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

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

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

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

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 30

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Number 6

New Titles for Children and Young People

Albert, Louise. *But I'm Ready To Go*. Bradbury, 1976. 76-9949. 230p. \$6.95.

R
6-9 There have been many stories for children and young people that describe with sympathy the problems of those who are retarded or have learning disabilities. Few of them have the potential for touching and teaching the reader as does this novel in which the protagonist is a fifteen-year-old girl who suffers from teasing by others, the differences of which she is so keenly aware, and her own feelings of inadequacy and apprehension. For Judy is intelligent. She cannot understand why learning and understanding are so hard for her, but she is determined to find a niche, to achieve something that will gain the respect of others. She decides that she will go into New York by herself and get an audition that will—surely—bring her fame as a singer. But New York is confusing, there are preparations she should have made (back-up music); and she is dismissed quite summarily when she turns up with no experience and no appointment. Yet she's achieved something, she's taken to step on her own and is surprised when her sister, whose role has seemed that of an adversary, is stimulated enough by Judy's idea to suggest that they practice together, she as guitarist and Judy as vocalist. Since Judy's problems in fitting into the family patterns have been stressed, the outcome is a logical one in the structure of the story. The characterization is convincing, the writing style smooth, but the book's strength certainly lies in the sympathetic, moving, and credible picture of a handicapped person.

Barber, Richard. *A Strong Land & A Sturdy; England in the Middle Ages*. Seabury, 1976. 75-43895. 128p. illus. \$8.95.

R
8- One of a series of profusely illustrated books by English authors about periods in English history, this and the Garfield title below are alike in emphasizing the cultural and humanistic aspects of the period, although they differ markedly in approach and style. This will be less comprehensible to an American than to a British audience, but it is a richly knowledgeable description of the achievements and changes in England from the time of the Norman Conquest until 1453. It makes the period come alive as do the books by Alfred Duggan. And, like Duggan, Barber looks at classes and institutions; his chapters are about "A nobleman and his household," or "The merchant and the towns," or "Artists and craftsmen." The writing is sober, at times heavy, but given variety by quotations from source materials. A bibliography and an index are appended.

Baylor, Byrd. *We Walk in Sandy Places*; photographs by Marilyn Schweitzer. Scribner, 1976. 75-8341. 35p. \$6.95.

Like other Baylor books, this prose poem has a quiet, contemplative quality that reflects the closeness that desert dwellers feel for their serene environment and its

R
K-2 creatures. The sand-color of the photographs makes the tracks of small creatures, some of whom appear in the pictures, seem very real; the text addresses these creatures reverently. "Forgive me, Sister Quail. I know this is *your* sand, not mine . . ." and the speaker goes on to comment on the tracks and what creatures made them. This is not an animal track identification book, but it is a refreshing picture of identification with nature, probably too static for some children and just as probably tremendously appealing to others.

Beatty, Patricia. *Something To Shout About*. Morrow, 1976. 76-22185. 254p. Trade ed. \$6.95; Library ed. \$5.94 net.

Ad
5-7 Feminism on the frontier is the theme of a story told by thirteen-year-old Hope Foster, whose parents run the shebang, the general store, in the Montana Territory in 1875. The town of Ottenberg gets a new doctor, J. Marah, who suggests a fund-raising drive for a new school, and Dr. Marah (who is a woman disguised as a man so that she will be accepted as a medical practitioner) becomes the butt of some heavy opposition when the women picket a saloon whose proprietor will not permit them to solicit donations. A woman lawyer and a woman reporter come from out of town to help the cause, and spunky Hope contributes zealously. There is a great deal of action, and the setting and characters are colorful, but the messages almost overweigh the medium.

Benchley, Nathaniel. *Snorri and the Strangers*; pictures by Don Bolognese. Harper, 1976. 76-3290. 63p. (I Can Read Books) Trade ed. \$3.95; Library ed. \$3.79 net.

R
1-2 Snorri, born in America over a thousand years ago, lived in a small community of descendants of the Norwegians who had come to Iceland, then to Greenland, then south to the lonely, unknown continent. The story describes the meeting with native Americans who, at first friendly, became hostile and were repelled by one doughty woman when the men of the community were frightened off. Simply told from Snorri's viewpoint, illustrated with exuberantly scrawly drawings, the tale, based on fact, has enough action to interest beginning independent readers; it has some humor, and it has an unusual setting that can help extend young children's ideas of long-ago history.

Blau, Judith Hope. *The Bagel Baker of Mulliner Lane*; written and illus. by Judith Hope Blau. McGraw-Hill, 1976. 76-2526. 34p. Trade ed. \$6.95; Library ed. \$6.84 net.

Ad
K-2 Based on stories told the author by her grandfather, who was indeed a bagel baker, this story of a Bronx neighborhood in a year when Hanukah and Christmas fell in the same week is imbued with affection for the bagel baker and his wife, and gives a pleasant picture of community life. It is weak in plot, however, since the prelude to the one active incident of the story is overextended; it is also weak in incorporating a fantasy element that does not blend with the realism of most of the book. The baker insists that it is due to magic that his products hop around by themselves; his wife complains but puts up with bagels in the closet, the bathtub, or just rolling past her. When a heavy snow falls on the day before Christmas, Grandpa Izzy is snowbound in the bakery. All the neighbors stop their preparations for the holidays and set about digging a path to the bakery door. At sunrise on Christmas day, the path is cleared and the neighbors enter to find their baker surrounded by gifts he's made from stale bagels (amusing and believable) which swirl about him (not convincing) as the "hippo-agel bagel was humming a contented hum" and "fishagel bagels were doing a water ballet" and "around him pigagel bagels were pirouetting."

Brown, Joseph E. *Wonders of Seals and Sea Lions*; illus. with photographs. Dodd, 1976. 76-14878. 80p. \$4.95.

R
5-7 Despite some unscientific references to nature (“Nature has provided that pups need . . .”) and some careless writing (“. . . the Alaskan fur seal can sleep equally as well in the water,”) this is a well-balanced and adequately written text on the various kinds of seals and sea lions. It includes facts on evolutionary history, habitats, migration, breeding and eating patterns, and the development of the young. Brown also discusses seals and sea lions trained to perform for entertainment and for useful tasks such as salvaging, and he describes the changes made in laws that govern hunting the creatures after a history of massive inroads on their populations. A list that gives common and scientific names and an index are appended.

