index. A bibliography is also provided.

Lexau, Joan M. *I'll Tell On You*; illus. by Gail Owens. Dutton, 1976. 76-10166. 25p. \$5.95.

R
K-3
A story that includes the problem of a girl who feels the coach doesn't want her on a Little League team, the ups and downs of an interracial friendship, and the ethical dilemma of a child who must choose between loyalty to a friend and telling the truth (thereby betraying the friend) sounds cumbersome. But Lexau combines the elements very smoothly in a believable book, illustrated with soft line drawings. Rose and Mark are friends; he not only helps her improve her catching skills but encourages her to try out for the team. They quarrel when Mark refuses to tell any adult that it was his dog that had bitten a smaller child. He is afraid he'll lose his dog; Rose worries about the fact that little Mary will need rabies shots unless the authorities know she has been bitten by a dog that has had shots. Mark finally tells the coach (Mary's father) that it was his dog. No drastic repercussions take place, since the coach is more relieved than angry. The breach between the children is healed, and Rose makes the team. Smoothly written, appropriate in length and complexity for a primary-grades audience.

Llobera, José. *Alive to Art: Exploring Colours and Crafts*; tr. and ad. by W. J. Strachan. Crane Russak/Scribner, 1976. 75-37208. 80p. illus. \$9.95.

Alive to Art: Introducing Subjects and Skills; tr. and ad. by W. J. Strachan. Crane Russak/Scribner, 1976. 75-39501. 80p. illus. \$9.95.

Alive to Art: Portraying People and Places; tr. and ad. by W. J. Strachan. Crane Russak/Scribner, 1976. 75-39500. 78p. illus. \$9.95.

SpC
6-
Translated from the Spanish, a set of three companion volumes that explore many facets of art. The books are profusely illustrated, the two-column format broken by irregular placement of the art; type appears in several faces, sizes, and colors. The table of contents is quite full in each book, but complete access to contents is denied since there are no indexes. The books give information about art history, media, techniques, genres, criteria, and the specific components of an artistic creation (synthesis, composition, tones, perspective, etc.) and there are many helpful hints for the art student, but the usefulness of the set is limited by poor arrangement of material and overly-busy pages.

Logue, Christopher. *Ratsmagic*; illus. by Wayne Anderson. Pantheon Books, 1976. 76-4891. 30p. \$5.95.

Ad
3-4
First published in England, an animal fantasy in which good (the animals of the sunlit valley) and evil (the witch and dragon of the Lake of Sadness in the Forest of Gloom) battle. The prize is the egg, the wonderful egg, that Bluebird is about to lay. There is no explanation of how everybody knows the egg has a special quality, but the witch does steal Bluebird, and Rat and his friends organize a rescue expedition. The egg hatches, deep inside the witch's lair, and many dazzling small creatures emerge. Rat saves them by using his wits and his magic stick, and the story ends

—abruptly and weakly—with Rat, back in the valley, producing the eggshell with a tiny witch, “Just as a reminder.” The story line has many weak spots, although the style is passable; the illustrations are extravagantly gorgeous: beautifully composed, richly embellished, with dark frames that set off the lush, imaginative pictures.

Macaulay, David. *Underground*; written and illus. by David Macaulay. Houghton, 1976. 76-13868. 112p. \$8.95.

R
5- In an extensive and intensive examination of the intricate support systems that lie beneath the street levels of our cities, Macaulay explains the ways in which foundations for buildings are laid or reinforced, and how the various utilities or transportation services are constructed. The text is clear, comprehensive and detailed, and the drawings are impressively meticulous. The illustrations vary in the amount of identifying labels they carry, but they are always close enough to the related text to be comprehensible. Here and there are touches of Macaulay’s humor: a dog labelled “dog” or an alligator barely visible in the depths of a sewer system.

MacGregor, Ellen. *Miss Pickerell Takes the Bull By the Horns*; by Ellen MacGregor and Dora Pantell; illus. by Charles Geer. McGraw-Hill, 1976. 75-41454. 160p. \$5.95.

