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JANUARY, 1978  
VOLUME 31  
NUMBER 5

THE UNIVERSITY  
OF CHICAGO  
GRADUATE  
LIBRARY  
SCHOOL

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

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED  
WITH ANNOTATIONS

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

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

\* \* \*

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An advisory committee meets weekly to discuss books and reviews, which are written by the editor. The members are Yolanda Federici, Sara Fenwick, Isabel McCaul, and Robert Strang.

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

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

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

Second-class postage paid at Chicago, Illinois.

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PRINTED IN U.S.A.

# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 31

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Number 5

## *New Titles for Children and Young People*

Aardema, Verna, ad. *Who's in Rabbit's House? A Masai Tale*; retold by Verna Aardema; illus. by Leo and Diane Dillon. Dial, 1977, 77-71514. 25p. Trade ed. \$7.95; Library ed. \$7.45 net.

R  
4-7  
yrs.

A humorous Masai animal tale is told here as a performance by Masai villagers, and the characters are shown as people wearing animal masks. The story: Rabbit sits in her doorway every night to watch the other animals drinking at the lake. One night she comes home to hear a voice inside her house, behind a barred door, saying "I am The Long One. I eat trees and trample on elephants. Go away!" Jackal offers to burn the house to get The Long One out; Rabbit protests. Leopard attacks the roof; Rabbit sends him away. Frog, who's been amused by these and other abortive attempts, tries scaring the mysterious intruder, who proves to be a caterpillar. Rabbit goes back to sitting in her doorway, while Frog sits on a log, croaking with laughter. The illustrations, double-page spreads rich with color, are beautifully composed, although young children may be confused by the fact that there are three images of Jackal, for example, shown on the page that refers to a single jackal. The story is deftly told, with the action and humor that appeal to children, and the text is extended by the vitality of the illustrations.

Albert, Burton. *Mine, Yours, Ours*; illus. by Lois Axeman. Whitman, 1977. 77-9408. 29p. Trade ed. \$4.25; Library ed. \$3.19 net.

M  
2-4  
yrs.

Intended to teach concepts of possession to very young children, this is of dubious value—primarily because the concepts are difficult to put into pictures and because the pictures do not always clarify meaning. For example, a child points to his toes, "Mine." On the next page he points to another child's toes, "Yours." In a third picture, the two are sitting on the edge of a tub or pool, dangling feet in the water. "Ours," says the boy, but his hand seems to be pointing at the one foot (his own) that's out of the water. The soft crayon drawings show multiethnic children. The book can be used to reinforce concepts or to start discussion of them, but it's weak on its own.

Baldwin, James. *Little Man, Little Man; A Story of Childhood*; illus. by Yoran Cazac. Dial, 1977. 76-10723. 95p. Trade ed. \$6.95; Library ed. \$6.46 net.

Ad  
5-6

Called by the publishers "a children's story for adults, an adult story for children," this vignette of a Harlem childhood seems to just miss in both directions, despite some strong qualities. It begins, "TJ bounce his ball against the sidewalk hard as he can . . . sometimes he misses . . ." (Why not "he miss" if "he bounce"?) TJ and his friends are believable, engaging characters; so are the adults Mr (sic) Man and his wife, Miss Lee, clearly an alcoholic. Most of the book simply mirrors the immediate community, but the action accelerates when TJ is almost hit by a bottle (Miss Lee's)

crashing from the roof. Here and there, a line or two of type is in heavy print, inexplicably; the illustrations have vitality, but the faces are often grotesquely misshapen, and some of the pictures are distractingly crowded. It's too much of a picture book format for adults, too mature in concepts and sedate in pace for most children.

Becker, Joyce. *Jewish Holiday Crafts*; written and illus. by Joyce Becker. Hebrew Pub. Co., 1977. 77-7478. 179p. Trade ed. \$9.95; Paper ed. \$6.95.

R  
5-8 A compilation of craft projects to be used for holidays, including the weekly Sabbath, offers a wide range of suggestions. Like the Lazar book reviewed below, this includes many projects that are not holiday-related and not related to Judaism: a bow and arrow, a woven picnic basket, puppet stages, decorated decanters, and so on. The book has more focus than Lazar's, since it includes only crafts (no games or recipes) and it has, for most projects, clear step-by-step directions. Information about each holiday precedes the projects; an index is appended.

Blumberg, Rhoda. *UFO*. Watts, 1977. 76-50931. 63p. illus. \$4.47.

Ad  
5-7 Although a few pages at the end of the book suggest that many scientists have open minds about unidentified flying objects and wish to pursue observation and investigation, most of this book is devoted to reporting on the history and debunking of those reports that have been logged, both in the past and in contemporary sightings. Logical explanations are given for objects sighted, including some that have been photographed: odd cloud formations, flocks of birds or spiders, meteors and comets, aircraft seen at unfamiliar angles. Blumberg also points out some obviously invented reports by pranksters, or faked objects. While the subject is always intriguing, the book offers little that is new, reading like a popularized rehash of other material. A bibliography is appended, with several titles repeated in a "Recommended Reading" list; an index is included.

Bond, Michael. *Olga Carries On*; illus. by Hans Helweg. Hastings House, 1977. 77-8710. 127p. \$5.95.