Bryan, Ashley, ad. *The Adventures of Aku; Or How It Came About That We Shall Always See Okra the Cat Lying on a Velvet Cushion, While Okraman the Dog Sleeps Among the Ashes*; ad. and illus. by Ashley Bryan. Atheneum, 1976. 75-44245. 70p. \$7.95.

R
4-6 Illustrated with dramatic, stylized pictures in black and white or in black, red, and gold, this synthesis of African folktales into one story that contains other tales is smooth and effective. Basically it is a “why” story that explains the different ways people treat dogs and cats, but it also contains many familiar folklore patterns: the child who comes magically to a lonely, childless person; the dolt who forgets his errand; the crafty creature (Spider Ananse, in this case) who is outwitted; the kind deed rewarded, and others. Bryan’s style is direct and colloquial in the best storytelling tradition. The child, Aku, who foolishly buys a dog, a cat, and a bird when given gold dust to buy food, is rewarded for his kindness by the bird, a bewitched ruler. He gives Aku a magic ring, Aku becomes a chief and falls in love with Ananse’s niece, who has been sent by her uncle to steal the ring. She succeeds, Aku sends his cat and dog to retrieve the ring and the dog proves useless while the faithful, clever cat brings home the magical ring. And that’s why Cat sleeps on a velvet cushion, and Dog sleeps among the ashes.

Butler, Beverly. *A Girl Named Wendy*. Dodd, 1976. 76-12507. 211p. \$4.95.

Ad
6-9 Wendy, fifteen, and her small sister Jill learn that their parents have separated and that they are to stay with Aunt Brenda when the year at their Indian mission school is over. Brenda, married to a white man, spurns the heritage of her Menominee ancestors and mourns her dead daughter Mae. Wendy feels, uncomfortably, that her aunt wants her to be exactly like Mae, and she runs off with Jill to join her mother, who has not really wanted her to come. Mother lives with her own grandmother, a wise and serene woman who is proud to be Menominee. Granny helps, by her own attitude, in enabling the ambivalent Wendy to understand and accept being a Native American; from acceptance she moves to pride and security; once secure, she is able to realize that she can return to Brenda’s for the home and schooling her mother wants her to have and still be independent. The story would be more cohesive were there fewer tangential characters and situations, and the path Wendy takes to accepting her identity as an individual is at times tortuous, but the book gives a fair picture of a range of attitudes and the author makes no blanket indictments.

Calhoun, Mary Huiskamp. *Euphonia and the Flood*; pictures by Simms Taback. Parents Magazine, 1976. 75-19274. 28p. Trade ed. \$5.50; Library ed. \$4.96 net.

A breezy tall tale has humor, action, and some word play to appeal to the read-aloud audience; it is illustrated with busy drawings, awkward but vigorous.

R
K-3 Euphonia, a brisk maiden lady in leg-of-mutton sleeves and sunbonnet, has a motto: "If a thing is worth doing, it's worth doing well," and this recurs throughout the story, as Euphonia, her broom Briskly, and her pig Fatly careen along in a flooded creek, rescuing animals whether they want rescuing or not. Just before the waterfall, they turn in to shore (they've been riding just to see where the flood was going) and join Farmer Stump at the picnic tables he's set up. Calhoun is a capable and experienced storyteller, and her writing has a cadence that makes her stories useful for telling as well as for reading aloud.

Carrick, Carol. *The Accident*; pictures by Donald Carrick. Seabury, 1976. 76-3532. 29p. \$6.95.

R
K-3 Soft earth-tone pictures reflect the candor and tenderness of a story that deals realistically with a child's reaction to the death of a pet. Walking down a country road to meet his parents, Christopher had called to his dog to cross the road when he realized a truck was nearing. The dog stopped to sniff at something—and crossed too late. The driver of the truck sympathized with Christopher, explained that he hadn't seen the dog, and offered the boy a puppy. Angry and disconsolate, Christopher refused the solace and diversions his parents offered but he did help choose a stone for his pet's grave, and then the tears came, and with them the realization that he was no longer angry at his father, and that it was a relief to lose the anger and accept sympathy. A quiet story, gently told.

Corcoran, Barbara. *Cabin in the Sky*. Atheneum, 1976. 76-17. 197p. \$6.95.

R
6-10 A brief prologue introduces Tom Fortier watching a film he's made, and the epilogue continues the scene; in between is the story of a younger Tom, a young man from the Maine woods who comes to New York to fulfill his dream of directing plays. He gets a job in a nightclub and becomes fond of the owner, Moe, and the singer, Lulu, both older people; he gets a part in a play, and he gives it all up to take Moe to the Maine cabin when his friend becomes ill. The story has more than a trace of show-biz pathos, but the characters are sound, the writing polished, and the picture of the theater world of the 1950's, with careers ruined by witch-hunting blacklists, is remarkably evocative.

Crowe, Robert L. *Clyde Monster*; illus. by Kay Chora. Dutton, 1976. 76-10733. 26p. \$5.95.

R
4-7 yrs. A small, awkward, engaging monster, Clyde was, to his parents' pleasure, growing uglier every day. His only problem was that he was afraid of the dark; when he told his parents why (people might get him) they explained carefully that people didn't harm monsters anymore than monsters harmed people. So Clyde trotted off to his cave, reassured. Well, he did ask that they leave the rock door open just a bit. A soothing and amusing bedtime tale is nicely illustrated by humorous pencil drawings in black, white, grey, yellow, and blue.

Curry, Jane Louise. *The Magical Cupboard*; illus. by Charles Robinson. Atheneum, 1976. 75-43892. 138p. \$6.95.

Ad
5-6 In a time-shift story that moves back and forth between the early eighteenth-century and the present, Rosemary (of *Parsley, Sage, Rosemary and Time*) and her aunt and uncle are hunting for the long-lost Cakebread cupboard. Most of the story concerns the adventures enjoyed (or suffered) by Felicity, an orphan living in the 17th century; the malevolent Grouts, who operate the orphanage with little concern for their charges, have stolen the cupboard, and are disappointed when its reputed magic provides them no golden guineas. But it does have magic powers, as Felicity

discovers, and one of them is to carry her into the future. By the end of the tale, when Rosemary and Aunt Sibby find the cupboard, there has been a plethora of dramatic and melodramatic episodes crowded with magic, malice, accidents, reprieves, and villainy: all fun, but just a bit too much.