M
4-6 Appalled, especially on behalf of her dear cow Nancy Agatha, to read that the state legislature is about to pass a bill banning purchase of any animal unless it is cloned, Miss Pickerell goes into action. She writes to, and visits, a newspaper editor, who gives her broad publicity in the media, she enlists the help of her friends and organizes a protest march, and she goes to the rescue of her kidnapped cow, avoiding a similar fate only because a female assistant sheriff is shadowing her. Finis: the governor vetoes the Cloning Bill and escorts Miss P. to the opening of the State Fair. Perhaps because the dowdy, energetic Miss P. is in her home setting (where everyone else is a corny small town character also) this is less effective than earlier books, but it is also weakened by the relentless pace, as Miss P. runs all over town and into everybody in town in two action-packed days.

Mack, Nancy. *Tracy*; photographs by Heinz Kluetmeier. Raintree, 1976. 76-12557. 31p. (Personal Growth and Development Book). Trade ed. \$4.95; Library ed. \$4.95 net.

Ad
K-3 Color photographs show Tracy, who tells her own story, in school, at home, and in therapy sessions; she has cerebral palsy. Tracy explains that her legs and arms don’t work right, limiting the things she can do, but she does ride a bike (feet strapped to pedals), climb playground equipment, wrestle with her brothers, and turn the rope while her friends jump. She does not attend a special school, but goes to therapy sessions where “I’m getting better all the time.” The book gives little information about cerebral palsy and there’s no denying its purposiveness, but it has value because of the matter-of-fact tone, the comfort it may give other handicapped children, and the understanding it can provide for those who are not handicapped.

Manley, Seon, comp. *Sisters of Sorcery; Two Centuries of Witchcraft Stories by the Gentle Sex*; comp. by Seon Manley and Gogo Lewis. Lothrop, 1976. 76-10309. 220p. Trade ed. \$7.95; Library ed. \$6.71 net.

R
7- Thirteen stories of witchcraft, written by women writers of the 19th and 20th centuries, are preceded by editorial notes; notes on the authors are appended. The stories range from Elizabeth P. Hall’s romantic “The Witch,” a tale of the Dark Ages, to Doris Lessing’s “No Witchcraft for Sale,” with its deeper message of race relations in Africa. Some of the selections are more interesting for their historical value (Lady Gregory’s “Herb-Healing”) than for their literary quality, but the-an-

thology is, on the whole, consistent in its standards, and it has variety of mood, style, and subject.

Martin, Sarah Catherine. *Old Mother Hubbard and Her Dog*; tr. from the Swedish by Virginia Allen Jensen; illus. by Ib Spang Olsen. Coward, 1976. 75-21967. 24p. \$6.95.

R
3-6
yrs. This translation from the Swedish (a version by Lennart Hellsing based on the 1805 publication by Sarah Catherine Martin) is delightfully illustrated by ebullient, comic pictures of Olsen's typically raffish figures. The rhymes have some variants from the set of verses most familiar to English-speaking children, but they're just as jaunty; the most significant variant is the last verse, which has Mother Hubbard flying off into the night, not to return until it is light (with the last, wordless double-page spread showing a Poppins-like little woman against a vast sunset sky) rather than the more usual "The Dame made a curtsey/The dog made a bow . . ."

Mazer, Norma Fox. *Dear Bill, Remember Me? and Other Stories*. Delacorte, 1976. 76-5592. 195p. \$6.95.

R
7-12
* A collection of stories that are varied in mood and style and alike in their excellence, the book has the bittersweet period of adolescence as its binding theme, although one tale, "Zelzah," carries the protagonist into maturity. The title story is a series of letters—or tries at starting a letter—in which a girl writes to congratulate a young man whose engagement has been announced; through the letters she reveals the love she felt when, four years earlier, he had dated her older sister. It's touching without being too sentimental, and it's a good foil for the focus on parent-child relations in "Mimi the Fish" and "Peter in the Park," and the groping for independence and self-confidence that are so sensitively depicted in those and other stories.