R  
3-5 More anecdotes about the engaging guinea pig whose vivid imagination leads her into tale-telling in which she lets her high esteem for guinea pigs in general, and herself in particular, have full sway. Such as her own explanation for the way the French language started: one of her ancestors conceived the idea during the Wars of the Roses, when people across the channel grew an enormous rose hedge to keep the English out. Yet Olga has some charitable instincts toward her three companions, and is willing to share the glory—real or imagined—when she sees that one of them needs a boost to morale. Like Bond's Paddington, Olga is a well-defined and engaging character; and the lively style and humor of Bond's writing, with each chapter a discrete episode, make the book fun to read aloud or alone.

Bram, Elizabeth. *I Don't Want to Go to School*. Greenwillow, 1977. 76-51274. 28p. illus. Trade ed. \$4.95; Library ed. \$4.59 net.

M  
3-5  
yrs. First day qualms about nursery school or kindergarten have been pictured in many books for young children; while Bram's child indulges in some stalling tactics that may be familiar to the audience, her story is rather static and predictable. Jennifer emerges after a first morning at school with a happy report on her new friends and her activities. The characters (mother, daughter, and doll look-alikes) are drawn with dots for eyes and the true pre-Columbian slope of brow and nose.

Brandenberg, Franz. *Nice New Neighbors*; illus. by Aliki. Greenwillow, 1977. 77-1651. 56p. (Read-alone Books). Trade ed. \$5.95; Library ed. \$5.49 net.

R  
1-2 Aliki uses pale pinks and greens in combination with black and white for her lively, scrawly drawings of small animals; her illustrations have some touches (balloon captions, framed sequence drawings for a play) that will be familiar to cartoon-conscious beginning independent readers. A family has six mice children who are anxious to play with new neighbors but are told they aren't welcome; when they decide to give a play, the new children ask to be included, and the mice are more generous: despite the fact that "Three Blind Mice" has a limited cast, they invent new action so that all the children have parts. So the audience of parents is large, varied, and appreciative, as they watch the farmer's wife tried by a judge and jury, convicted, and pardoned when she pleads for mercy and arranges to have tailors sew the mice's tails back. A wee bit didactic but not onerously so.

Bröger, Achim. *Running in Circles*; tr. from the German by Patricia Crampton. Morrow, 1977. 77-22629. 224p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad  
7-9 Translated from the German, this novel moves with slow and detailed intensity through the six days that fourteen-year-old Jens spends after he has run away from home. Erroneously accused by police of being the third culprit in a theft-and-assault case, Jens runs from the station and hides. His parents are on vacation, he can't get in touch with his girl, and after skulking about his own house, he finally goes off to ride, walk, and hitchhike. Most of the book concerns his experiences on the road; it concludes with a surprise visit to an uncle who has become an alcoholic and with Uncle Kurt's sympathetic, elderly neighbor taking charge and sending Jens home. The story is in first person, uneven in pace but well told and translated; while the situation has touches of contrivance, the characterization and dialogue reflect the author's insight.

Brown, Fern G. *You're Somebody Special on a Horse*; illus. by Frank C. Murphy. Whitman, 1977. 77-7506. 128p. Trade ed. \$4.50; Library ed. \$3.38 net.

M  
6-8 Marni, one of the students at the Riverwoods Riding Center, knows that her time in the ring has meant a poor eighth grade report card, and she's sorry but in this all-important summer, her chief concern is winning a blue ribbon. Her parents announce she must sell her horse, Koke, but agree to wait until the end of summer when she tells them that the Center's director has set up a program for handicapped children and feels that Koke would be an asset. Marni has a nervous boy assigned to her charge; she spends the summer helping Kevin and practicing jumps; Kevin attains his goal, Marni attains her blue ribbon and sells Koke to Kevin. An additional plot thread is Marni's efforts to make the four-year-old nephew of the riding director, Todd, speak; the child has been mute for a year, since his parents were killed. As with Kevin, it's riding that does it: Marni coaxes Todd to ride Koke, and he says, "He's a nice pony." This is a mediocre variant on the formula horse story, and the introduction of two special children, one emotionally and one physically handicapped, seems artificial, not only purposive but also too contrived as the outcome of one child's efforts.

Browne, Caroline. *Mrs. Christie's Farmhouse*; written and illus. by Caroline Browne. Doubleday, 1977. 77-71995. 31p. \$5.95.

M  
4-6 yrs. Elaborately detailed drawings in the romantic tradition are colorful and imaginative; like the story, they lack the humorous touch that would lighten the book. Mrs. Christie and Rachel (daughter? grandchild?) are tired of the noisy days and lonely nights of the city, so they move to the country, where they enjoy plants and animals.

Observing them from his nearby castle, the King decides Mrs. Christie's farm is disorganized, so he moves in with a band of workmen, plants, and animals. As fast as his men make order, the animals disrupt it. The King laughs, concedes defeat, and asks if he may come to tea once a week. Nice pictures, featherweight story.

Burningham, John. *Come Away from the Water, Shirley*. T. Y. Crowell, 1977. 77-483. 22p. illus. Trade ed, \$6.95; Library ed. \$7.95 net.

R  
K-2 On one page, realism; on the facing page, a child's imaginative fancies. Shirley and her parents come to the beach; her mother gives periodic instructions, such as, "Don't stroke that dog, Shirley, you don't know where he's been," or, "You won't bring any of that smelly seaweed home, will you Shirley." The parents sit in folding chairs, with no sign of Shirley. She is on the facing pages, rowing a dog out to a pirate ship, battling the crew, escaping with a map, digging for treasure, standing—triumphant and jewel-draped—in her vessel. Then a meek little Shirley goes, as she has come, along the beach with her parents. It's fun, and the pictures have Burningham's usual humor, economical line, and effective composition; the humor of the nagging remarks may be lost on the picture book audience and the wordless fantasy sequence demands some familiarity with pirate tales.