Dunnahoo, Terry. *This Is Espie Sanchez*. Dutton, 1976. 76-14807. 156p. \$6.95.

R
5-7
A second book about Esperanza, who had been picked up by the Los Angeles police when she was fifteen, placed with a loving foster mother, and became a member of the auxiliary law enforcement group at which she had previously sneered. This sequel lacks the didactic note of the first book; it's a well-paced story about Espie's involvement in some of the cases she handles, in particular the problem of Teresa, a girl of her own age, who is afraid of the older man her parents dote on as a prospective husband. Espie suspects Raul is engaged in some sort of illegal operation and is instrumental in exposing him and saving Teresa from marriage to a sadistic bully. Cohesive and convincing.

Edwards, Audrey. *The Picture Life of Bobby Orr*; by Audrey Edwards and Gary Wohl. Watts, 1976. 76-16200. 42p. illus. \$4.33.

Ad
2-4
Simplified style and large print make this biography of a star hockey player easy to read: "There is a secret to being a good player, Bobby says. It is being able to skate well." The authors tend to make such statements about the obvious, but they do an adequate job of covering Orr's career with the Boston Bruins and the talent he shows in all aspects of the game. The book ends with the fact that Orr has become a member of the Chicago Blackhawks, "But he will be a good player wherever he is," the last sentence reads. There is no explanation of the game or of terminology used, indicating an expectation that readers will understand it already.

Elliott, Donald. *Alligators and Music*; illus. by Clinton Arrowood. Gambit, 1976. 76-1569. 67p. \$8.95.

R
5-7
The alligators are the performers, as shown in witty, pseudo-sedate black and white drawings, in a book in which each instrument in an orchestra sings its own praises. The text does provide information about the composition of a symphony orchestra, but it will probably appeal even to those readers who are not music lovers, because it is very, very funny. Example: the oboe says, in part, "I wonder, often, why I feel so mournful. The sounds I produce make me sad. In fact, *everything* seems to make me sad!" Or the double bass: "Those violins! They think they're so important!" The violin: "The whole orchestra is only a background for me . . . why aren't most symphonies composed for violin alone? . . . But is it possible I am wrong, that the others are really necessary? . . ." Each group of instruments is preceded by a descriptive page. Delightful.

Ernst, Kathryn F. *Mr. Tamarin's Trees*; pictures by Diane de Groat. Crown, 1976. 76-3648. 27p. \$5.95.

R
K-2
Irritated because the trees on his property kept dropping leaves just after he'd raked the lawns, Mr. Tamarin raced outside one morning and sawed the trunks. "One day you'll be sorry," said his wife, "Oh, boy, will you ever be sorry!" How right she was. The lawns were mushy in spring rains, with no trees to soak up the water; the snow blocked the door in winter, with no trees to act as a windbreak. The house was put on the market, but nobody wanted a yard full of stumps. So Mr. Tamarin did the only thing possible—he planted some trees. The story is nicely

constructed, told with pace and humor, and illustrated with lively, amusing pictures. If there's a message received, it's icing on the cake.

Farrar, Richard. *The Birds' Woodland; What Lives There*; drawings by William Downey. Coward, 1976. 75-28304. 26p. \$4.99.

R
3-6 Beautifully detailed pen and pencil drawings in black and white show the birds discussed in the text in so meticulous a way that the pictures can, despite the lack of color, almost serve for identifying species. The text explains how each bird forages within a given territory and how the different ways they move and the different sub-areas in which they hunt food enable them to coexist within the woodland. The author concludes with some brief, sensible basic advice on birdwatching.

Gardner, John. *Gudgekin the Thistle Girl and Other Tales*; illus. by Michael Sporn. Knopf, 1976. 76-4819. 59p. Trade ed. \$4.95; Library ed. \$5.99 net.

Ad
5-6 Four stories in the fairytale tradition incorporate many familiar motifs ("Gudgekin" is a Cinderella story, for example) but are pervaded by Gardner's sophisticated humor and his equally sophisticated use of language. They are amusing, they are told with flair, but they are more often than not shaky in structure. In "The Shape-Shifters of Snorm," which is about ridding the land of an evil, a feeble old woodchopper goes about cutting off the heads of all the creatures he suspects of being changed in shape and includes several men who'd gone off on the same quest; the emperor (who has offered whatever the successful eliminator will name) gladly agrees when the woodchopper says he wants a round-trip ticket to Brussels but stipulates that the old man must go in handcuffs since he killed three mortals. And he must have guards. But, the story ends, "When he'd been there three days, he suddenly bolted down an alley and escaped, and he changed his name to Zobrowski and dropped out of sight."

Garfield, Leon. *The House of Hanover; England in the 18th Century*. Seabury, 1976. 75-42422. 128p. illus. \$8.95.

R
8- In the same series as the Barber book reviewed above, Garfield approaches the 18th century via a long, slow stroll through the National Portrait Gallery. His view, then, is more personal than Barber's, his style more witty; if this volume gives a less cohesive picture of a period, it is equally knowledgeable and rather more entertaining. "Without Pope, dictionaries of quotations would go out of business (if it's neat, if it rhymes and if you've heard it before, it's Pope) . . ." or, again speaking of Pope, "Once he committed the unpardonable folly of falling in love with, and exposing his heart to that bitch of the first water (by which I mean, bitch with a pedigree), Lady Mary Wortley Montagu . . ." Like Barber's book, this will be more easily understood by a British reader, and the portraits are often separated from textual references, but the reproductions of portraits are delightful, and the focus on creative artists, especially writers, should especially interest students of literature. A chronology, a bibliography, a list of the portraits in the order in which they appear in the book, and an index are provided.

Hobson, Sam B. *The Lion of the Kalahari*; by Sam B. and George Carey Hobson; tr. and ad. from the Afrikaans by Esther Linfield; 3rd ed. Greenwillow, 1976. 76-3432. 118p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
5-8 Long a popular tale in southern Africa, this saga of survival is smoothly translated by a South African now resident in the United States. Skankwan, when an evil schemer took over the leadership of the tribe of Bushmen of which Skankwan's grandfather was leader, was left alone in the desert when his father was murdered.

Only eight, the boy had already learned many of the hunting and survival skills necessary for a desert existence, and he lived for the day when he could avenge his father. He does; at sixteen he becomes the Lion of the Kalahari, young but a leader of men. The Hobsons create the desert setting and the desert lore most vividly, and in their taut story they show both respect for the Bushmen and knowledge of the culture. An illustrated glossary is appended.