Miles, Miska. *Chicken Forgets*; illus. by Jim Arnosky. Atlantic-Little, Brown, 1976. 76-12458. 31p. \$5.95.

R
3-5
yrs. Knowing her chick, the mother hen adjures him not to forget this time: he is to fill the basket with wild blackberries. Each animal he meets advises a better food, but—fortunately for Chicken—his last advisor is a robin who says berries are better. So they go off to a berry patch, eat and pick, and Chicken comes home to be congratulated. "It's easy to remember when you really try," says Chicken, with mendacious modesty. Young children can see the joke and share the pride of achievement in a story in which brevity, simplicity, and subject interest are suited to the audience, as are the uncomplicated, framed drawings.

Moore, Clement Clarke. *The Night Before Christmas*; illus. by Holly Hobbie. Platt and Munk, 1976. 75-42940. 20p. \$2.95.

Ad
3-6
yrs. The popular Christmas poem, officially entitled "A Visit from St. Nicholas" but better known as "The Night Before Christmas" is illustrated with pictures that are in subdued tones and in sentimental, greeting card style. Santa is rubicund and properly jolly, little elves flit about, candles gleam in an old-fashioned interior, and snowflakes spangle the night sky outdoors. Nothing original here, but it's an acceptably decorated version.

Mother Goose. *The Mother Goose Book*; illus. by Alice and Martin Provensen. Random House, 1976. 76-8548. 60p. Trade ed. \$6.95; Library ed. \$7.99 net.

The drawings of children in old-fashioned costumes are appropriate, the illustrations have clean lines and soft colors, and the rhymes speak for themselves. The weakness in this oversize book of verses is the arrangement on some of the pages;

Ad
2-5
yrs. one set of verses in a horizontal line may be followed by a single rhyme on the same line while, below that, a third verse stretches across two pages, and the bottom of the pages carry, in frieze arrangement, four different rhymes—especially confusing in such spots as the right-hand page where one illustrated bird verse, “Magpie, magpie . . .” follows another bird in the illustrations for “The north wind doth blow / And we shall have snow / And what will poor robin do then? Poor thing!”

Newton, James R. *The March of the Lemmings*; illus. by Charles Robinson. T. Y. Crowell, 1976. 75-42491. 34p. (Let’s-Read-And-Find-Out Book). \$5.95.

R
2-3 In direct, simple prose, Newton—a teacher in the middle grades—describes the changes in behavior of lemmings in a community that has become overpopulated. Once friendly, the animals are now hostile and restless; they begin their inexorable march across the countryside to the sea, where they drown. And those lemmings left in the colony, with ample room and food, begin the cycle again. Newton discusses briefly the theories held by scientists as to what triggers the suicidal procession, making it clear that there are no answers yet. A succinct and lucid treatment; this could be used as a companion volume to Alan Arkin’s story *The Lemming Condition* (reviewed in the June, 1976 issue).

Nöstlinger, Christine. *Girl Missing*. Watts, 1976. 76-13893. 139p. \$5.90.

R
6-8 First published in German under the title *Ilse Janda, 14*, this is a story told by Ilse’s slightly younger sister Erika. The two girls live with their mother, stepfather, and a much younger half-brother and half-sister; their father has remarried, they have stepfather Kurt’s martinet mother as well as their natural grandparents to contend with. Ilse is beautiful and Erika adores her; Mama is impatient and restrictive—so Ilse runs away to be an au pair girl in England. But as Erika, lonely for her sister, begins to investigate, she discovers that Ilse has lied to her as she has to everyone else, that she has run off with a man. Kurt is a peacemaker, Mama is inclined to melodramatics; the martinet and Granny play strong roles, and Erika—although she suffers from loneliness, from the chagrin of learning that her sister had consistently deceived her, and from the shadowed insecurity of being just ordinary, slowly and believably grows and gains self-confidence.

