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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 31

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Number 3

New Titles for Children and Young People

Aaron, Chester. *Spill*. Atheneum, 1977. 76-28467. 212p. \$6.95.

Ad
7-9

The four Taylors had always shared interests, one of which was their concern for animals; fourteen-year-old Judy ran a shelter for injured birds and animals and her brother Jeff, fifteen, was interested in marine life. But Jeff had changed; he was smoking grass, hanging around with a tough group, restlessly drawing away from the family. His interest in wild life was revived, in bitter fashion, by the desperate rescue operation in which all the Taylors and most of their neighbors participated when the oil from a damaged tanker killed many creatures and threatened others. The conservation theme is appealing, and the author's style has vitality although it is occasionally careless (an animal pet is called "him" and "it" in the same paragraph), but the book as a literary entity is not wholly successful because the oil spill sequence is so long and detailed that it is out of balance in what has seemed, up to that point, a story of family relations and compromises.

Adoff, Arnold. *Tornado!* illus. by Ronald Himler. Delacorte, 1977. 76-47241. 44p. Trade ed. \$6.95; Library ed. \$6.46 net.

R
3-5
*

Himler's black and white pictures, as effective in depicting a huddle of frightened faces as in the scenes of boiling black clouds and their ominous funnels, are as evocative and dramatic as Adoff's linked poems. The lines are spoken by a child; they describe the family's apprehension, their preparations for safety, and their observations of the aftermath of the tornado. The poetry is direct, vivid, and immediate, yet it is colored throughout by the sense of comfort that those within a family give each other and by the sense of determined courage of those whose lives and property have been damaged. It ends, ". . . no old tornado / I don't care how bad / is stronger than the people on the land." An epilogue gives background information on tornadoes and on the Xenia tornado of the poems.

Aliki. *Wild and Woolly Mammoths*; written and illus. by Aliki. T. Y. Crowell, 1977. 76-18082. 34p. (Let's-Read-and-Find-Out Books). \$5.95.

R
2-3

Pencil drawings depict the woolly mammoth and other prehistoric creatures (and Thomas Jefferson, an avid fossil collector), accompanying a text that is simple, direct, and succinct. Aliki describes the woolly mammoth's structure, its herbivorous habits, and the ways in which it was hunted by early man, having first discussed the changes brought by the ice age to living creatures. She brings in just enough material about how specimens were preserved and how they were pictured or captured in prehistoric times to clarify for the reader the ways that archeologists gain their knowledge. An excellent science book for the young independent reader.

Archer, Jules. *Superspies; The Secret Side of Government*. Delacorte, 1977. 77-72640. 250p. \$7.95.

R 7- As scandals and exposés have occurred, much of the information about the unsavory investigative activities of government agencies Archer describes has been revealed in the news media. Here it is all brought together, with special emphasis on the spying (past and present) of the FBI and the CIA. Archer gives corroborating evidence for his statements and, although his writing style is solid and somber, he's organized a mass of dramatic material with logic and care. A bibliography, with starred items that recommend material for further reading, is appended.

Balian, Lorna. *Bah! Humbug?* written and illus. by Lorna Balian. Abingdon, 1977. 76-50625. 29p. \$7.95.

Ad 3-5 yrs. Little Margie's big brother Arthur tries to convince her that Santa Claus is a myth. He puts a pail of water in the fireplace, rigs strings and bells and tells Margie he'll put ice cubes in her pajamas if she doesn't stay awake. Arthur dozes off, but wide-eyed Margie sees Santa, sits in his lap and feeds him cookies, and watches him fill the stockings. Arthur wakes. Well, maybe he was wrong—but if Margie tells he'll mush peanut butter and jelly over her teddy bear. The drawings are piquant and Christ-masy, the dialogue is funny; the one weakness of the story is that it's not clear whether the Santa episode is meant to be a dream or not.

Begley, Kathleen A. *Deadline*. Putnam, 1977. 77-2550. 151p. \$6.95.

R 7- Kathy Begley first worked for a newspaper when she was eighteen. It was a summer job, but it shaped her career, and when she left the Philadelphia *Inquirer* to attend law school in 1976, she was a seasoned reporter and not yet thirty. Her reminiscences of some of the stories and interviews of her career are fast-paced and often funny, written in a brisk style and candid tone; the material is often dramatic.

Bonham, Frank. *The Rascals from Haskell's Gym*. Dutton, 1977. 76-56413. 119p. \$6.95.

M 4-6 A story about girl gymnasts seems constructed to emphasize the increasingly popular sport, since the plot is contrived and the sub-plot tangential. Adequately written, save for technical terms that are unexplained, the book focuses on the enmity between two gymnastic schools; the protagonist, Sissy, is worried about her own performance (technically proficient but not fluid) and about beating the "Haskell's Raskell's" in a team competition. She's also worried about whether or not her father will be able to hold a piece of property that the hostile Mr. Haskell wants. There's a nice father-daughter relationship, but the rest of the story is labored.

Bourne, Miriam Anne. *What Is Papa Up To Now?* illus. by Dick Gackenbach. Coward, 1977. 76-51272. 63p. \$4.99.

R 2-3 Sally, Benjamin Franklin's small daughter, describes Papa's excitement and pleasure at each discovery he makes while experimenting with electricity. While the fiction has a base in fact, this is more fictional than biographical. Sally's industrious prattle conveys an impression of Franklin's eager interest in scientific phenomena, but it focuses primarily on the experiments, and it does so with an appreciation of the logical simplicity needed in making scientific information comprehensible to the primary grades reader. The illustrations have good period details and great vitality and humor.

Bunting, Eve. *Ghost of Summer*. Warne, 1977. 76-45310. 192p. \$6.95.

Ad 6-9 Coming to visit the Irish grandfather he'd never seen, fifteen-year-old Kevin is immediately captivated by the gentle old clergyman and by his brisk, elderly housekeeper, Miss Lillian. Bat (Bridget Anne Tierney) is a summer visitor, too, a family friend who is Kevin's age. Grandfather is worried because his church is threatened with demolition, but he's not concerned about the ghost that reputedly haunts the churchyard where he has, according to legend, buried treasure. There really is a treasure, and it's found by Bat and Kevin, but not before they've encountered the "ghost" and had a run-in with some political activists. The writing style is competent and the characters adequately drawn, but the pace of the story is uneven and the plot facets are not always smoothly integrated.

Burchard, Peter. *Whaleboat Raid*; written and illus. by Peter Burchard. Coward, 1977. 77-355. 91p. \$6.95.