Horton, Louise. *Careers in Theatre, Music, and Dance*; illus. by Neil Stuart. Watts, 1976. 76-20513. 61p. \$4.33.

Ad 7-9 Not comprehensive, but useful and competently written, this guide to preparation for careers in the performing arts discusses qualifications, discipline, training, professional organizations, and acquiring experience. Within each of the three sections, there are subsections; for example, in the theatre section there is advice for the aspiring actor, playwright, director, and producer. The material for this section is more substantial than it is in other sections, but on the whole the text serves adequately, with a final section on the roles of the stage manager, lighting technician, and theatrical designer. In addition to a bibliography and an index, the book provides selected lists of theatre, dance, and music schools, divided by states but not including all states, and a list of publications carrying theatre news but none that serve dance or music.

Household, Geoffrey. *Escape Into Daylight*. Atlantic-Little, Brown, 1976. 76-10162. 139p. \$5.95.

R 6-9 A kidnapping story is set in England, where the daughter of a film star is being held for ransom and a boy who has stumbled on a clue to the identity of the kidnappers is picked up, drugged, and taken also. Mike and Carrie are in a dungeon; once a day a man opens a grating above them to bring them food. When an old well caves in as a result of the children's loosening bricks, Mike is caught. Carrie and the kidnappers assume he is dead, but Mike makes his way above ground. There is a double sequence of chase-and-evade when Carrie later gets away, and Mike eventually reaches a village to get in touch with parents and police. Even after they come, Mike's role is important in the capture of one of the three kidnappers; both he and Carrie are intelligent and inventive within the bounds of credibility in a story that has firm structure, action and suspense, and an ingenious setting.

Hunter, Evan. *Me and Mr. Stenner*. Lippincott, 1976. 76-24810. 157p. \$6.95.

R 5-8 "He certainly had a lot to learn about eleven-year-old girls," Abby reports in her story of adjustment to Mr. Stenner, who moved in when her parents separated and later became her stepfather. She didn't like him. His sons didn't like her mother. Abby loved her father, she resented Stenner's efforts to be friendly, and she was convinced it would be disloyal to relent, but in the course of a European trip for three, Abby changes—and she finally admits that she has come, not just to accept, but to love her stepfather. And well she might, since Hunter has created a warm, intelligent character in Stenner. The writing has vitality, conviction, and polish; the dialogue is natural and occasionally spicy, and the message comes across without didacticism: it is possible to love a stepparent without diminishing one's love for a natural parent. A "good read."

Irion, Ruth Hershey. *The Christmas Cookie Tree*; written and illus. by Ruth Hershey Irion. Westminster, 1976. 75-26644. 48p. \$6.95.

Eva and her parents have just moved from Philadelphia to a Pennsylvania Dutch farming community; when they go to a rehearsal for a Christmas pageant, Eva is

Ad
3-4 ignored by the other children. She has made friends with the mailman and learned something about the local idiom, and she's intrigued by the old cookie cutters used by her Pennsylvania Dutch great-grandmother. She adorns a small tree with the cookies she bakes and paints in local folk art style, and when she brings it as her pageant gift, Eva is instantly accepted by the other children. Save for the slightly contrived ending and uneven pace, this is an attractive addition to available Christmas stories, and the setting and illustrations give an authenticity to the book. Recipes for the cookies, with patterns and instructions for decoration, are included, as is a brief note on, "Who Are the Pennsylvania Dutch?"

Isadora, Rachel. *Max*; story and pictures by Rachel Isadora. Macmillan, 1976. 76-9088. 26p. \$4.95.

R
K-2 On Saturday mornings Max, en route to the park to play baseball, walks his sister to her dancing class. One day he strolls in to observe, and becomes intrigued by the class exercises. At the teacher's invitation, he takes off his shoes and joins the class: he tries barre work, does a split (well, almost), and a pas de chat. Time for one leap across the floor, and he's off to the ball park, where he hits a homer after two strikes. Now Max has joined the dancing class, having found that it's the best kind of warmup for a ball game. The illustrations are amusing, the simply told story encourages readers to think of ballet as not only enjoyable but also appropriate for sports-minded boys.

Jarrell, Randall. *Fly by Night*; pictures by Maurice Sendak. Farrar, 1976. 76-27313. 31p. \$5.95.

SpR
3-4 Completed shortly before his death, Jarrell's last story for children is illustrated in the grave, serene style used by Sendak in *The Juniper Tree* and *The Light Princess*. David is a quiet, solitary child who cannot remember during the day that at night he flies, floating from his bed, naked, into the still night where only the birds and beasts see him. He meets an owl who takes him to see its nestlings, tells him "The Owl's Bedtime Story," and flies him home. It looks at him with such shining eyes that the next morning, when his mother looks lovingly at him, he has a misty memory of something. . . someone. . . he cannot remember. There is little action, and the story will probably not appeal to all readers, but the gentle, dreamy quality and the message of parental tenderness should captivate some children.

Jeschke, Susan. *Rima and Zeppo*; written and illus. by Susan Jeschke. Windmill/Dutton, 1976. 76-12406. 30p. \$6.50.

M
2-3 There is humor in some of the witchcraft practiced by Rima, who is learning from her mother, Hester, how to be a witch, but Jeschke's story is otherwise rather contrived. Rima turns her friend Zeppo into a dog and doesn't know how to turn him back into a boy. Hester, brooding about her pet crow, who is very ill, ejects Zeppo (in dog form) but relents after Rima runs away with him and after Zeppo's father, Dr. Zeppo (a veterinarian), cures the crow. When the children are found, Hester recycles Zeppo and he is joyfully welcomed by Dr. Zeppo. Good style, weak plot; the illustrations show Rima and Hester as frowsy-headed black females.

Johnson, D. William, ad. *Jack and the Beanstalk*; ad. and illus. by D. William Johnson. Little, 1976. 76-3527. 47p. \$5.95.

Ad
4-6 An adaptation of the familiar tale is illustrated with busily detailed brown and white drawings that have a medieval quality. In this version, Jack learns that the giant had killed his father, a knight, and taken possession of the family castle; a fairy

helps Jack regain the property after he has shown the courage and resourcefulness that have enabled him to steal the hen that lays the golden eggs, the talking harp, etc. Much of the story follows the traditional version, and the embellishments add little to the dramatic appeal.