Olney, Ross R. *Gymnastics*; illus. by Mary Ann Duganne. Watts, 1976. 75-34478. 64p. \$3.90.

R
4-6 Interest in gymnastics, both for spectators and participants, has grown in recent years, but many of the spectators who enjoyed watching Olympic competition do not understand scoring as much as they appreciate the skill and grace of performances. Olney tells all. He describes the equipment, discusses training, clothing, safety measures, the differences between men’s and women’s events, and judging. Diagrams (occasionally inadequate) illustrate the descriptions of individual acrobatic feats for men and women, which include difficulty ratings. A lucid and informative text concludes with an index.

Parish, Peggy. *Let’s Celebrate; Holiday Decorations You Can Make*; illus. by Lynn Sweat. Greenwillow, 1976. 76-2726. 56p. (Read-alone Books). Trade ed. \$5.95; Library ed. \$5.21 net.

Ad
2-4 The decorations described here are very simple, most of them made of paper. General instructions precede the individual projects, so that the reader must refer back to “How to Cover a Balloon” when making a Santa Claus head. A brief list of “Things to Remember” gives seven points on procedure and materials, and the projects themselves are arranged chronologically by national, festive, and religious holidays, both Jewish and Christian. The instructions are clear, but they do not

always give comparative sizes: "draw the shape shown" for figures A and B may not provide a young child with enough guidance to have A and B (two parts of a log cabin) be in proportion.

Perl, Lila. *Dumb Like Me, Olivia Potts*. Seabury, 1976. 76-7986. 181p. \$6.95.

R
4-6 With an older brother and sister who've had distinguished school records, Olivia is convinced she's stupid, and she resents her fifth-grade teacher's assumption that she's a top student just because she's Greg and Meredith's sister. Olivia and her new neighbor Anita (an instant friend) become embroiled in tracking down some thieves, and Olivia's tenacious detective work is so admired that she's finally convinced she isn't stupid. The story has familiar concerns deftly woven through it: family relationships, a burgeoning interest in boys, and the problem of caring for a retarded adult; dialogue is excellent, and characterization sturdy.

Piggott, Juliet. *Mexican Folk Tales*; illus. by John Spencer. Crane Russak/Scribner, 1976. 76-4165. 128p. \$6.95.

M
6-8 A compilation of tales includes some Precolumbian legends, stories of the conquistadors, and simpler folk tales that are "why" or creation stories. They are told in a heavy style that has no trace of the oral tradition, and are not good choices for reading aloud, although some could be adapted for storytelling. The print is rather crowded; an introduction gives some background in Mexican history, but neither sources nor notes are provided for the stories.

Plotz, Helen, comp. *As I Walked Out One Evening; A Book of Ballads*. Greenwillow, 1976. 76-10306. 265p. Trade ed. \$7.95; Library ed. \$6.71 net.

R
6- A substantial and informative introduction discusses the form, appeal, and origins of the ballad, and the book is divided into six areas: Magic and Miracles, Narratives, Broad-sides and Satires, War, Work, and Love. This is an anthology with breadth and discrimination, including among its selections some of the traditional ballads, story songs of the Depression Era, cowboy songs, political ballads, songs of tall tale heroes, and many others. Separate author, title, and first line indexes are included.

Poole, Gray Johnson. *Mistletoe: Fact and Folklore*; illus. by Melissa Meredith. Dodd, 1976. 75-38368. 62p. \$4.95.

Ad
4-7 Poole examines the varieties of mistletoe and the damage they do to plants on which they grow and feed; mistletoe in folk medicine and in current research, as animal food, and as a component of myth and legend. The precisely drawn black and white illustrations are handsome, the text informative but written in a dry, monotonous style. An index is appended.

Purdy, Susan. *Christmas Cookbook*; written and illus. by Susan Purdy. Watts, 1976. 76-24884. 96p. Trade ed. \$6.90; Paper ed. \$2.95.