Ad 5-7 Based on an incident that occurred during the Revolutionary War in 1777, and incorporating some historical characters, this is set in Connecticut where (fictional) Judson Coleman, whose family has been driven from their Long Island home by the British, helps guide a Patriot raiding party. The writing style is competent, the period details ring true, and the characterization is adequate, but the story suffers from an uneven pace and a weak ending.

Burchard, Sue H. *Sports Star: Mark "The Bird" Fidrych*; illus. with photographs. Harcourt, 1977. 77-4685. 64p. Trade ed. \$4.95; Paper ed. \$1.95.

Ad 2-4 In the usual pattern of sports biographies, this gives a few facts about the player's childhood, a few more about his activities in the minor leagues, and then focuses on his record in the major leagues. The tone isn't quite adulatory, but it's admiring rather than objective; the large, clear print is appropriate for readers in the primary grades. Mark Fidrych's career is too short to afford the usual statistics included in such biographies, but what the book lacks in the facts that even the youngest baseball fans devour, it compensates for by the color inherent in The Bird himself, a pitcher who amuses spectators by his antics and his habit of chattering to baseballs.

Carrick, Carol. *Sand Tiger Shark*; illus. by Donald Carrick. Seabury, 1977. 76-40206. 27p. \$6.95.

R 2-4 Although the text is not easy to see on some of the darker pages, the book is particularly effective in the contrast between the measured, objective writing and the dramatic paintings of voracious tiger sharks and other marine creatures. Always hungry, always hostile, the predatory sand tigers begin life by a year of devouring eggs within their mothers' bodies after being hatched. At the end of that year, they are on their own, solitary creatures well able to cope with all but the largest enemies. The text is informative, continuous, and inherently dramatic despite the calm writing style.

Chance, Stephen. *The Stone of Offering*. Nelson, 1977. 77-1485. 191p. \$6.95.

R 7- Once again the Reverend Philip Turner, writing under the name of Chance, has his ex-policeman clergyman, the Reverend Septimus Treloar, stumble into a mystery which he solves. This time Septimus is climbing the Welsh hills when he runs into an old wartime friend, Colonel Sanderson, who starts him on the trail. The resentment and hostility expressed by the villagers against a proposed plan to flood their valley for a dam that will bring electrical power is understandable, but why, he wonders, the element of magic and propitiatory sacrifices of live creatures? When Septimus re-

alizes a child's life is threatened, he speeds the pace of investigation and takes a chance on his own life. The author has an elegant style that permits his own erudition to emerge through his characters in believable fashion, and he creates convincingly both the rural setting and the colorful local characters; the raveling of the plot is occasionally cumbersome, but not enough so to slow the pace or lessen the suspense.

Cohen, Miriam. *When Will I Read?* illus. by Lillian Hoban. Greenwillow, 1977. 76-28320. 28p. Trade ed. \$6.95; Library ed. \$6.43 net.

R
4-6
yrs. Some children in the class could read, but Jim couldn't yet, and he yearned to. The teacher pointed out that he knew what the "Don't let the hamsters out" sign said. But he'd always known that, that wasn't reading. And then somebody tore the sign; it said "Do let the hamsters out." Jim rushed to the teacher to tell her, and she smiled. Jim was reading! "I waited all my life," Jim marveled, "Now I can read." A multiethnic classroom, a loving teacher, a child who wants to read, amusing antics of Jim and the other children, natural sounding dialogue: who could ask for anything more? The illustrations, despite the girls-and-dolls, boys-and-trucks sequence, are fetching and funny, echoing the humor and bonhomie of the story.

Cole, William. *A Boy Named Mary Jane and Other Silly Verse*; illus. by George MacClain. Watts, 1977. 75-34091. 64p. \$4.90.

M
3-5 A compilation of nonsense verse, with the humor in most of the selection depending on puns or on turnabouts; in the title poem, for example, "His mother was a plumber / With a heavy bag of tools / His father taught crocheting / In all the local schools . . ." Most of the poems have been published previously. The illustrations are humorous in the grotesque vein; the verses are comic but not witty.

Davis, Hubert, comp. *A January Fog Will Freeze a Hog and Other Weather Folklore*; comp. and ed. by Hubert Davis; illus. by John Wallner. Crown, 1977. 76-54333. 59p. \$6.95.

R
2-4 Handsome, dignified black and white drawings in mixed media illustrate weather sayings that are part of the folklore of the United States. Although stylized, many of Wallner's animals are realistically detailed, the birds being especially distinctive. Most of the weather sayings are rhyming two-liners, and in a most interesting section of appended notes, Davis gives background information about each adage that includes the scientific base (if there is one) for it, and assesses its reliability.

Delton, Judy. *My Mom Hates Me in January*; illus. by John Faulkner. Whitman, 1977. 77-5749. 28p. \$4.25.

R
K-2 It is perfectly clear (even to Lee Henry, who tells the story) that Mom doesn't really hate her child in January; what she hates is January. She's irritable, impatient, and critical. She says if winter doesn't end in five minutes she'll have a nervous breakdown, a thought that Lee Henry later echoes. One day Mom sees a robin, and her mood changes; all the things that were taboo—like noisily playing monsters, or messily making popcorn balls, are again permitted. The tone of the story is lightly humorous, the line and wash illustrations are perky in cartoon style, and the messages are reassuring: adults are fallible creatures, and a grumpy mother can still be a loving mother. It's true that the story implies a winter-long sustained mood, but the light tone mitigates the exaggeration.

Dobrin, Arnold. *Peter Rabbit's Natural Foods Cookbook*; illus. by Beatrix Potter. Warne, 1977. 76-45309. 112p. \$5.95.

The Potter pictures are delightful. The recipes are entitled "Tom Kitten's Homemade Applesauce," or "Peter and Beatrix's Special Christmas Fudgy Pudding

Ad 4-6 Cake," or "Cat and Rat Tomato Soup," et cetera. The recipes are for wholesome dishes (no meat or fish dishes) and include safety precautions; they are clearly written, and are followed by an index and some helpful hints. This is neither comprehensive nor unusual in the recipes it includes. It is an adequate cookbook, but since many of the recipes are too complex for young children, it seems no advantage to have given them the slightly cute personalized labels that would appeal most to the young children who are the prime audience for Potter's stories.

Eagar, Frances. *Time Tangle*. Nelson, 1977. 77-1612. 127p. \$5.95.