Carlson, Natalie (Savage). *Runaway Marie Louise*; illus. by Jose Aruego and Ariane Dewey. Scribner, 1977. 77-9448. 29p. \$7.95.

R  
3-5  
yrs. The little mongoose Marie Louise turns fractious and is spanked by her mother; irate, she packs her bag of shells and goes off to find a new mama. Mama gives her a peanut butter and jellyfish sandwich to take along, and Marie Louise begins her quest. Each animal mother she asks turns her down, so she offers herself as an apprentice to the Witch Toad. He refuses but tells her that his last visitor was a mama looking for a child . . . and you can guess the happy ending. The Aruego-Dewey pictures have vigor and humor in the drawing and an effective use of color. The story is told in a light tone and with repeated-action pattern (as Marie Louise goes from animal to animal) that should make the book appealing to young listeners. Not highly original, but nicely executed.

Cooper, Susan. *Silver on the Tree*. Atheneum, 1977. 77-5361. 269p. \$7.95.

R  
5-7  
\* In the fifth and last volume of the cycle "The Dark Is Rising," young Will Stanton, last of the magical Immortals, engages on a final, desperate struggle with the Dark, the powers of evil. Bran, who first appeared in *The Grey King*, and the three Drew children of an earlier book help in the quest for the silver sword, the silver on the tree (mistletoe) and the six Signs of the Light by which the Dark can be vanquished. Intricate but beautifully woven fantasy incorporates many elements of the legends of the British Isles in a story that concludes with the triumph of the Light, the return of King Arthur, and Bran, who proves to be Arthur's son, refusing to depart with the king because he has come to feel he belongs with those for whom he feels "loving bonds," ties even stronger than the High Magic of the creatures of Light. Cooper captures a true sense of mission, but this is more than a quest; it is a tale of adventure and a complex, seamless weaving of ancient lore and contemporary scene.

De Caylus, Comte. *Heart of Ice*; ad. by Benjamin Appel; illus. by J. K. Lambert. Pantheon Books, 1977. 76-4815. 58p. Trade ed. \$5.95; Library ed. \$6.99 net.

Ad  
5-6 An original fairy tale written in the 18th century is illustrated with delicately intricate pictures in pastel tones, romantic but restrained. The story incorporates many of the familiar themes of the genre: the royal heir whose life is changed by a resentful fairy but protected by a good fairy, the trials the young prince (who doesn't

know he is a prince) must go through to win a princess, the heartless princess who is transformed by the hero's love. In this case the prince is called "Manikin," since the bad fairy had taken height from him. He is so good, wise, brave and kind that he wins the approbation of the Princess Sabella and her parents, climbs the Ice Mountain where yet another cruel fairy has encased Sabella's heart in a diamond, and returns to a loving Princess, her grateful parents, and a reunion with his own parents. He had been protected from the cold by Sabella's marten cape—and that is why, the story ends, the most beautiful of the martens are "called *sables* to this day." The ending gives an odd touch of the pourquoi tale to the story, which is marred by an unremitting action, so much so that at times the events seem slighted; for example, the only explanation for the theft of Sabella's heart is "One day, while blissfully sleigh-riding in a newly fallen snow," speaking of Sabella's parents just before her birth, "they defied fate and spoiled their happiness."

Degen, Bruce. *Aunt Possum and the Pumpkin Man*. Harper, 1977. 76-58685. 28p. illus. Trade ed. \$4.95; Library ed. \$4.79 net.

M  
4-6  
yrs. A Hallowe'en story is told without words, the illustrations showing a possum (mop-cap and frilly apron type) sitting knitting while her pet kitten plays with the skein. They are both frightened when a pair of boots appears in the doorway, the door having blown open. Then a coat appears above the boots, then a pumpkin head. Threatened with a broom, the apparition proves to be a small cluster of mischievous animals; forgiven, they help carve the pumpkin and share the pumpkin pie. The pictures don't quite clarify the story, since the boots are shown in the doorway with no propelling feet or hands and there's a cartoon-style "clump clump" on the page (there are also "bop," "swoooooosh," and similar sounds indicated). The drawings have vigor, but they're often cluttered with details.

Fritz, Jean. *Can't You Make Them Behave, King George?* illus. by Tomie de Paola. Coward, 1977. 75-33722. 48p. \$6.95.

R  
3-5 Demonstrating that a monarch's lot is not necessarily a happy one, Fritz presents the biography of King George III, a ruler who was determined to be a good king but who had the not uncommon royal viewpoint that whoever disagreed with him was "a traitor or a scoundrel." So King George, tidy and thrifty, amiable father of fifteen, resolutely moral, was disturbed by his wayward subjects in the New World. Fritz gives both a cozy, slightly comic view of the monarch, a tone picked up by the artist, and a view of the American Revolution that may help children understand that there is more than one approach to historical events. The research is thorough but doesn't obtrude, as the author uses source information with skill and writes with humor and perspective.

Greene, Carla. *Man & Ancient Civilizations*; illus. by Marika. Bobbs-Merrill, 1977. 76-47339. 91p. \$7.95.