R
5-6 Although some of the recipes in this collection are special holiday dishes (Santa Lucia buns, Epiphany cake) most are simply festively decorated or chosen for inclusion (chicken continental, frittata) because they are delicious. The instructions are clear, with equipment and ingredients listed first; procedures for cooking are listed in one column, while (printed in a distinctive color) a second column shows ingredients at the point at which they are added. Few of the recipes are simple, but all of them have been used by children in the author's cooking classes. Safety warnings, conversion of measurements into metric, and a long section of advice on basic skills (measuring dough) precede the recipes. A useful addition to cookbook collections. An index is appended.

Raskin, Ellen. *Twenty-Two, Twenty-Three*; written and illus. by Ellen Raskin. Atheneum, 1976. 76-5475. 19p. \$6.95.

R
K-3 In a most ingenious contrivance, Raskin concocts a holiday message with nonsensically dressed animals who speak in a rhyming text and who cumulate on pages 22 and 23 in an imaginative puzzle-pastiche. A small mouse, seeing a goat in a coat and an ape in a cape, and other creatures, wants to join the fun. She dons a muumuu but is criticized; neither a tutu nor a parka satisfies the owl in the cowl or the pig in the wig, but they all accept the mouse in a blouse. Finally they group to form a Christmas tree. But *what* a Christmas tree! It's composed of bits and pieces of the animals on the preceding pages, many recognizable only by the pattern of their clothes. Santa stands by as page 22 wishes readers a happy Christmas; on the facing page, animals fit into letter patterns to spell out "Merry New Year." Imaginative, fresh and amusing, this is both a marvelous encouragement to visual perception and a beautiful piece of bookmaking, with handsome pages, intriguing endpapers, and some graphic information about the construction of a book.

Rice, Eve. *Papa's Lemonade and Other Stories*; written and illus. by Eva Rice. Greenwillow, 1976. 75-38754. 56p. (A Read-alone Book). Trade ed. \$5.95; Library ed. \$5.21 net.

R
1-2 The five "stories" in this book for beginning independent readers actually are a continuous narrative, although they are loosely linked. Mama and Papa and their five children (who seem to be a cross between dogs and bears) lead a pleasant life, the tempo set by the amicable parents who adjust easily to any situation. Papa and Mama go for a food-gathering walk but forget the food as they greet friends? Nice friends are better than onion soup, says Papa. The youngest child has used all the lemons? Papa, who has announced he is going to make lemonade, makes orangeade instead. Save for the youngest child, the children have little part in the action; however, the book has mild humor, good family relationships, and a writing style that is nicely gauged for the audience.

Rogers, Pamela. *The Stone Angel*. Nelson, 1976. 76-5481. 96p. \$5.95.

R
4-6 There is a conviction of distinction that comes to many children. For Susan, it came when a gravestone angel seemed to point the way—and Susan knew her fate. She would be a saint. The only person she told was Rab Banerjee, the small boy who had just come to England; bullied by the others, Rab had attached himself to Susan. Rab, therefore, was privy to each disastrous attempt to Do Good. Like the time she decided that, like St. Francis, she could tame animals by love, and ended in a tree after being chased by a ferocious dog. The story is light and funny, but it has a solid base, both in Susan's change from irritated acceptance of Rab to her appreciation of his loyal friendship, and in her acceptance of her family. For Susan is at an age when she feels dissatisfied with her parents, embarrassed because her father is a gravedigger, resentful because her older sister is married, aloof toward her brother-in-law, and jealous because her mother is giving so much attention to her older child, who is pregnant. Rogers sees and describes a stage of childhood with affectionate perception.

Rubin, Jeff. *Baseball Brothers*; by Jeff Rubin and Rick Rael; pictures by Sandy Kossin. Lothrop, 1976. 76-3416. 48p. Trade ed. \$4.95; Library ed. \$4.59 net.