Kalb, Jonah. *The Goof That Won the Pennant*; illus. by Sandy Kossin. Houghton, 1976. 76-21678. 103p. \$5.95.

M
3-5 The Blazers are a Little League team that don't even try to win; the boys clown around, the catcher and pitcher dislike each other, the coach is irritated by one father, the third baseman is a compulsive, overweight eater, etc. The coach, hero of the story, decides to change all this. He convinces the team that winning can be fun, and they agree to try. Most of the book is devoted to game descriptions, which are very good, and the breezy writing style should appeal to readers; the characters, however, seem lampoons rather than people. The victory that comes at the end of the story is based on that famous—or infamous—play by “Bonehead” Merkle in which the Giants had been accorded a victory until a Cub player realized that Merkle had forgotten to step on second base.

Krahn, Fernando, illus. *Little Love Story*. Lippincott, 1976. 76-12427. 24p. \$5.95.

R
3-5 yrs. No words are used, the pictures in this small book telling the story very clearly. A small boy and his mother come to visit mother's friend and her small girl; they bear a large present. Boy crawls under a carpet; mother gives chase, which is greatly enjoyed by girl. The package is unwrapped and proves to be a large, unwieldy balloon. Everybody has a try at blowing it up (which gives Krahn a great opportunity for comic faces) and the boy finally takes the balloon downstairs and outdoors where a man with a pump obligingly blows it full size: it's a huge red heart. It serves to cushion the fall of the girl, who has been leaning over the balcony railing at a dangerous angle. Happy embraces all around end an engagingly silly tale.

Kraus, Robert. *Boris Bad Enough*; pictures by Jose Aruego and Ariane Dewey. Dutton, 1976. 76-3409. 29p. \$6.95.

Ad
K-2 Few in the audience for this read-aloud book are likely to see the joke of the title; adults who do may also frown at one grammatical boner (“... what the shrink said sunk in,”) or, indeed, at the use of the term “shrink.” Children, however, may have a sweet satisfaction from the psychiatrist's pronouncement that Boris is bad, which is why his parents have arranged the appointment, but that his parents are bad too. This works instantly, if unrealistically, and all three adjust their behavior. What's strong in the book are the style of writing, which is blithe and funny, and the illustrations, which show animals of various colors (Boris and his parents are elephants, each a different color) and some amusing evidence of Boris being imaginatively bad: tying snakes into knots or squirting water at a startled frog.

Kurelek, William. *A Northern Nativity; Christmas Dreams of a Prairie Boy*. Tundra Books, 1976. 76-23274. 40p. illus. \$9.95.

R
5-
* Using as a vehicle a series of dreams that come to a Canadian prairie boy, Kurelek writes a lyric text to accompany twenty paintings of the Holy Family. Or, rather, a series of Holy Families: a fisherman turned away at a wharf, an Eskimo mother and her Child, three radiant figures housed in a service station because there is no room at the motel, an Indian Holy Family at the door of a trapper's cabin. Beautiful.

Kuskin, Karla. *A Boy Had a Mother Who Bought Him a Hat*. Houghton, 1976. 76-12092. 32p. illus. \$5.95.

Ad 4-6 yrs. A narrative poem describes the boy who refuses to be parted from the red stocking cap his mother has bought him: "He loved it so much / That whatever he did / Or whatever he said / He wore his new hat / Which was woolly and red / He stood in a wood / In his hat / On his head." He also clings to each additional gift from mother, so that—with a pattern of quasi-cumulation—he is eventually going everywhere in his hat and shoes and boots and skis and Hallowe'en mask with his cello on his elephant. The nonsense humor and cumulation should appeal to children, but there is no peak to the story line; the boy loses the hat and his mother buys another one.

Lasker, Joe. *Merry Ever After; The Story of Two Medieval Weddings*; written and illus. by Joe Lasker. Viking, 1976. 75-22017. 46p. \$7.95.

R 3-5 Basing his richly colored and detailed pictures on medieval paintings, Lasker has illustrated his text in a way that can help readers visualize the costumes, architecture, and customs of aristocrats and peasants of medieval Europe. First he describes the arranged marriage of a merchant's daughter and a nobleman's son, from the first discussions between the fathers, through the years in which the children grew old enough for marriage, to the ceremony and celebration that followed. Then, on a simpler scale, Lasker describes the betrothal arrangements made by a blacksmith and a plowman for their son and daughter, and the subsequent ceremony and feasting. The text, like the illustrations, gives many facts about medieval life styles; the writing is direct and informal; the pictures are handsome.

Limburg, Peter R. *Poisonous Plants*; illus. by Marjorie Zaum. Messner, 1976. 76-25804. 93p. \$7.29.

Ad 6- The plants described herein are grouped under the headings "House Plants," "Plants of Gardens and Yards," and "Plants of Woods, Fields, and Roadsides." A brief description of each is accompanied by an explanation of the parts that are poisonous and how they affect eaters; an introduction gives advice on seeking medical aid if a poisonous plant has been eaten. The book provides a useful list of plants, but it is often repetitive. (On two pages, in descriptions of dumb cane and of caladium, the text states ". . . the plant is full of needle-sharp crystals of calcium oxalate, a chemical," and ". . . contain needle-sharp crystals of calcium oxalate, a chemical,") and does not always point out that a "garden" flower may also be found in a field. The illustrations are not always adequate for identification.

Lupoff, Richard A. *Lisa Kane*; illus. by Marika. Bobbs-Merrill, 1976. 75-33598. 129p. \$7.95.

NR 6-8 Lisa is twelve, living alone with her father, a university professor, her mother having disappeared years before. Dad refuses to let Lisa go to a Harvest Moon Dance. Why? Well, it all comes out, to Lisa's horror. Her mother had been a lycanthrope, and she was one, too. Then Lisa finds her friend Chris is a lycanthrope, as is the lovely aunt with whom he lives; Aunt Stella—instantly adored by Lisa—tells her there's a salve that helps when changing to and from wolf form. Lisa goes to a conference with Dad, has her first experience of being a werewoman and loves it; she learns not to be ashamed after meeting other lycanthropes. It later develops that Aunt Stella is her mother, and a happy reunion is had by all. The writing style is pedestrian, the fantasy and realism never mesh and the characterization is flat; an additional weakness is the book's tight binding.