M  
5-7 An introductory paragraph briefly describes people of the Neolithic Age, a concluding note states that the book omits "some periods of time and many rulers," and the text discusses Mesopotamia, Egypt, Greece, and Rome. While the facts provided by the author are accurate, the book is so crowded with dates and names that the material would be difficult to absorb; the writing style is not intricate, but it is dry and choppy. With so much compressed into so few pages, it is inevitable that the treatment is superficial. A brief divided bibliography (eight titles in all) and a combined index and pronunciation guide are appended. An endpaper map shows Corsica and Sardinia, but provides no label for Sicily, showing Syracuse as the only place name for the island.

Hagood, Miranda. *Martha's Mad Day*; illus. by Emily McCully. Crown, 1977. 77-3163. 29p. \$3.95.

M  
2-4  
yrs. McCully's brisk and engaging line drawings enliven a story about a small child who wakes up feeling cross, throws a toy pig across the room, and spends the day in fractious behavior and hostile sulking. At bedtime Martha cuddles her pig and says she's sorry. Slight in structure, this has less motivation than Viorst's similar *Alexander and the Terrible, Horrible, No Good, Very Bad Day* and none of the humor. Martha simply fusses at breakfast, plays by herself, and won't talk to her parents save for a few belligerent announcements.

Harris, Christie. *Mouse Woman and the Mischief-Makers*; drawings by Douglas Tait. Atheneum, 1977. 76-25846. 115p. \$6.95.

R  
4-6 In a companion volume to *Mouse Woman and the Vanished Princesses*, Harris retells seven stories about the narnauk Mouse Woman, a tiny supernatural creature who is in the pantheon of many tribes of the Northwest Coast Indians. Children will probably enjoy especially "Mouse Woman and the Tooth," since its protagonist Mouse Woman is a girl-narnauk, as mischievous then as she is in all the other tales in which she is older and enjoys, in her efforts to set everybody's affairs right, using magic and trickery. The black and white illustrations are impressive, having the precision of Fisher's scratchboard work with some of the drama of early Keeping illustration. Sources for the tales are cited.

Haskins, James S. *The Life and Death of Martin Luther King, Jr.*; illus. with photographs. Lothrop, 1977. 77-3157. 176p. Trade ed. \$5.95; Library ed. \$5.21 net.

R  
7- Dealing with inherently dramatic material, Haskins has shaped it into a book that is both a perceptive portrait of a great man and a measured documentary about his assassin. While this has all the facts about King's life that other biographies do, it probes more thoughtfully than most into his doubts, his philosophy, and his convictions about methods and goals—and his own role—in the battle for black rights. Haskins moves back and forth like a shuttle from James Earl Ray to King, weaving the pattern of events, and closing with the story of Ray's flight, capture, and trials. A very impressive book. A selected bibliography and an index are included.

Haywood, Carolyn. *Betsy's Play School*; illus. by James Griffin. Morrow, 1977. 77-1615. 191p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad  
2-4 Betsy's money-raising project during summer vacation is operating a play school on weekday mornings. The foibles of her six lively pupils are described in Haywood's usual bland, simple style; since the activities are those of small children, the book may be used for episodic reading aloud to preschoolers. The episodes involve imaginary playmates, the death of a pet, other anecdotes about animals, dietary idiosyncrasies, minor accidents, and the daily activities of the group. Nothing exciting, but the appeal of everyday activities has usually guaranteed an audience for Haywood's Betsy stories.

Hearne, Betsy Gould. *South Star*; illus. by Trina Schart Hyman. Atheneum, 1977. 77-3166. 84p. \$6.95.

Ad  
4-6 The last child of the last giants of her mountain home, Megan flees when the Screamer, enemy of the giants, surrounds their castle with a piercingly cold fog. In her flight, she meets a human boy as solitary as she, and together Megan and Randall begin a search for safety. They do not know where they are going, but they are helped in their journey by a Night Mare, a white-eyed horse, and by the Bear who

tells them about the Screamer and the giants, who explains that they must follow the South Star to the land where other giants have found security. When they reach their destination, Megan finds that her sister rules the colony; Randall is welcomed, but he decides to go back to the plateau where they had found Night Mare. The writing is often poetic in its flow and imagery, but this at times slows the pace of the story, so that there seems an imbalance between the length of the book and the amount of action it encompasses. The ending is diffuse, weakened by the hints of future adventure rather than being firmly concluded.

Hogrogian, Nonny. *Carrot Cake*. Greenwillow, 1977. 76-17628. 27p. illus. Trade ed. \$6.95; Library ed. \$6.43 net.

M  
3-5  
yrs. Dainty and romantic, the paintings that illustrate this tale of a pair of young newlywed rabbits have little of the earthy, dramatic quality that distinguishes most of Hogrogian's work, although they have technical proficiency. After the wedding scenes, the young couple takes a fortnight's jaunt and returns to domesticity à deux. The husband criticizes his wife's monosyllabic responses to his report of the day's activities. What should she say, she asks? He gives an appropriate response, and from there on the story follows a familiar folktale pattern, as the wife responds to each remark with the one he's suggested for his previous comment. There's humor if not originality in this dialogue, which ends with the irritated wife scolding her husband and an ensuing hug-and-kiss truce. Lovely floral endpapers, but too sweet a story.

Holland, Isabelle. *Hitchhike*. Lippincott, 1977. 77-7931. 156p. \$6.95.