Ad
2-4 Illustrated in cartoon style, a story told in dialogue uses no quotation marks, but has small pictures of the face of each character to indicate who is speaking. Two boys, James and Clarence, are rapping about Henry Aaron and joking about how good they are; they keep this up so long that they're late getting to the ball park. The game is sold out, and it's the last game of the season, one they've been saving money

to see. They try sneaking in but are caught, so they begin tossing their baseball again, and the man who picks it up turns out to be Aaron. He talks to them and then tells them they've been on TV; then he asks the television crew if the boys can sit in the booth, calling them the "Baseball Brothers." The story has humor and pace, it has the appeal of a wish granted, and it should appeal to baseball fans despite the contrivance of the final episode.

Selsam, Millicent (Ellis). *Animals of the Sea*; illus. by John Hamberger. Four Winds, 1976. 75-27447. 40p. \$4.95.

R
2-3 Simply written, illustrated in full color, and authoritative, this introduction to marine life may also be used for reading aloud to preschool children. Selsam makes succinct statements about many life forms and how they live or feed, and describes the chain of creatures in the predatory cycle. The index gives average sizes of the animals listed. The illustrations are placed carefully enough so that few need captions; unfortunately, on one of the pages an identifying caption is chopped off by the binding.

Shimin, Symeon, illus. *A Special Birthday*. McGraw-Hill, 1976. 76-14777. 27p. Trade ed. \$5.95; Library ed. \$5.72 net.

Ad
K-2 In a dark bedroom, a father quietly begins to lay a trail, unwinding a big coil of ribbon. In the morning the sleeping child wakes and follows the loops and coils of the ribbon until they lead her to her birthday gift and her father's outstretched arms. The pictures are handsome examples of Shimin's usual impeccable draughtsmanship and his tender treatment of child figures. There are no words, and while this fulfills one requirement of the successful wordless book by telling the story clearly, it will probably be limited in its appeal because it has so little story to tell.

Simon, Seymour. *Everything Moves*; pictures by Daniel Nevins. Walker, 1976. 75-21069. 40p. \$5.95.

Ad
2-3 Simon includes some simple home demonstrations to help readers grasp the concept that all things move at all times. He describes motion of air, sound, and light; he points out that people are moving (breathing) even when asleep; he briefly discusses molecular and atomic motion. This is an adequate launching pad for further investigations, but it covers a great deal of material in slight fashion, and no text can do justice, even in an introductory book, to the rotation of the earth or to electricity in a few pages.

Sullivan, George. *This Is Pro Hockey*; illus. with photographs and diagrams. Dodd, 1976. 75-38369. 120p. \$4.95.

R
5-
* This is the best all-around book on ice hockey we've seen. Sullivan, a veteran sports writer, has a lucid style, clear explanations, logical arrangement of material, and fully detailed coverage. A brief history of the game precedes a description of how it is played; the text includes discussion of team play, of positional play, of each of the basic skills (skating, shooting, stickhandling, passing, and checking) and of uniforms and equipment. Included also are descriptions of some of hockey's stars and what their special abilities are, rules of the game, trophies, strategy, and all-time records. The diagrams are clear, the action photographs interesting; a glossary and an index are appended.

Tremain, Ruthven. *Fooling Around With Words*; written and illus. by Ruthven Tremain. Greenwillow, 1976. 75-38673. 56p. (A Read-alone Book). Trade ed. \$5.95; Library ed. \$5.21 net.

R
2-4 A collection of puzzles, word and picture games, and problems, with answers in the back of the book. This is more than a game book, however, since almost every entry can teach a child, painlessly, something about the language: words that are spelled differently but sound alike, words that have rhyming answers (Stupid finger? Dumb thumb,) scrambled words, phrases that lack one letter (mrecrnthebfryu? a picture and a textual hint supply the missing "o".) This is one of the better collections of word games for this reading level.