Ad 6-8 The setting is based on the English convent school attended by the author, a Tudor building where Beth Lorimer, who tells the story, is alone with the nuns for the Christmas holidays, since her widowed father has decided it would be dangerous for Beth to come to the Middle East. Beth finds, in an area of the property she has never before visited, a small pavilion; she meets a boy who is from the 16th century, Adam. He asks her to help him save a cleric hiding in a priest's hole and, in the excitement of a Christmas Day service, Beth tries in vain, breaking a leg in her efforts. The story ends with Beth wondering if she has been imagining the whole thing and then finding a silver cross that Adam had given her. The first part of the story is heavily laden with italicized passages in which Beth spins fantasies, and the writing style is occasionally awkward: "Perhaps I was iller than I thought." The time-slip sequences are adequately incorporated, but the rest of the story moves rather slowly.

Ehrlich, Amy. *The Everyday Train*; illus. by Martha Alexander. Dial, 1977. 76-42922. 27p. Trade ed. \$4.95; Library ed. \$4.58 net.

R 3-5 yrs. The small figures of Alexander's bright, neat pictures are nicely appropriate for the modest scope of a story that needs the action provided by the train. Jane runs down to the field every day to watch the train, wave to the engineer, note the kinds of cars (one page shows the varieties of cars used for freight), and enjoy the names of the lines. Then Jane goes home. Slight in structure, but satisfying, this should appeal to most small boys and girls who are intrigued by vehicles.

English, Betty Lou. *Women at Their Work*; written and photographed by Betty Lou English. Dial, 1977. 76-42924. 48p. Trade ed. \$6.95; Library ed. \$6.46 net.

Ad 3-5 Based on interviews, twenty-one first person accounts describe the work done by women in such diverse jobs as dentist, chef, airline pilot, chemist, carpenter, orchestra conductor, judge, and launch operator. A one-page description faces a page on which there are two or three photographs. The brief statements are not sufficiently informative for readers interested in careers but they do show the scope of work opportunities. The print is large and clear; arrangement of material is random, with no table of contents or index to give access to the text.

Fife, Dale. *Who'll Vote for Lincoln?* illus. by Paul Galdone. Coward, 1977. 76-57127. 63p. \$4.97.

Ad 3-5 Lincoln, dreaming of being able to use an empty lot for a school garden, decides that he may be able to bring it off if he's elected class president. Although his platform is prissy-pure, Lincoln is egged into making a rash promise (free milkshakes all around) when his opponent promises free goodies. Realizing he's been less than ethical, Lincoln withdraws his name, but he's elected anyway. Meanwhile, back at the empty lot, Lincoln and his buddies discover that an abandoned church is being used as a bookie joint; the grateful owner of the church and (coincidentally) the empty lot gratefully donates the use of the lot. So President Lincoln looks forward to a dream come true. The lively black protagonist is an engaging character, but this is a

slight story, with more contrivance and less humor than its predecessors, and with more than a hint of a moral tone.

Fowler, Carol. *Daisy Hooee Nampeyo*. Dillon, 1977. 76-54809. 76p. illus. \$5.95.

Ad
6-8 A biography of an eminent sculptor and potter begins with a substantial history of the Hopi people, and continues with an account of small Daisy's learning the skills of pottery-making from her grandmother. She was eleven and nearly blind (cataracts) when a wealthy art patron took the child home with her to provide corrective surgery and, later, art training. Daisy received a degree from L'École des Beaux Arts, and returned home to continue her work. Thrice married and a grandmother, Daisy Hooee Nampeyo is recognized as one of the greatest of native American artists and teachers today. Fowler writes with reverence for the Hopi and Zuni ways of life and the influence they have had on the artist's work and her personal philosophy, but the writing style is static. The photographs are of variable quality; they include only a few examples of Daisy's work.

Fox, William Wellington. *The Amazing Bee*; illus. by Nils and Marie Ostberg. Walck, 1977. 76-52975. 31p. \$5.95.

Ad
2-4 In a continuous text, Fox describes the roles of the three kinds of bees in a colony or hive and discusses the ways in which they gather pollen and nectar and store them, the way bees communicate with each other and how they function in their organized society. He also describes the way beekeepers house and care for their hives. The writing style is direct but rather dry, and there is an occasional statement that bears examination; for example, after commenting that the pain of a bee sting doesn't usually last long for most people, Fox says, "In a few cases, bees have stung people to death when the people meddled with hives." This elides the fact that other people, even if rarely, have died from a bee sting that was not occasioned by meddling with hives. This is an adequate introduction, but it gives little information that is not contained in other books on the subject, and it is not as attractive as *Bees and Honey*, by Oxford Scientific Films.

Fregosi, Claudia. *Are There Spooks in the Dark?* written and illus. by Claudia Fregosi. Four Winds, 1977. 76-9789. 27p. \$5.95.

NR
4-6 yrs. Stiff and stylized illustrations in flat, dulled colors add little appeal to a slight story. A boy assures his younger sister that there are spooks but that they are hiding; the two go about the house saying "Boo!" in closet and bathroom and bedroom. They then say, "And Boo! to you!" and that's the end of the story.

Giovannetti, illus. *Max*. Atheneum, 1977. 76-50008. 93p. \$6.95.

Ad
All ages Cartoon sequences from *Punch*, published in book form some twenty years ago, are again available in this new edition. There are no captions describing the small adventures of Max, an engaging hamster-like creature; the deft line drawings need no explanations. As is true of most comic strips, assembling them in book form produces an overdose: Max getting himself tied in knots when he tries to wind a turban is funny, but Max getting himself tied in knots—or soaking wet—or covered with ink—or felled by a punching bag is perhaps better for browsing than taken in a single dose.

Goins, Ellen H. *Big Diamond's Boy*. Nelson, 1977. 76-54877. 160p. \$6.95.

Albert Harvey, "Big Diamond," is a shiftless, lazy gambler whose intimidated wife accepts uncomplainingly the ups and downs of family finances, and up to a point

R
5-7 agrees with Big Diamond's dictum that no wife of his will work. And both she and their son Cotton, Albert Junior, go along with the idea that education is a waste of time, for Big Diamond is carefully teaching his small son the arts of his extensive knowledge of gambling. Cotton adores his father, believes everything he says, and refuses to learn anything in those periods when, during their migrant life, he does go to school. It takes a long, long time for Cotton to understand his father's obduracy and irresponsibility, but eventually he does so. His mother defiantly goes to work, refuses to leave her job or sacrifice the education of Cotton's older sister—and even Cotton comes to realize that he must get an education, that he actually enjoys learning. So Big Diamond goes off alone (to make a fortune again) and his boy, grieving, stays with his mother. The book gives a good picture of the rural south during the depression era, it has some strong characterization (especially the jovial, blustering Big Diamond) and the writing style is competent. Cotton's devoted imitation of his father's sloth is not quite credible, however, since it goes on for years while he and the other two members of the family suffer the consequences of living with a gambler.