Ad  
7-9 Angry at her father because he has had to postpone (for business reasons) a promised back-packing trip, Pat Mallory decides to hitchhike home. She's saddled with a dog she's rescued and is refused by driver after driver until she's picked up by a man named Elmendorff who insists that she have dinner with him and let him put her up (separately) in the motel he's headed for. He wants to talk to her about his own daughter, who has been missing for several years since she left home. Pat slips away, is picked up by four louts who get high and plan to rob and rape her and to extract money from her parents; she escapes from them. The message is, clearly, don't hitchhike; the theme of the book, parent-child relations, is explored with sympathy and understanding, but the plot here seems a vehicle chosen to expand on the theme.

Hovey, Tamara. *A Mind of Her Own; A Life of the Writer George Sand*; illus. with photographs. Harper, 1977. 76-24310. 211p. Trade ed. \$7.95; Library ed. \$7.89 net.

R  
7-  
\* A mature, perceptive biography is written in polished style and is distinctive for the smoothness with which Hovey incorporates quoted material into the text; all of the dialogue and quotations are from original sources. The life of the distinguished French author is intrinsically dramatic, both because of Sand's flouting of nineteenth century conventions and because of the unusual role she played as a woman who moved in, and became intimate with, cultural circles that included some of the great figures of literary, artistic, musical and political worlds. There is no adulatory tone; the writing is informed and objective, and the characters are vividly recreated.

Hurd, Edith (Thacher). *Look For a Bird*; illus. by Clement Hurd, Harper, 1977. 76-58726. 31p. (I Can Read Books). Trade ed. \$4.95; Library ed. \$4.79 net.

Ad  
1-2 Soft watercolor pictures show fourteen birds that are common in various parts of the United States, and a caption gives some facts to help in identification. On the facing page, the brief text gives some facts about each kind of bird, although the

information varies: at times the habitat or nesting patterns are described, at others it is behavior or song. Simple, comprehensible, and attractive, this is uneven as a first identification book ("Look for: A big bird. All black." How big is big?) since there are occasional statements that may raise questions. For example, a "big bird, all black" could be a crow, as the book shows, or could—to the uninitiate—be a starling. However, the book is, with its attractive illustrations, one that might well interest a child in birds, and it is not inaccurate.

Jackson, Louise A. *Grandpa Had a Windmill, Grandma Had a Churn*; illus. with photographs by George Ancona. *Parents' Magazine*, 1977. 77-23313. 27p. Trade ed. \$6.25; Library ed. \$5.71 net.

R  
2-4  
Excellent photographs illustrate a book in which a small girl (shown in the pictures while on a visit to her grandparents) describes some of the highlights of farm life; Grandpa's windmill, his whetstone and corncrib, Grandma's churn, her quilting frame and her pet guineas. The child comments on objects, pets, tools, and machines, often in relation to her own experiences—such as smoothing a small stone on the whetstone if nobody was around to see her. The format is fragmented, yet the whole gives a picture of the self-sufficiency of farm people and, because of the child's comments, of the warmth and solidarity of their lives.

Keller, Charles, comp. *Laughing; A Historical Selection of American Humor*. Prentice-Hall, 1977. 76-46321. 299p. illus. \$8.95.

Ad  
5-  
Arranged chronologically by broad time periods (1781-1860, 1930-1939, 1960-1969) are everything from Joe Miller's *Jokes* and "Yankee Doodle" to cartoons, riddles, and a Bob Newhart routine of the past decade. Some of the humor is dated, some is flat, but the book may be of interest to students of cultural history as reflected in American literature. It does have some excellent material: Twain, Tarkington, Perelman, Thurber, and it does reflect popular tastes.

Koehn, Ilse. *Mischling, Second Degree; My Childhood in Nazi Germany*. Greenwillow, 1977. 77-6189. 240p. Trade ed. \$7.95; Library ed. \$7.35 net.

R  
7-  
\*  
One of the best books, fictional or autobiographical, about Germany under the Nazi regime, this is told in retrospect by an author who did not know why her loving parents separated until after the war, when she learned that it had helped her and her mother avoid the consequences of the fact that her father had one Jewish parent. Liberals and intellectuals, the Koehns coped, as many did, with a government and a philosophy they detested. And Ilse, a young adolescent, was drafted into the Hitler Youth, forced to go through the motions of devotion. Like Anne Frank, she had youth's resilience; she accepted what she could not change and found moments of excitement or pleasure despite fear, loneliness, and the harsh regime of the Hitler Youth camps. What sets the book apart is the intensity of Ilse Koehn's experience; her memory is as sharp as her observation, and the writing has both candor and integrity.

Lasker, Joe. *Lentil Soup*; written and illus. by Joe Lasker. Whitman, 1977. 77-7145. 29p. Trade ed. \$4.50; Library ed. \$3.38 net.

Ad  
K-2  
Lasker uses a familiar joke as a base for introducing concepts about the position (first through seventh) of the days of the week. Matt tells his wife how much he enjoyed his mother's lentil soup; Meg tries one recipe after another (oxtails, fish, pigs' knuckles, a "witch's brew,") but none of them tastes like his mother's soup to Matt. On her last try, Meg burns the soup, and Matt ecstatically pronounces it just like his mother's; Meg (in the illustration) dumps the bowl of soup on his head, and

both are struck by the humor of the situation. The relationships of the days of the week seem lost in the story, which will undoubtedly amuse children despite its overextension.