Manchel, Frank. *An Album of Great Science Fiction Films*. Watts, 1976. 76-15252. 96p. illus. \$5.90.

R 6- In another excellent survey of an aspect of film history, Manchel discusses the science fiction film, as distinguished from fantasy and horror films, both from the viewpoint of the film's relation to the prevalent interests of the time in which it was produced and from the viewpoint of popular themes in science fiction. The arrangement is chronological, with many photographs illustrating comments on special effects and the artistry or accuracy of the producers. The pictures will probably intrigue browsers too young to understand the text; the book should interest any film or science fiction fan, since the author is both fluent and knowledgeable. A bibliography and an index are appended.

Manchel, Frank. *The Talking Clowns; From Laurel and Hardy to the Marx Brothers*. Watts, 1976. 76-37902. 129p. illus. \$6.90.

R 7- While this provides a great deal of information about motion picture history, it is really a collective biography of W. C. Fields, Laurel and Hardy, the Marx brothers, and Mae West. Illustrated with many stills from films made by these great comedians of the 1930's and 1940's, the text gives considerable attention to the styles of each performer and to an analysis of the films they made. Manchel is brisk and often tart in his writing, astute in analyzing the appeals or the deficiencies in a film or a performance, and knowledgeable about all aspects of the motion picture industry, including the battles between Hollywood and the censors. A divided bibliography and an index are appended.

Marshall, James. *George and Martha Rise and Shine*; written and illus. by James Marshall. Houghton, 1976. 76-14350. 47p. \$6.95.

R 3-5 yrs. Five very short stories about the two hippopotamus friends are illustrated with breezy, antic pictures. George boasts and Martha exposes his fibbing; Martha proposes a picnic and drags the reluctant George (still in his bed), so that he enjoys the outing and she sleeps an exhausted sleep; George takes Martha to a scary movie and he's the one who's scared, et cetera. There are humor and action in each tale, but they're on the choppy side.

Martin, Lynne. *Puffin; Bird of the Open Seas*; illus. by Ted Lewin. Morrow, 1976. 76-3486. 95p. Trade ed. \$5.95; Library ed. \$5.21 net.

R 4-6 Clearly written and well organized, this survey of the puffin's habits, habitat, courting, breeding, and nesting patterns is illustrated by handsome black and white pictures that unfortunately cannot interpret the color changes of the breeding season, which are stressed in the text. Martin discusses the varieties of puffins, the ways they have adapted to a life that is largely spent at sea, and the current danger of decimation that exists for all sea birds because of pollution. An index is included.

Miles, Betty. *All It Takes Is Practice*. Knopf, 1976. 76-13057. 101p. Trade ed. \$5.95; Library ed. \$5.99 net.

R 4-6 The title refers both to basketball, which Stuart practices as much as he can, and to the acceptance by bigots of an interracial family. Stuart's new classmate, Peter, is welcomed by everybody in fifth grade; he's a friendly boy, casual but courteous. Visiting Peter, Stuart discovers that his mother is black, and he realizes that to some people—like his girl friend Alison's father—the new family will be unacceptable. However, after an incident in which three older boys attack Peter and Stuart, Alison and Peter are surprised by the fact that a man who had been so hostile when he first

heard about the family can say that Stuart did the right thing in standing up for his buddy. The characters are convincing, the dialogue easy and natural, the situation treated in a positive manner, with the help of a wise fifth grade teacher and, for Stuart, parents who regard people as people without using a chromatic scale.

Myers, Walter Dean. *Social Welfare*. Watts, 1976. 76-16552. 65p. illus. \$3.90.

R
6-9 This is not a history of social welfare or of the reformers who have influenced institutions and legislation, but an examination of the welfare system in the United States today. It discusses Social Security, Aid to Dependent Children, the procedure for getting on (or off) welfare rolls, the costs to municipalities, and the differing viewpoints on solutions to the intricate problems of funding social welfare. Myers provides some historical background in a brief survey of changes since the Depression Era, and gives very concrete examples of such problems as disparate taxing, the dilemma of the welfare mother, and the possible alternatives to public welfare; he concludes with a question-and-answer section on attitudes and aspects of the welfare program. A serious subject is seen with objectivity in a candid text. An index is appended.

Norton, Andre. *Wraiths of Time*. Atheneum, 1976. 75-43607. 210p. \$6.95.

R
7-10 A young black archeologist, Tallahassee, identifies an ancient box, its presence in a locker detected by a Geiger counter, as African. Within the box is an ankh and, when it is exposed, there is a supernatural explosion and a time shift, and Tally finds herself in the old Nubian kingdom of Meroë, where she is forced by a priestess clan to impersonate Ashake, the slain princess who is heir to the throne. In her new identity, she fights by wile and magic against the forces of evil, and when she wins, Ashake learns that she has been fully accepted as princess even by those who know she is from another time. The fantasy has an intricate plot, but the setting and the wholly conceived details of the culture are nicely developed, with good pace and suspense.

Plath, Sylvia. *The Bed Book*; pictures by Emily Arnold McCully. Harper, 1976. 76-3825. 36p. Trade ed. \$5.95; Library ed. \$5.79 net.

R
K-2 A nursery extravaganza, written by Plath for her children, is illustrated with appropriately ebullient, imaginative paintings that echo the spirit of the poem. Spurning the “. . . white little / tucked-in-tight little / nighty-night little / turn-out-the-light little / bed . . .” in conventional use, Plath invents beds that produce food at the touch of a button, submarine beds, elephant beds, beds that serve as launching pads into space, even a tiny portable bed that grows when it's watered. No story here, but a happy romp of inventive fancy.

Radlauer, Edward. *Gymnastics School*; written and with photographs by Edward and Ruth Radlauer. Watts, 1976. 76-10385. 43p. \$5.90.

R
4-7 The second person text is addressed to a fledgling gymnast who is participating for the first time in a brief training session for beginners at a summer gymnastic camp. The writing style is jauntily informal, and the text stresses the dedication needed to get unused muscles into condition, to try and try again when one fails, and to practice faithfully. The authors suggest that “If you consider the condition of your mind and body important, you might like to become a gymnast,” but there seems little substantiation in the text for concluding that gymnastics affects the condition of one's mind. The book gives considerable information about techniques and training, and it does so in a way that should encourage the prospective or beginning gymnast.

Rosen, Winifred. *Cruisin For a Bruisin*. Knopf, 1976. 76-5488. 150p. \$6.95.