Gregorian, Joyce Ballou. *Castledown*; written and illus. by Joyce Ballou Gregorian. Atheneum, 1977. 76-47627. 372p. \$8.95.

M
7-9 In a sequel to *The Broken Citadel* Sybil, now eighteen and a college student, is transported from Boston to the other world she'd known as a child. Her destiny is to marry her cousin Leron and to bear a child, but the child belongs to an older man with whom she has an affair. Sybil, Leron, and their allies bustle about the land of Tredana coping with the villains who hope to seize power. The book is wordy and complicated, with a large number of characters, unremitting tension, and a text dotted with quotations from plays, historical records, prophecies, poems, et cetera. This intricate melange may daunt all but the most avid of fantasy buffs.

Grimm, Jakob Ludwig Karl. *The Donkey Prince*; ad. by M. Jean Craig; illus. by Barbara Cooney. Doubleday, 1977. 75-45477. 43p. \$6.95.

R
2-3 An adaptation of a tale from Grimm is told in a fluent writing style and is illustrated with delectable paintings in full color. Cooney is skilled at introducing small details like the little donkey's amiable smile or a spray of flowers, yet not letting them dominate the spacious composition of the pages; she also introduces texture effectively. The little donkey is born to a childless royal couple by the magic work of a wizard—but because the king has cheated him, the wizard gives him a strange son. Ignored by his parents, the donkey wanders off to a castle where there is a beautiful princess. She learns to love him, and of course when she tells him, he emerges as a handsome prince, and of course they live happily ever after. A charming version of a traditionally patterned tale.

Heath, William L. *Max the Great*; illus. by Dorothy Koda. Crane Russak/Scribner, 1977. 76-44620. 88p. \$6.95.

Ad
5-7 David Travers reminisces about the small southern town to which he moved when he was fourteen, and many of his anecdotes focus on Max, an impressive mongrel who was loved by the whole town. Max was always picked up by the volunteer fire truck, shagged balls at baseball games, and more than once saved a human life. Half a dozen townspeople, minimally characterized, play major roles in the series of incidents; there is no storyline. Rambling, mildly nostalgic, and adequately written, this has a folksy quality that may appeal to some readers.

Hellsing, Lennart. *The Wonderful Pumpkin*; illus. by Svend Otto. Atheneum, 1977. 75-24223. 25p. \$5.95.

Ad
K-2 Translated from the Swedish and illustrated with rather raffish pictures, bright and clean, by Otto, this is a modest animal fantasy about two bears. Little Bear finds a seed and Big Bear helps plant it. It grows into an enormous pumpkin, bigger than the bears' house, so they turn it into a house, cutting out a door and windows. It blows off to sea, so they become Sea Bears; when winter comes they light a fire and the pumpkin, filled with hot air, rises into the skies. So they become Air Bears, and they fly off to see the world. Nicely enough told and translated, this is a rather bland and slightly static story.

Hoff, Sydney, *Walpole*. Harper, 1977. 76-41514. 32p. illus. (I Can Read Books). Trade ed. \$4.95; Library ed. \$4.79 net.

Ad
1-2 Walpole is the biggest of the walruses who live in the far North, but he doesn't want to be the leader of the herd, he just wants to take care of baby walruses. One day he goes off to search for two missing young ones and, after finding them, comes back to find a polar bear threatening the herd. One roar from the big walrus and the bear takes off; this time Walpole agrees to become the leader of the herd, and, the story ends, "they never had to worry again." Hoff's cartoon-style drawings have an ebullient quality that fits the brisk tale, which is not very substantial but which has a sunny aura and a satisfying ending, and which is good fodder for voracious beginning independent readers.

Holland, Barbara. *The Pony Problem*. Dutton, 1977. 76-56772. 122p. \$6.95.

Ad
4-6 Eleven-year-old Jean was thrilled when she won a pony in a contest, but her neighbors were horrified: that messy-looking clothesline fence, that smell, that manure, and all right out where it spoiled the looks of the tidy street. Pressured to get rid of the pony, Jean asks Mrs. Remington if she can take care of the animal—but Mrs. Remington (an elderly woman Jean's found by chance) who has a large amount of land outside of town says she can't pay her taxes and will have to move to make way for a development. Then Jean convinces her mother, a widow, to move to a house on Mrs. Remington's property, and so all is neatly solved: their rent will pay the taxes, Mrs. Remington can stay, and the pony will not have to go. The book has good family relations and convincing dialogue, and the subject will appeal to the horse-story set, but the plot is weak and depends more than once on coincidence or contrivance.

Hutchins, Pat. *Follow That Bus!* illus. by Laurence Hutchins. Greenwillow, 1977. 76-21822. 102p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
2-4 A second grade class of English schoolchildren has a field trip that turns into a field day, as they bumble into an encounter with two desperate bank robbers. There are the classic ploys of switched pieces of identical luggage and of victims being mistaken for criminals and (temporarily) arrested; there's a chase scene to end all chase scenes as the children, their teacher, and the police are joined by a local hunt—with the hounds tenaciously following the scent of licorice. And there's a triumphant capture in which the children play starring roles, followed by a publicity-drenched return home. Logic is deliberately and totally ignored, so that the exaggerations and coincidences are inoffensive. Not great literature, but great fun.

Hyde, Margaret Oldroyd. *Brainwashing and Other Forms of Mind Control*. McGraw-Hill, 1977. 76-55766. 147p. \$6.84.

R
7- Like Elizabeth Hall's *From Pigeons to People*, this is a serious discussion of various approaches to behavior shaping; although the two books cover much of the same material, Hall's focus is psychological and Hyde's is sociological. Both books are excellent, and each author considers sociological and psychological facets; the difference is in emphasis. Hyde discusses religious cults, behavior modification in prisons, and legal precedents as well as theories of behavior shaping, hypnosis, therapy, meditation, and political brainwashing. The text is thoughtful and objective, the writing style straightforward, the topic one that should appeal to a large audience. A bibliography, a glossary, and an index are included.

Jacobson, Morris K. *Wonders of Starfish*; by Morris K. Jacobson and William K. Emerson; illus. with photographs and line drawings. Dodd, 1977. 76-53584. 80p. \$4.95.