Lawler, Ann. *The Substitute*; illus. by Nancy Winslow Parker. Parents' Magazine, 1977. 77-23303. 30p. Trade ed. \$5.95; Library ed. \$5.41 net.

NR  
K-2  
When teacher is absent, a substitute, dowdy and hatted, appears dragging a huge sack; out of it she pulls several things, including a baby grand piano. She plays bird music, cat music, and so on, finally playing "sitting-down-at-our-desks music." Each time the children become overstimulated, so that by the time they are at their desks they are subdued. Their teacher comes back and asks the substitute if they were good children, she says they were, and goes off dragging her sack. The ink and crayon pictures have little grace but a modicum of humor, interpreting the bird-cat-hippo-monster play by showing the children as birds, etc. The story is exaggerated rather than fantastic, but it is more silly than funny; the story line is slight and repetitive, and the book doesn't do much for the teacher image, or—as Barkin's *Sometimes I Hate School* does—for attitudes toward the new or substitute teacher.

Lazar, Wendy. *The Jewish Holiday Book*; illus. by Marion Behr. Doubleday, 1977. 76-42342. 143p. \$7.95.

Ad  
4-7  
Like the Becker book, reviewed above, this book is arranged by a progression of holidays, including the Sabbath, omitting only one (Tishah B'av) that is in Becker. Some information about each holiday is included. It includes recipes and games but focuses on craft products. Few are difficult, some not even requiring step-by-step instructions; for example, a box for spices is made by covering a large match box with any of a variety of decorative materials. While the games and recipes are usually specifically related to Jewish holidays, many of the craft projects are not: a baby's bib, a macaroni necklace, a painted rock doorstop, et cetera. An index is appended.

Lewis, Bruce. *Meet the Computer*; illus. by Leonard Kessler. Dodd, 1977. 77-2856. 48p. \$5.25.

Ad  
3-5  
Like Srivastava's *Computers*, this does not mention the binary system although it gives an example of its use; it discusses programming, storage, and output but does not mention flowcharts. It is slightly more complex than the Srivastava book, slightly less so than De Rossi's *Computers; Tools for Today*, and it is not as well written as either. Lewis includes a discussion of some of the ways in which computers are used, and the cartoon-style illustrations show several IBM models; the explanation of how a computer works is not as lucid as it is in either of the other books. An index is appended.

Livingston, Myra Cohn, ed. *O Frabjous Day! Poetry for Holidays and Special Occasions*. Atheneum, 1977. 76-28510. 205p. \$6.95.

R  
6-  
A seasoned and discriminating anthologist, Livingston has chosen a broad range of poetry from English language and other sources, arranging the material by the headings "To Celebrate," "To Honor," and "To Remember" rather than the more usual calendar sequence. She includes some moving poetry about assassinated leaders in the middle section, and some interesting notes on the poems in addition to indexes for authors, translators, first lines, and titles.

Lutters, Valerie A. *The Haunting of Julie Unger*. Atheneum, 1977. 77-1575. 193p. \$6.95.

After her father's death, Julie, age twelve, had come with her mother to live at

M 5-6 Gram's. Never close to her mother, Julie missed her father, missed the photographic work they had done together until his death. Secretly, she resumed her camera work on lonely rambles about the small town; becoming friendly with an older woman on whose land there were some wild geese, Julie took pictures of the woman and her animals, then took some of a family and its pet. Eventually she made peace with her mother, toward whom she had been rude and hostile; eventually she accepted her father's death. It is Julie's refusal to do this that is the focus of the story, written in pedestrian fashion, weakened by the many long "dialogues" between Julie and her father (he teases her, gives her advice on camera techniques), and redeemed only slightly by her concern for the welfare of the wild geese.

McClung, Robert M. *Peeper, First Voice of Spring*; illus. by Carol Lerner. Morrow, 1977. 77-2410. 30p. Trade ed. \$5.95; Library ed. \$5.49 net.

R 2-4 Beautifully detailed black and white drawings show the metamorphoses in peepers and other creatures in their environment as the direct and lucid text follows one tiny frog through its life cycle. McClung writes with authority and simplicity, giving a picture of the ecological balance of the peeper's environment as well as an explanation of the stages of its life and reproductive processes. The pages are spacious, the print large and clear, the text and illustrations nicely balanced on the pages in a fine example of bookmaking.

McDearmon, Kay. *Cougar*; illus. with photographs. Dodd, 1977. 77-6086. 48p. \$4.95.

R 3-5 Although the writing style is dry, it is direct and simple; the material is well-organized, with no trace of anthropomorphism, as McDearmon describes a mother cougar and her two cubs in the first two years of the cubs' lives. The text has a narrative flow, incorporating facts about predators, feeding habits, training of the young, and the environment in which they live.

McSweeney, Maxine. *Christmas Plays for Young Players*. Barnes, 1977. 76-18480. 149p. \$7.95.

M 2-4 Seven plays include two comedies about Santa Claus (in one, he decides not to distribute presents but changes his mind; in the other, he is suspected by Martians of evil intent until they learn he is a person of peace and good will), one about children bringing their humble gifts to the manger on the first Christmas Eve. The fourth play is about a selfish toymaker who is taught a lesson about kindness, the fifth about an impoverished storekeeper who is saved from ruin on Christmas Eve, and the seventh about a poor shoemaker whose charity brings a visit from Christ. Instructions for casting, producing, rehearsing, even on quizzing the cast about the meanings of the plays, are full. In fact, fulsome. The plays vary somewhat in quality, but they don't range far from mediocrity, with static dialogue and—generally—trite plots. All are easy to stage; most of the parts are brief.