Ad
7-9 It is 1957, and Winnie Simon (thirteen, daughter of a psychoanalyst, jealous of her older sister's physical development, student at a progressive school in New York City) describes the woes of adolescence. Like other young teenagers, she's concerned and ambivalent about boys and sex. But when she meets John, she's less worried, because he ignores her sister's charms, he really loves her, and they spend a night together without having sexual intercourse. Then comes summer, and Winnie gets involved with a strange boy who proves to be one of her father's patients. Gradually, she begins to understand that change is part of life, that she may not know what to expect—but she'll be able to cope when it happens. The story has lively, and often frank, dialogue and strong characterization, it has some good period details and convincing relationships, but it lacks a strong story line and has perhaps too many plot threads for cohesion.

Selsam, Millicent (Ellis). *Popcorn*; photographs by Jerome Wexler. Morrow, 1976. 76-26627. 48p. Trade ed. \$5.95; Library ed. \$5.21 net.

R
2-5 After giving some facts about evidence of corn in pre-Columbian times and distinguishing popcorn from other varieties, the text suggests a home experiment in which the reader can grow a popcorn plant. Excellent enlarged photographs show plant parts as the author explains structure, fertilization, and development of the plant; the text concludes with a discussion of some of the many uses of corn in foods, as animal fodder, in manufactured products, in medicine, in chemicals. Impeccably organized and lucidly written, as Selsam's books usually are, this is also outstanding for the quality of the photography and the handsomeness of the format.

Shanks, Ann Zane. *Old Is What You Get; Dialogues on Aging by the Old and the Young*; written and photographed by Ann Zane Shanks. Viking, 1976. 76-963. 110p. \$10.00.

Ad
7- Shanks has interviewed old people and young ones (ages eleven to twenty-one) on many subjects, among them retirement, remarriage, growing old, loneliness, fears, death, life-style, nursing homes, and political and social action. The commentaries are preceded by brief notes about, and photographs of, the contributors, and are followed by a portfolio of photographs of the aged and a bibliography. While the book has many interesting comments, some that are poignant and some that are bracing, it is in repetitive format, with some comments that are tangential. The pictures are of good quality but may confuse readers because of the captions: on page 43, for example, an old man (white) is shown and the comment below the picture is attributed to Roxie Cohen, age 67; on the next page and on page nine, Roxie Cohen is shown as a black woman.

Shaw, Evelyn. *A Nest of Wood Ducks*; pictures by Cheryl Pape. Harper, 1976. 76-3833. 62p. (I Can Read Books) Trade ed. \$3.95; Library ed. \$3.79 net.

R
1-2 Soft, realistic illustrations in green and brown add to the appeal of a simply written book that gives just enough information for beginning independent readers. Shaw, a biologist, uses the familiar year's cycle pattern to describe the mating, nesting, and brooding of a pair of wood ducks and the hatching and training of their young.

Silverstein, Alvin. *Gerbils; All About Them*; by Alvin and Virginia B. Silverstein; photographs by Frederick J. Breda. Lippincott, 1976. 75-34390. 159p. \$6.95.

Although there have been several excellent books about gerbils published for children (those by Dobrin and by Shuttlesworth among them) none is as extensive as

R
5-8 this. The Silversteins, who are noted for their simply written and authoritative books in the natural sciences, describe gerbil behavior in detail; give background information about the way in which these animals, brought into the country for research purposes, quickly became a popular pet; discuss the care, feeding, and housing of gerbils; describe the mating cycle and give advice on breeding gerbils; and conclude with an explanation of the many ways in which gerbils are used in laboratory experiments, with particular stress on their potential contribution to medical knowledge when scientists discover why the gerbil accepts transplants or is resistant to high cholesterol levels. A brief bibliography, an index, and two sources for obtaining gerbils are included.

Simons, Robin. *Recyclopedia; Games, Science Equipment, and Crafts from Recycled Materials*; written and illus. by Robin Simons. Houghton, 1976. 76-17132. 118p. Trade ed. \$6.95; Paper ed. \$3.95.

R
5- Although none of the recycling projects is very difficult, only a few are simple enough for children in the primary grades to make without assistance; many are suitable, however, for younger children to use. The projects come from workshops held at the Boston Children's Museum, and depend heavily on materials donated to its store of waste materials. Few tools or materials need to be purchased, and the projects are varied and imaginative. Directions are given clearly both for making the games, puzzles, crafts objects, and scientific equipment and for using or playing with them.

Singer, Isaac Bashevis. *Naftali the Storyteller and His Horse, Sus and Other Stories*; pictures by Margot Zemach. Farrar, 1976. 76-26917. 129p. \$6.95.

R
5- * Singer at his best, Zemach at her best, and a pleasure all around, this collection of stories has verve and variety. Three have been published previously; two are autobiographical; several are set in Chelm, the town where fools outdo each other in inanity; the title story is gentle and tender. A little magic, a little affection, a lot of humor, and a zest for the absurd would make the stories palatable even without the distinctive writing style that makes them delightful.

Steel, Flora Annie (Webster). *Tattercoats; An Old English Tale*; pictures by Diane Goode. Bradbury, 1976. 76-9947. 27p. \$7.95.

R
K-3 A romantic tale from Steel's collection, *English Fairy Tales*, is beautifully illustrated in soft, floating pastel water colors. All the paraphernalia of the Cinderella theme are here: the beautiful waif, the besotted royal suitor, and the magic that changes the rags Tattercoats is wearing to ballgown and crown. The grandchild of a lord who rejects her because her mother died at Tattercoats' birth, the girl is happy only when a gooseherd pipes his music, and it is the gooseherd who plays a magical tune that enables the prince—and later the assembled company—to see the true beauty beneath the rags. Goode picks up every nuance of the story, including one picture in which the geese, who have accompanied the gooseherd to the ball, are echoed by a group of simpering courtiers.

Taylor, Theodore. *Battle in the Arctic Seas; The Story of Convoy PQ 17*; illus. by Robert Andrew Parker. T. Y. Crowell, 1976. 75-33655. 151p. \$6.95.