R
5-7 Despite a tendency that seems inappropriate in a science book, referring to the starfish as looking "strange" or "surprising," this is a fairly comprehensive and certainly authoritative discussion of varieties of sea stars, commonly called starfish, and of the ways in which they feed, reproduce, and protect themselves. Facts about anatomical structure and functioning appear in several chapters; the authors discuss also, in some detail, the damage starfish do to marine creatures used by people for food; they suggest ways in which starfish can be observed or used for experiments. The text is adequately written; a glossary, a bibliography, and an index are appended.

Johnson, Hannah Lyons. *From Apple Seed to Applesauce*; photographs by Daniel Dorn. Lothrop, 1977. 76-52944. 43p. \$6.95.

Ad
3-5 Although this gives some facts that are not in Selsam's book on the same subject, it is not always as explicit (for example, in differentiating between the processes of grafting and budding) and the photographs are not as informative as Wexler's pictures in the Selsam book. However, it does describe, simply and accurately, all stages of apple growing and also discusses the work done by growers. The continuous text concludes with a recipe for applesauce.

Kraus, Robert. *The Good Mousekeeper*; drawings by Hilary Knight. Windmill/Dutton, 1977. 77-2222. 32p. \$6.95.

M
3-5
yrs. Pictures and text face each other in white ovals set on powder-blue pages, and raffish little mice are shown on corner spaces as well as in the illustrations; black, white, and blue drawings have Knight's usual kick-up-the-heels humor and a less usual cozy touch, particularly in the apron and mob-cap of the cat who tells the "story." It's an account, really, without a plot line: a cat describes her petty problems in rearing a houseful of mice. "I love them because they are soft and cuddly and squeak when I press them. But a mousekeeper's work is never done . . ." and she goes through a day, reporting on chores, errands, meals, neighbors, and all the pranks and practices of her many mice. There's always an appeal for children in any animal story, but this book is diffuse and plotless, although there is action in some episodes, and there is no humor in the text to match that of the illustrations.

Kroll, Steven. *Santa's Crash-Bang Christmas*; illus. by Tomie de Paola. Holiday House, 1977. 77-3025. 28p. \$6.95.

A bumbling Santa Claus gets off to a bad start when he forgets his handkerchief, falls out of the sleigh, and lands in a pile of ashes when going down a chimney. He then sits on a sofa that collapses, bumps into the chandelier, which falls on his head,

M
4-6
yrs. knocks over the Christmas tree, et cetera. A polar bear which has been a stowaway rampages through the house, into Mom and Dad's room, and out the window. Santa follows. Mom, Dad, and Jill wake as the sleigh lifts off, and come downstairs to find their presents. De Paola does his best, but even his best isn't enough to keep this tediously repetitive tale from being one overdone gag.

Little, Jean. *Listen for the Singing*. Dutton, 1977. 76-58323. 215p. \$6.95.

R
5-7 In a sequel to *From Anna*, the visually handicapped German expatriate girl and her family encounter anti-German prejudice when World War II starts. They are just adjusting to the fact that the oldest boy, Rudi, has enlisted when he comes home, blinded by an accident. Anna, who knows better than the others what it means to be unable to see, helps her brother adjust to his handicap. The characterization is as discerning here as in the first book, and the author is just as adept at picturing the wartime atmosphere in Canada as she is in describing the warmth and mutual supportiveness of the family circle. Good pace, good style.

McGovern, Ann. *Half a Kingdom; An Icelandic Folktale*; pictures by Nola Langner. Warne, 1977, 76-45305. 38p. \$6.95.

Ad
K-3 A story based on an Icelandic folktale is illustrated with vigorous but overly busy black and white drawings. Prince Lini, the beloved son of a wealthy, selfish king disappears in a fog while riding through the forest; his father offers half his kingdom to whoever can bring him back. Signy, a poor peasant girl, uses her knowledge of the forest and finds Lini in a cave, captive of two trolls who, via magic words and singing swans, can put him into an enchanted sleep. Signy learns the magic words, wakes Lini, she and he think of a way to outwit the trolls, and the story ends with betrothal and agreement that with their half of the kingdom the two will apportion their wealth to help the poor. The practical Signy is an attractive protagonist, and the story has many of the familiar folktale ingredients, but there's an absence of the cadence of oral tradition in this retelling.

McKay, Robert. *Bordy*. Nelson, 1977. 77-23305. 141p. \$5.95.

Ad
6-9 Just graduated from high school, Bordy has decided that he wants to get a job and save enough money to go west—no college for him. Hired by elderly, lively Myrtle Beame to do general handiwork, Bordy is attracted to Myrtle's visiting granddaughter Tabitha. Tabitha, however, is more interested in the wealthy summer visitors than in Bordy and his friends; yet when Bordy is in trouble, Tabitha stands by him. He's in trouble because the police find a diamond ring in his possession, a ring he'd found while cleaning at the Beame house. Usually honest, Bordy had kept the valuable ring—unable to give it up, unable to bring himself to sell it. The ending doesn't quite live up to the solidity of the rest of the book, since the ethical problem is never really resolved; otherwise, the writing is perceptive and believable, with good dialogue and characterization, and with an especially warm relationship between Bordy and Myrtle.

Miller, Ruth White. *The City Rose*. McGraw-Hill, 1977. 76-54949. 171p. \$6.33.

Ad
4-6 Her parents and sisters have died in a fire, her older brother James has gone to California to kick a drug habit, and eleven-year-old Dee flies from Detroit to North Carolina to live with Aunt Lulu and Uncle George. She is a timid, scrawny, silent child (who later blooms like a rose) who finds some teachers and students prejudiced against blacks, but also finds some peers and adults who are friendly. Least friendly is Uncle George, who doesn't want to keep her and shows it. She learns that he has

lost a girl named Wendy, who is her own age and who proves to be very much alive. Daughter of a black woman who committed suicide and a white reprobate, Wendy appears; she had been taken in by George and Lulu and loved as a daughter but later taken away by her father. The story becomes rather melodramatic at this point, for Wendy's evil father threatens them both, makes them promise not to let George and Lulu know they're back. He's married to another neighbor now, also black, a woman with a brood of sullen children. Wendy's father breaks her arm, locks Dee in his illicit still to die, but is caught. George, who's become fond of Dee, announces he will adopt both girls. Despite the overwrought plot and some careless editing ("The underbrush were lumps of white . . ."), the story has the appeal of a wish granted, it shows a broad range of interracial attitudes held by both black and white, it has an element of suspense, and it has adequate, if variable, characterization.

Milton, Hilary H. *Emergency! 10-33 on Channel 11!* Watts, 1977. 76-30292. 137p. \$5.90.