Madison, Arnold. *Carry Nation*. Nelson, 1977. 76-58839. 162p. \$6.95.

Ad 7-9 Madison's tone, in this biography, is not adulatory, but it is admiring. He describes Carry Nation's childhood, with a mother who was mentally ill and hostile to her daughter (several other members of Mrs. Moore's family were also seriously disturbed), her first marriage to an alcoholic, and her second marriage to David Nation, with one offspring (mentally ill and alcoholic) from this union. Courage and determination were combined with religious fanaticism in the woman who saw visions and firmly believed her campaign against alcohol was divinely inspired. Nation is an interesting subject, but much of her career as a hatchet-woman is repetitious, as the book therefore tends to be. The writing style is occasionally careless ("George

Moore's infrequent visits to his ten-year-old daughter's bedside was not solely his fault.") and the print is woefully small. A brief bibliography and an index are appended.

Madison, Winifred. *The Genessee Queen*. Delacorte, 1977. 77-72634. 226p. \$6.95.

Ad  
6-8 Her father is a concert violinist, her mother a temperamental dancer. Monica has enjoyed their peripatetic, sophisticated life—except for parental quarrells. When her mother, Irina, walks out on her husband, she fully expects him to follow her to Genessee Island in Canada. He divorces her. Monica, sent to an exclusive boarding school, persists in daydreaming about living with her father despite the fact that he has ignored every advance. Several years later, he comes to the island to give a concert and both Monica and Irina are convinced that this will lead to a reunion; both are rejected, and Monica turns on her father with a scathing speech. The characters are believable, albeit occasionally overdrawn, and Madison creates convincingly the atmosphere of an artistic, haphazard life style, but the story doesn't get anywhere: if the exposure of Monica's father and her consequent acceptance of the facts are the gist of the book, the author has overburdened so slim a storyline with superfluous events and characters.

Milne, Alan Alexander. *Pooh's Quiz Book*; illus. by E. H. Shepard. Dutton, 1977. 77-6204. 53p. \$3.95.

Ad  
4-6 yrs.. Each double-page spread of this small book is double-framed in red and contains question, answer, and relevant quotation. Sample question and answer: "Who lives behind a green door in another part of the forest?" and, in red, "Christopher Robin." Most of the time the Shepard drawing gives the answer as well, although occasionally one must be familiar with the characters to know an answer, such as (Q. Whose house was in the middle of a beech tree? A. Piglet's.) the picture which shows a tiny Piglet. Thus detached from their matrices, even the bits of Poohish prose lose some of the charm that has won so many children; probably this will be of most interest to young children who've heard the Milne books read aloud and pored over the pictures; for independent readers, even Milne addicts, the format would probably seem babyish.

Monjo, Ferdinand N. *A Namesake for Nathan; Being an Account of Captain Nathan Hale by His Twelve-Year-Old Sister, Joanna*; illus. by Eros Keith. Coward, 1977. 76-58325. 127p. \$6.95.

R  
5-8 Nathan Hale's young sister Joanna tells the story of her family's life in 1776, when Nathan and five of their brothers were serving in the Continental Army. Although the focus is on Nathan's visits, his absences, and then the long wait to learn if the terrible rumor that he'd been shot as a spy were true or not, the book's greater impact is in the vivid way it pictures how the war impinged on families and communities. Joanna's language and attitudes are convincingly those of a twelve-year-old, the story has firm structure and an even flow, and the author's closing note defines fictional additions to the facts he has drawn from what is—as usual—careful research.

Moskin, Marietta D. *Adam and the Wishing Charm*; illus. by Joseph Scrofani. Coward, 1977. 76-43093. 64p. \$5.95.

M  
3-5 Set in New York in 1818, this is the story of crippled Adam, who yearns to go to sea. His father had promised Adam's dead mother, when he himself gave up a sailor's life, that their boy would never become a sailor. Titus, Pa's black apprentice, lends

Adam his African charm; Adam puts the charm (in a leather bag) in a lantern that's sold to a sailor; trying to catch the buyer, Adam follows him on board. The ship sails, but Adam's Pa hails them next day just off Staten Island and Adam goes rowing home with Pa and Titus, convinced that it's the charm that has given him his chance to be on a ship. An author's note provides historical background to a story that has the appeal of a wish granted and the satisfaction of achieving (physically) something that had seemed beyond reach, but the method of achievement is accidental, and the juxtaposition of sea-longing and superstition doesn't quite come off.

Nye, Loyal. *What Color Am I?* illus. by Rick Davis. Abingdon, 1977. 76-55577. 22p. \$5.95.

NR  
4-6  
yrs. Nye's thesis is that God made people different colors "to make the world still more interesting." She points out that we use terms like red, white, yellow, and black, but that people aren't really those colors, that they may be brown, dark brown, tan, or a little pink or orange, but that God saved pure red for apples, pure yellow for lemons, et cetera. These ideas are stressed, and then they are reiterated. The illustrations are fairly effective; the writing has a bland mediocrity; the message is without conclusion.

O'Dell, Scott. *Carlota*. Houghton, 1977. 77-9468. 153p. \$7.95.