Walsh, Gillian Paton. *Unleaving*. Farrar, 1976. 76-8857. 145p. \$5.95.

R
7-10
* The young Madge of *Goldengrove* (reviewed in the February, 1973 issue) is again living at the house by the sea, for in this sequel Gran has died and Madge has inherited Goldengrove. Most of the rooms have been rented for the summer to two Oxford professors, their families, and some of their students. Madge becomes friendly with Patrick, one professor's son, who is a moody boy, unhappy about a retarded small sister who is laughed at by the others and who has a bleak future. In the child's death and Patrick's guilt (unable to bear the bitterness of the burden, he has pushed little Molly over a cliff—and both she and man who tries to rescue her are drowned), Madge acts as Patrick's comforter and then sees clearly that she loves him, that their lives are tied. Only she knows of his guilt—and she does not tell. Throughout the story there are scenes that seem to be flashbacks, scenes with a grandmother and her family, but it is only toward the end of the book that it becomes clear that the grandmother is Madge herself and that the viewpoint is present. Beautifully crafted, the story is written with bittersweet perception; the characterization is strong, the style polished.

Weih, Erika. *Count the Cats*. Doubleday, 1976. 75-27321. 20p. illus. \$5.95.

Ad
3-5
yrs. The text for this counting book is simple “. . . 3, three cats are a crowd; 4, four cats play with toys . . .” and so on, through 10. The cats are realistically drawn, save for their colors, which include green, blue, and pink; the rendition is somewhat stylized, with great humor in posture and expression, and with action on some pages. The strong, dark crayon colors are set against dark backgrounds, the pages rather crowded. Not an exceptional counting book, but a variant that will appeal to many children.

Wildsmith, Brian. *Maurice Maeterlinck's Blue Bird*; written and illus. by Brian Wildsmith. Watts, 1976. 76-16541. 37p. \$5.90.

Ad
3-5 First published in England, this adaptation by Wildsmith of Maeterlinck's classic is a bit heavy-handed, but his pictures, based on designs for the film, are a splendid merging of richly detailed collage and vivid painting. Two small children, Mytyl and Tytyl, volunteer a search for the bluebird of happiness so that they may speed the recovery of the fairy Berylune's sick child. Their fantastic adventures are used as a vehicle for many concepts about truth, beauty, and happiness—not as convincingly as in the original play, but adequately. This seems too sophisticated for the K-3 audience designated by the publisher.

Williams, Ursula Moray. *No Ponies For Miss Pobjoy*. Nelson, 1976. 76-8404. 159p. \$6.50.

M
5-7 Miss Pobjoy, new headmistress at an English Girls' school that has always stressed riding, announces that after the summer term she wants no more ponies at Canterdown. The ploys and pranks of the students, led by several hardy souls, and some collusion by the staff, bring not only a reversal of the original decision, but Miss Pobjoy's announcement that from now on Canterdown will have more supervision of the riding program, early rising to groom ponies and sweep stables, etc. Only

it isn't Miss Pobjoy the headmistress who announces this, but her sister, a jockey. This is really of the You're-a-brick-Angela school of fiction, with coy dialogue and exaggerated characterization, but the combination of horsy atmosphere and chums-at-bay will probably appeal to some readers.

Wilson, Gahan. *Harry and the Sea Serpent*; written and illus. by Gahan Wilson. Scribner, 1976. 75-35008. 127p. \$6.95.

Ad
3-5
In the land of Bearmania, Harry the detective is vacationing at Bear-Town-on-the-Sea when he receives a message. There is a huge sea serpent that is frightening people. There are also water tulips that are choking the sea and interfering with naval commerce. Harry goes to the rescue as the Spy Master has ordered, trailing his assistant, an eccentric scientist, two members of the Bearmanian Navy (in fact, they're all bears) and some emergency macaroons. The serpent turns out to be a fake, concocted by two lighthouse keepers to protect their gollops, little creatures that eat the sea tulips. So everybody's happy at the outcome. The cartoon-style illustrations, while repetitive, have a certain raffish charm of line. The text is unadulterated slapstick, with exaggerated characters, contrived situations, and self-consciously cute dialogue—but it has the pell-mell humor (cliffhanger variety) that appeals to some readers.