M
4-6 Jane Horton, traveling with her parents in a camper, uses her knowledge of Citizens Band radio to call for help when the trailer overturns and her mother and father are unconscious. Ronnie and David Winthrop pick up her call for help on their walkie-talkie; their rescue efforts are thwarted by the fact that power lines are down, due to the same storm responsible for the Hortons' accident. Separated, the boys look for help, but one of them gets lost. Most of the story is devoted to bits of action on several fronts, much of it conversation on CB channels; as various people try to locate the trailer and find the lost boy. Although it's a dramatic situation, the impact is dulled by the patchy nature of the writing, and by the heavy burden of information about CB. Characterization is minimal; the plot is sturdy enough but is attenuated.

Murphy, Shirley Rousseau. *Silver Woven in My Hair*; illus. by Alan Tiegreen. Atheneum, 1977. 76-25578. 121p. \$6.95.

Ad
4-6 Browbeaten by her stepmother and two stepsisters, Thurse is well aware that she lives a Cinderella existence. Her friend Gillie, the goatherd, helps her acquire a glorious dress for the Prince's ball, but her stepmother destroys it. Thurse goes to the ball, however, and since all but the most doltish reader will be aware by this point that Gillie is the Prince in disguise, it may give satisfaction to readers to know that fact before Thurse does. The basic plot is traditional but the story is given verve by the brisk style of writing and the occasional barbed remark, as when Thurse thinks of her stepsister, "She couldn't tempt a billy goat in rut." The story is not strengthened by the fact that Thurse's father, missing in battle and reputed to be a coward, is declared a hero at the very ball at which Gillie and Thurse are betrothed.

Parish, Peggy. *Teach Us, Amelia Bedelia*; pictures by Lynn Sweat. Greenwillow, 1977. 76-22663. 56p. (Read-alone Books). Trade ed. \$5.95; Library ed. \$5.21 net.

Ad
1-2 Wearing her apron and flowered bonnet, the literal maidservant again has an encounter with children during which she takes words at their face value. She goes to an elementary school to give the principal a message about a new teacher; he assumes that Amelia Bedelia is the new teacher and sends her into the classroom. She finds a list of instructions. It begins with "Call the roll," and she calls out "Roll! Hey, roll!" Sing a song? She does. Plant bulbs? She goes off to the store and comes back with electric bulbs for the children to plant. The story ends with Amelia Bedelia taking the children home and making taffy apples for them, her employers, and the new teacher. Never quite believable, but always amusing to beginning independent readers, this Amelia Bedelia tale is, like its predecessors, an exploitation of a one-gag situation, but it is—in addition to being mildly funny—good for the young reader's awareness of the pitfalls of our Own Dear Language.

Perl, Lila. *Egypt; Rebirth on the Nile*; illus. with photographs. Morrow, 1977. 76-30729. 158p. Trade ed. \$7.95; Library ed. \$6.71 net.

R
7-10 Perl examines the myriad facets of Egyptian life, past and present, in a smoothly written book that is candid, objective, authoritative, and judiciously organized. The text begins with a physical description of the country, and the geographic influences on population distribution, economy, and history; it moves to historical information, and thence to government and politics, including Egypt's relationships with other countries. The analysis of present progress and problems is discerning, and the discussion of the quality of Egyptian life today includes an estimation of future developments. A bibliography and an index are appended.

Petie, Haris. *A Book of Big Bugs*; written and illus. by Haris Petie. Prentice-Hall, 1977. 76-45379. 30p. \$6.95.

R
K-3 Full color illustrations face a page with black and white pictures and a few sentences of information about each creature; although the scale varies (a stag beetle is shown on its page as almost the size of the monarch butterfly several pages along) in illustration, the headings for the print give size in centimeters and the entries are arranged in order of increasing size. Not comprehensive, but the information is accurate, the handsome pictures useful for identification, and the whole an excellent introduction for beginning naturalists.

Polseno, Jo. *This Hawk Belongs to Me*; written and illus. by Jo Polseno. McKay, 1977. 76-12745. 63p. \$6.95.

Ad
3-5 The basic plot of Polseno's story is a familiar one: a child makes a pet of a wild creature and, when it is grown, tearfully releases it. The differences here are that Dino De Angelo plans from the start to let his kestrel hawk go and that the emphasis in the book is divided between the raising of the hawk and giving details of an Italian-American neighborhood in Manhattan. Dino is "a self-educated truant," an assiduous liar if a lie serves better than the truth, and an artful actor who is not above feigning illness to get sympathy. He and a cousin have found the fledgling while in the marshes on a day of placid truancy, and he has to learn what to feed his pet and how to protect him against Uncle Pasquale's accusation that the hawk is killing his pigeons. Polseno is noted as an illustrator of birds, yet there is a discrepancy between the back cover illustration, which shows the hawk with a yellow beak while the text refers to its blue beak. The illustrations have vitality whether they depict the tenement neighborhood or the freedom of the seaside marshes. The story moves fairly smoothly although with little pace, since it is slowed by the incidents which Polseno uses to reflect family and community life on Lexington Avenue.

Ross, Wilda S. *The Rain Forest; What Lives There*; illus. by Richard Cuffari. Coward, 1977. 76-26950. 31p. \$5.29.

Ad
3-5 Based on the flora and fauna of the Itui rain forest in Zaire, the continuous text describes the variety of vegetation at the several layers of the African rain forest, and the ways in which animals contribute to and participate in the ecological system. The text is simply written but lifeless, with occasional statements that seem inadequate, such as "These animals . . . are called cryptozoa because they match the brown colors around them." Cuffari's illustrations are adequate save for the fact that no scale is maintained; a slug on one page is larger than a dik-dik several pages farther along. Some suggestions for additional reading, a nine-word glossary, and a one-page index are appended.

Scott, Jack Denton. *Little Dogs of the Prairie*; photographs by Ozzie Sweet. Putnam, 1977. 76-56217. 63p. \$7.95.

R
5- For older readers and with more extensive treatment than the books about prairie
5- dogs by Eberle and by Chace, this is written in a graceful style, gives accurate
information, and is illustrated with photographs of good quality. As he has in earlier
books, Scott not only describes the habits and habitat of his subjects but also places
them in their ecological environment and discusses them in relation to conservation
of species.

Siegel, Beatrice. *A New Look at the Pilgrims; Why They Came to America*; illus. by Douglas
Morris. Walker, 1977. 76-57060. 82p. Trade ed. \$5.95; Library ed. \$5.85 net.