R
7- * An engrossing account of a naval disaster of World War II is based on careful research and told with a high sense of drama, its somber events given relief by the diary excerpts of one young officer. The United States, Russia, and Great Britain were joined in a massive effort to deliver much-needed supplies to Russia; the con-

voy sailed from Iceland with seven million dollars' worth of cargo on a motley collection of ships protected by escort vessels. Some of the chapters are based on German source materials, so that the reader can see the plotting and counterplotting as each of the combatants tries to outdo the other in gathering intelligence and predicting next moves. The key is the Allied fear of the Nazis' great ship the *Tirpitz* which evokes two commands from British officers: one from the First Sea Lord to instruct the convoy to disperse and scatter, the second from Commander Broome to attach his protective force of destroyers to the assisting cruisers rather than to the cargo ships. For the latter, this was a disaster: a quarter of the cargo delivered, twenty-three ships lost. A bibliography and an index are appended.

Tolkien, John Ronald Reuel. *The Father Christmas Letters*. Houghton, 1976. 44p. illus. \$8.95.

R
3-5
J. R. R. Tolkien's children were, for twenty years, the fortunate recipients of an annual letter from Father Christmas, the British equivalent of Santa Claus. They even included envelopes with carefully simulated North Pole stamps, and they describe the tribulation of preparing for Christmas when your chief assistant is a bumbling polar bear. Tolkien's daughter-in-law has selected some of the letters and most of Tolkien's pictures; the stories can be read by independent readers, but they can also be used for reading aloud to younger children, and many of the author's adult or young adult fans will probably enjoy the recitals of amusing woes. There are elves, snowmen, and goblins; as he grows older, Father Christmas, age 1936, has one of his elves write on his behalf. Inventive, amusing, and—because each letter can be read separately—excellent for installment reading.

Turkle, Brinton, illus. *Deep in the Forest*. Dutton, 1976. 76-21691. 29p. \$5.95.

R
3-6
yrs.
Once upon a time there was a story about Goldilocks and the three bears, remember? Well, here's a switch: an inquisitive bear cub wanders into a cabin in the forest, finds it deserted, and pokes about. There are three bowls on the table (labelled for Papa, Mama, and Baby) and three chairs and three beds, and pillows that burst and emit an intriguing cloud of feathers. The family comes home, they see the destruction, the child with golden locks weeps bitterly, and they chase the frightened cub away. The last scene of an engaging wordless book shows the bear cub happily touching noses with its mother. The softly drawn pictures are clean in composition, humorous, and quite effective in telling the story.

Wersba, Barbara. *Tunes for a Small Harmonica*. Harper, 1976. 75-25411. 178p. Trade ed. \$6.95; Library ed. \$6.49 net.

R
7-10
J. F. is a teenage student at a private school for girls in New York, a chain-smoker who dresses in pants all the time. Her elegant mother thinks J. F. looks like a cab driver and sends her to a psychiatrist, a man who believes all the nonsense J. F. feeds him. Maybe she's a lesbian? J. F. tries kissing her friend Marylou and knows she isn't. She has despised her poetry teacher, Harold Murth, but love strikes suddenly, and J. F. begins hounding and spying; dotting, she decides to earn enough money to help Harold go to England to complete his thesis, and she does it by playing the harmonica on the street. Begging, in fact. The end of the love affair, which is quite one-sided, is surprising; disappointing, at first, but then J. F. realizes life goes on. And even that her life's not so bad. Funny, frank, and sophisticated, the story has—despite such exaggeration as the inept, neurotic psychiatrist—memorable characters, brisk dialogue, and a yeasty style. It is consistent and believable as a first-person account, and it faces many broad concerns of all adolescents.

Weston, John, comp. *The Oxford Children's Dictionary in Colour*; comp. by John Weston and Alan Spooner; illus. by Henry Barnett. Oxford, 1976. 320p. \$6.00.

NR
3-6
Entries are printed in pink, with definitions in very small black type in a dictionary which gives plural forms but provides neither derivations, pronunciation guides, nor indication as to parts of speech. There are a limited number of illustrations in color, but they are not labelled. British spelling is used (colour, judgement) and the book is further limited in its usefulness for children in the United States by the fact that some definitions are British-oriented; for example, "carriage" is a compartment for passengers on a train, and there is no "baby carriage" listed, or "buggy." "Pram," yes; "perambulator," no.

Williams, Jay. *The Burglar Next Door*; illus. by DeAnne Hollinger. Four Winds, 1976. 76-12422. 123p. \$5.95.

Ad
4-6
"Is that any way for a girl to be?" That's what twelve-year-old Penny's father thinks of her casual clothes and her desire to be an engineer. Her friend Amos, a budding sculptor, thinks it's a fine way, and he and Penny pool their talents in hours of constructing scale models of bridges. When there is a robbery in the neighborhood, Amos is suspected; he's been seen at the door of the house that was robbed, but he won't explain. Penny turns detective to help her friend and makes a series of silly errors of suspicion; the culprit proves to be the old scrap collector Penny's been friendly with. The ending is a bit pat, with Penny deciding to tell nobody, since her elderly friend says he will put the stolen goods back and Amos revealing that his silence was due to the fact that he was sculpting a birthday surprise for her. However, the book has good pace, believable characters, and some amusing incidents.

Yolen, Jane H. *Milkweed Days*; photographs by Gabriel Amadeus Cooney. T. Y. Crowell, 1976. 76-10273. 28p. Trade ed. \$5.95; Library ed. \$6.95 net.

Ad
2-3
Adam describes his dreaming summer days when, with his brother and sister, he explores the fields of flowers and milkweed. Adam knows the secret of the rough milkweed pod, ". . . It's just like me when I'm unhappy or mad. All bumpy and rough on the outside. Then Mommy says there's a secret beautiful Adam inside," and the beautiful silk that bursts from it. He takes a pod to keep through the winter, to remind him of the days of high summer. The text is poetic but a bit precious; the photographs are lovely and evocative if a bit repetitive.

Zolotow, Charlotte (Shapiro). *It's Not Fair*; pictures by William Pène du Bois. Harper, 1976. 76-3387. 32p. Trade ed. \$4.95; Library ed. \$4.79 net.

Ad
K-2
A first-person statement of complaint combines wistfulness and resentment as an adolescent girl describes her friend Martha, who has everything but everything. Martha has the right kind of mother and grandmother, the right kind of hair; she can eat anything without gaining weight and she *never* gets freckles in the sun. On the other hand, Martha wishes she had all the things her plaintive friend dismisses as undesirable. Conclusion? It isn't fair. While this is slight treatment, it does echo the feelings of many children about their own appearance or life-style as compared to those of others, and is pithily told and delightfully illustrated.

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