Zemach, Margot, illus. *Hush, Little Baby*; illus. by Margot Zemach. Dutton, 1976. 76-5477. 26p. \$6.95.

R
2-5
yrs.
With her usual deft, humorous handling of line, Zemach creates an engagingly frumpy family in tempera paintings of a homely baby, a frowsy mother (never mentioned in the lyrics of the familiar lullaby) and a beefy father who doffs his derby only at bed-time. The music is included at the back of the book, after the cumulated gifts from Poppa to baby have erupted in a glorious collision (no damages sustained) that should delight the lap audience.

READING FOR TEACHERS

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

Arizona English Bulletin, April, 1976. The issue, "Adolescent Literature Revisited After Four Years," contains almost fifty articles.

Bettelheim, Bruno. *The Uses of Enchantment*. Knopf, 1976. 328p. \$12.50.

Brocke, Sr. Mary Damascene. "Trends in Modern American Indian Poetry." *English Journal*, April, 1976.

Cook, Elizabeth. *The Ordinary & the Fabulous; An Introduction to Myths, Legends and Fairy Tales*. 2d ed. Cambridge University Press, 1976. 182p. \$15.95; paper, \$5.95.

Duscher, Raymond. "How to Help Social Science Students Read Better." *The Social Studies*, November/December, 1975.

Greenlaw, M. Jean. "Visual Literacy and Reading Stimulation: From Books to Media and Back to Books." *Language Arts*, October, 1976.

Hillman, Judith Stevinson. "Occupational Roles in Children's Literature." *Elementary School Journal*, September, 1976.

Huck, Charlotte. *Children's Literature in the Elementary School*. 3rd ed. Holt, 1976. 804p. \$13.95.

Linder, Ronald. "Learning to Identify Children's Interests." *Childhood Education*, April/May, 1976.

STATEMENT OF OWNERSHIP,
MANAGEMENT AND CIRCULATION
(August 12, 1970: Section 3685 Title 39, United States Code)

1. Title of publication: Bulletin of the Center for Children's Books.
2. Date of filing: September 20, 1976.
3. Frequency of issue: Monthly, except August.
4. Location of known office of publication: 5801 S. Ellis Avenue, Chicago, Illinois 60637.
5. Location of the headquarters or general business offices of the publishers: 5801 S. Ellis Avenue, Chicago, Illinois 60637.
6. Names and addresses of publisher, editor, and managing editor:
Publisher: The University of Chicago Press, 5801 S. Ellis Avenue, Chicago, Illinois 60637.
Editor: Zena Sutherland, Regenstein Library, 1100 E. 57th Street, Chicago, Illinois 60637.
Managing Editor: None.
7. Owner: The University of Chicago Graduate Library School, 1100 E. 57th Street, Chicago, Illinois 60637.
8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None.
9. For optional completion by publishers mailing at the regular rates: Not applicable.
10. The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed during preceding 12 months.

11. Extent and nature of circulation:

	Average Number Copies Each Issue During Preceding 12 Months	Single Issue Nearest To Filing Date
A. Total number copies printed	12,727	12,800
B. Paid circulation:		
1. Sales through dealers and carriers, street vendors and counter sales		
2. Mail subscriptions	11,127	9,740
C. Total paid circulation	11,127	9,740
D. Free distribution: samples, complimentary, and other free copies	78	78
E. Total distribution (sum of C and D)	11,205	9,818
F. Copies not distributed:		
1. Office use, leftover, unaccounted, spoiled after printing	1,522	2,982
2. Returns from news agents		
G. Total (sum of E and F)	12,727	12,800

I certify that the statements made by me above are correct and complete.

JEAN W. SACKS, Assistant Director