R
5- Siegel really does go beyond the usual compilation of information gathered for the
5-7 upper elementary reader in describing the theological differences of Puritans and
Separatists, and the persecution that led to schism and emigration. She gives a vivid
picture of the Separatists' stay in Holland and the generation gap between parents
and those children who, having spent most of their lives in Holland, felt more Dutch
than English. She also points out that the majority of those sailing on the *Mayflower*
were not Separatists but "Strangers," people recruited by the journey's commercial
sponsors and who did not necessarily share the views of the smaller group. The
question-and-answer format may annoy some readers, but the material in the book
does give solid information in a readable prose style. A list of books suggested for
further reading is included.

Silverstein, Alvin. *Cancer*; by Alvin and Virginia B. Silverstein; illus. by Andrew Antal; Rev.
ed. Day, 1977. 76-4946. 102p. \$6.95.

R
5- Although much of the text is unchanged, the Silversteins have improved *Cancer*
5-7 considerably in this new edition, both by the addition of judiciously inserted material
that brings the book up to date, and by the deletion of the parenthetical phonetics that
were an irritating feature of the 1972 edition. The glossary has been dropped, but it
merely repeated what was in the text; the print is smaller; an index has been added.
Still an authoritative discussion of how cancerous cells function, the ways in which
scientists study and battle against cancer, and the ways in which one can try to
prevent or detect the disease.

Stevenson, James. "*Could Be Worse!*" written and illus. by James Stevenson. Greenwillow,
1977. 76-28534. 29p. Trade ed. \$6.95; Library ed. \$5.94 net.

R
K-2 Two children comment on the fact that their grandfather, a quiet, harassed-looking
gentleman, goes through the same routine every morning. Same food. Same reactions
to any reports of trouble by the children: "Could be worse." But one day Grandpa
fools them and tells a long, involved story of a dream-fantasy in which he went from
one peril to another. "What do you think of that?" And the children gleefully shout,
"COULD BE WORSE!" The tale is slight, but the switch from placidity to flagrant
desperation should amuse readers, and the pictures of an elderly man in pajamas
being attacked by an abominable snowman, chased across a desert by a blob of
marmalade, being kicked into the clouds by an ostrich, et cetera, are delightfully
comic.

Sung, Betty Lee. *An Album of Chinese Americans*. Watts, 1977. 76-45185. 65p. illus. \$5.90.

Ad
4-6 Written by a professor of Asian studies, this profusely illustrated book gives both
historical background and commentary on contemporary Chinese-American patterns
and problems. The writing is direct and forthright, albeit repetitive, with candid but

not bitter statements about biased treatment of past and present. The text includes material on immigration, labor conditions, family life and the generation gap, foods, holidays, etc. A weakness of the book is that several times the text is interrupted by four pages of photographs, once in the middle of a word; one page of illustration, a reproduction of a page from a fourth-grade Chinese reader, is inverted. No sources are cited; an index is appended.

Supree, Burton. *Bear's Heart; Scenes from the Life of a Cheyenne Artist of One Hundred Years Ago with Pictures by Himself*; by Burton Supree and Ann Ross. Lippincott, 1977. 76-48952. 63p. \$8.95.

R
5- In a grave, direct, and unembellished text, Supree tells the story of Bear's Heart and other members of Plains Indians tribes who, in 1874, wearied of their life on a reservation and fled. Cheyennes, Arapahoes, Kiowas, and Comanches. Hunted down by troops, they were eventually taken prisoner in Texas and moved, in stages, to a military prison in St. Augustine. Supree describes their life there, the attempt made by Bear's Heart to conform to a white culture after attendance at Hampton Institute, and his return to Oklahoma in 1881. Tubercular, he died the following year. Jamake Highwater's afterword discusses Bear Heart's story as history and his drawings as one of the catalytic factors in the renaissance of American Indian painting. Drawn in colored pencils and inks, the pictures have a childlike simplicity, honest and awkward but remarkably vigorous, and—as a record of the superimposing of white values on Native American values and graphic motifs—of significance historically.

Sutcliff, Rosemary. *Blood Feud*. Dutton, 1977. 76-58502. 147p. \$6.95.

R
7-9 Jestyn the Englishman begins his tale when he is old, remembering his youth as a captive sold in slavery to a Viking not much older than he. When his master Thormod is ready to leave Dublin, then a Viking stronghold, he gives Jestyn his freedom. Swearing blood brotherhood, Jestyn takes as his own the feud between Thormod and the Herulfson brothers, a feud suspended while they all travel to Constantinople and serve the Emperor Basil, joining the Varangian Guard. After Thormod's death, Jestyn is obligated to kill Anders Herulfson, but by then he has become a man of medicine—and he cannot kill. The small print of the book and the frequent lengthy passages of solid print may look forbidding, but Sutcliff's grasp of history, sustained by unobtrusive research, gives a vivid picture of the period; the dialogue is convincing; the tale has sweep and action that is modulated and offset by periods of quiet.

Tallon, Robert. *Fish Story*. Holt, 1977. 76-23092. 26p. illus. \$6.95.

M
2-4
yrs. When a small fish is told by a large cat that the latter will take him to see the ocean, he trustingly swims into a plastic bag. The cat takes Little Fish to his kitchen and announces that he's deciding on how to cook him. Little Fish argues that he can help Big Cat catch a bigger fish if he's put back into the pond. The ruse works, and what Big Cat finds at the end of his line is a bicycle. A slight plot and an old one, this offers a modicum of satisfaction in the outwitting of a large creature by a smaller one, and the pictures—clear, bright colors and a certain humor in the square, pinkish-orange cat—are amusing.

Thayer, Marjorie. *The Valentine Box; A Play*; pictures by Marjorie Burgeson. Childrens Press, 1977. 76-46543. 31p. \$4.95.

Ad
2-3 A short play in two acts focuses on the emotions that run high in an elementary school classroom on Valentine's Day. Barbara, who is the newest member of the class, has bought valentines for everyone; when she's teased about getting none, she

takes it seriously and puts her own name on every envelope. Surprised when the postman-for-the-day chooses her as his assistant, she takes the valentines out of the box. Her action is misinterpreted as stealing, and it takes all the efforts of her only friend to set matters straight, the play ending with Barbara appeased, sending valentines to everybody, and a huge chalked valentine on the blackboard: "To Barbara from Everybody." The plot makes much of one small contretemps, but readers will recognize the fact that there is (unfortunately) often a highly competitive attitude about the classroom distribution of valentines. The writing style is adequate and the play requires only a decorated box, cards and envelopes, and a blackboard, or a simulated blackboard, as props. There is an unrealistic use in illustration of a child's printing, mixing upper and lower cases.

Thomas, Jane Resh. *Elizabeth Catches a Fish*; pictures by Joseph Duffy. Seabury, 1977. 76-28318. 32p. \$6.95.

Ad
K-2 Elizabeth receives a new fishing rod, a tackle box, and a note that promises a fishing trip alone with her father as presents for her seventh birthday. She industriously makes trout flies, and eagerly agrees when, one night, her father suggests they go the next day if it doesn't rain. Rain does threaten (and later comes) but Elizabeth doesn't want to put it off; they go, she catches a four-pound bass, cleans it with her father's help when they get home, and enjoys it for dinner. "Thank you, fish," the story ends, "Thanks for everything." The illustrations, pen and ink, are rather awkward in depiction of figures but use effective masses of space in a highly textured manner (lines, dots) in quiet pictures that are framed, black on beige. The story has a similar quietness, and while the writing is not impressive in style, it does realistically reflect a child's intense desire and intense pleasure.

Thwaite, Anthony. *Beyond the Inhabited World; Roman Britain*. Seabury, 1977. 76-17526. 125p. illus. \$8.95.

R
7- Although the pages look heavy with print, the informal writing style of this text, profusely illustrated with photographs of sites and artifacts, and the judicious blend of dry humor and erudition make it painless as well as profitable reading. Thwaite gives ample background about the Roman Empire, the conquest of Britain, and the internal sparring between tribes and petty rulers, before describing life in Roman Britain. Separate chapters discuss urban and rural life or such aspects as customs and ceremonies, and the book concludes with a description of the raids and invasions that led to the end of Roman occupation. What emerges strongly, throughout the book, is a sense of enduring power, of the Roman contributions to British life and language that have remained centuries after the conquerors have been gone. A divided bibliography and a relative index are included.

Trimby, Elisa. *Mr. Plum's Paradise*; written and illus. by Elisa Trimby. Lothrop, 1977. 76-55731. 30p. Trade ed. \$6.95; Library ed. \$5.94 net.

Ad
K-3 First published in Great Britain, this is a book in which the illustrations are stronger than the text, which describes a back yard turned into a garden, neighbors imitating Mr. Plum's garden, and finally the separating walls knocked down and one big garden so lovely that it is opened to the public. The pictures are precise and detailed, with every petal and every brick distinctly drawn. Trimby flattens the walls to gain some interesting perspective, and the angular lines of the walls and buildings contrast nicely with the flourishing curves and softness of the flowers; a few pictures show varieties that seem inaccurately drawn. Since the story has no children, no humor, little action, and no conflict, however, its appeal may be limited.

Van Iterson, Siny Rose. *The Spirits of Chocamata*; tr. from the Dutch by Hilda van Stockum. Morrow, 1977. 77-2213. 221p. Trade ed. \$5.95; Library ed. \$5.21 net.

R
6-8 Set on the Caribbean island of Curacao, the story of two boys who investigate the whereabouts of an escaped prisoner has the elements of suspense and danger, but it is equally interesting as a comparative study of two cultural patterns. Hans, the visitor, finds the local customs and belief either amusing or exotic; Chimi, the native, finds that Hans has peculiar ideas. But they quickly become friends and together explore the ruined mansion of Chocamata, said to be haunted. Chimi believes it is; Hans mocks at ghosts. After exposing themselves to danger, the boys are scolded for having failed to tell the police that they had been tracking the escapee, known to be vicious—but they are instrumental (believably) in effecting his capture. A brisk adventure story, this has well-defined characters, although they are not drawn with depth, a strong plot, and a colorful setting.

Winnick, Karen B. *Patch and the Strings*; written and illus. by Karen B. Winnick. Lippincott, 1977. 76-56446. 30p. \$6.95.

NR
3-5
yrs. An oversize book has pages filled—or, rather, overfilled—with bold but harsh colors and details that clutter the composition. Patch is one of several puppets used in a show for children. He becomes curious as to where his strings go; the other puppets have varying ideas (an old man in the clouds pulls the strings; it takes several people) but Patch decides to climb a ladder and find out. He bumps his head on a cloud, falls, and decides that it's less important to know where the strings go than to enjoy being with his friends. The flat ending makes the quest almost irrelevant, negating the one aspect of the story that could have instilled some substance.

Wood, Phyllis Anderson. *Win Me and You Lose*. Westminster, 1977. 76-44299. 137p. \$7.50.

Ad
6-9 Matt, seventeen, casually decides to choose his father when asked by the judge, during a custody hearing, with whom he wants to live for the next year. They hardly know each other, since Matt's father has had a traveling job, and they have great difficulty in adjusting to each other. Both enjoy the friendship of Rebecca Javez, Matt's age, who lives with her mother (another divorce situation) and are worried because a man has been stalking and telephoning the girl. A police watch is on, but the man gets to Rebecca; Matt prevents her death when the highly disturbed man attempts murder. The man is caught, but Rebecca is slow to recover emotionally, only venturing outdoors after Matt's urging and his support. The rescue helps in the father-son relationship, since it makes the father realize that the son is self-reliant and courageous. This is probably best suited to the slow or reluctant older reader for whom it is designed, since the writing style and vocabulary make few demands and the persecution-suspense provides dramatic action. For the average or good young adolescent reader, the repetition of incidents and—to a lesser extent—of conversations may limit interest.

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.

Barmore, Judith, and Philip Morse. "Developing Lifelong Readers in the Middle Schools." *English Journal*, April, 1977.

Billig, Edith. "Children's Literature as a Springboard to Content Areas." *The Reading Teacher*, May, 1977.

Downing, John. "How Society Creates Reading Disability." *Elementary School Journal*, March, 1977.

Duff, Marilyn. "Helping Readers to Visualize." *Today's Education*, March-April, 1977.

Feeley, Joan, and Blanche Rubin. "Reading in an Open Classroom." *Language Arts*, March, 1977.

Hoare, Geoffrey. "The Work of David Macaulay." *Children's Literature in Education*, Spring, 1977.

Kohl, Herb. "Poets on Poetry." *Teacher*, April, 1977.

Meade, Richard, and Robert Small. *Literature for Adolescents: Selection and Use*. Merrill Pub. Co., 1977. 304p. \$3.95.

Newcomer, Phyllis, and Patricia Magee. "Predictive Indices of Reading Failure in Learning Disabled Children." *Educational Research Quarterly*, Summer, 1977.

Small, Robert. "And Then There Were None—Take It Away! I Don't Like It." *Language Arts*, March, 1977.

Youngblood, Chester. "Danger: Children of Other Lands." *The Social Studies*, March/April, 1977.