R  
6-9 Although the Mexican-American war had ended, some of the U.S. Army hadn't heard about it and stumbled into a battle with a privately-organized group of Californios who wanted neither country's supervision. What they wanted was independence and the right to carry on their peaceful, dignified way of life. O'Dell's story based on this event—the battle of San Pasqual—has pace, color, momentum, and a flowing style. Above all, it has a doughty heroine, Carlota de Zubatan, who tells the story. Her widowed father's companion, a crack rider, and knowledgeable about the affairs of their estate, Carlota takes part in the battle and is left in charge of the ranch when her father dies. The book gives a vivid picture of the way of life of the Californios at the close of the last century, and it cries for a sequel.

Peck, Robert Newton. *Last Sunday*; illus. by Ben Stahl. Doubleday, 1977. 76-42381. 142p. \$5.95.

M  
5-7 Twelve year old Ruth ("Babe") Batson, mascot and ball girl for the Canby, Vermont baseball team, tells the story of the game of the year, when the team was playing their arch rivals from a neighboring town. Babe helps get Sober McGinty, the pitcher and her friend, on his feet and over to the diamond. The play-by-play is interrupted by a wandering goat, and a fire truck, and a Sons of Italy march, and a revivalist group. In other words, Peck reaches hard for humor and overdoes it; he also overdoes the homespun dialogue and occasionally lapses into weak construction ("His underwear were soiled . . .") or ornate writing (" . . . to partake further of those irresistible morsels so meticulously prepared by the culinary genius of Riley Shattuck.") or dialogue that seems out of the place in the (vaguely) 1930's setting: the coach asks Babe to get him a drink with, "Hit me again on the grape. You want another? I'll spring." The story ends with Sober's death: "As his tired lungs worked in and out, I closed my eyes to inhale part of his breathing. Holding his last breath inside me until it was sweet again."

Perrault, Charles. *Puss in Boots*; adapted by Christopher Logue; illus. by Nicola Bayley. Greenwillow, 1977. 76-11679. 14p. \$6.95.

M  
3-4 What a waste! A tried and true story, extravagantly romantic art, intricate and jewel-toned, and they're put into an oversize pop-up book. The tale of the wily cat, one of the first promotion managers in print, is available in sturdier editions, and even

Bayley's most devoted admirers may eschew a book in which her work is in a form so easily destructible.

Pfeffer, Susan Beth. *Kid Power*; illus. by Leigh Grant. Watts, 1977. 77-1975. 121p. \$5.90.

R  
4-6 When Janie's mother loses her job, eleven-year-old Janie decides she's going to stop spending her allowance and save money for the new bike her father says they can no longer afford on a single salary. But that would be slow, so Janie conceives of "Kid Power," and advertises herself as available for any odd job. Although she tackles some she can't quite handle, her business is so successful that Janie's soon hiring her friends and her sister to take over some assignments, and taking ten percent as an agent's fee. Mom, who's been unsuccessful at getting a new job, decides she's going to organize the same sort of services for adult workers, and Janie's father is delighted by the whole thing. Janie tells the story convincingly, her descriptions of assignments are varied and interesting, and the Kid Power incidents are balanced by material about family and friends. The characterization is adequate, the relationships are perceptively depicted, and the dialogue is natural and often amusing.

Platt, Kin. *Run for Your Life*; photographs by Chuck Freedman. Watts, 1977. 77-3172. 95p. (Triumph Books). \$5.90.

Ad  
3-6 One of a series of books with low reading level and high interest, this is gauged nicely to catch and hold slow readers in the middle or upper grades. The print is amply spaced; the vocabulary is not difficult but includes words, especially in dialogue, that are in common use among older readers. Lee is in high school, anxious to keep his place on the track team, worried about who is robbing the coin boxes on his paper route. There's a slight involvement with a girl, a bit of interracial friendship, plenty of action in the track and practice sequences, and a satisfying conclusion to both of Lee's problems. This isn't Platt at his devious and percipient best, but it is one of the better books intended for reluctant readers.

Rabe, Berniece. *The Girl Who Had No Name*. Dutton, 1977. 76-56768. 149p. \$6.95.

R  
6-8 Set in rural Missouri in the Depression Era, the story of twelve-year-old Girlie is both grim and touching. After ten girls, Papa said, he couldn't think of another name. But did he want to? Did he think Girlie wasn't his? Why had he buried Mama, two months earlier, in the old graveyard at Sand Hill instead of the regular graveyard? And, most of all, why did he insist that Girlie go off and live, turn and turn about, with her married sisters when she so wanted to stay with him and help him? Dour and taciturn, Papa lives alone and Girlie gets shunted from one family to the other. In the end, Girlie comes to understand that Papa's remoteness comes from his own fear that he had (through repeated pregnancies) caused Mama's death, that it was easier to believe Girlie was another man's child even though he has no proof of infidelity. Girlie's maturity and compassion are evident in her decision, when she realizes that she is Papa's daughter, not to tell him of an inherited trait. That would make him feel guilty again. So she accepts the fact that he has softened at last, given her a name (Glencora) and decided that he'll adopt her and take her home.

Ray, Mary. *Beyond the Desert Gate*. Faber, 1977. 160p. \$6.95.

Ad  
8- In a sequel to *The Ides of April* and *Sword Sleep*, Ray uses the tangled affairs of a family of ancient Philadelphia (now the Jordanian capital, Amman) to depict the restlessness and tension that prevailed in the Middle East. Using the work of Josephus as a source, the author posits a family of three boys whose dead mother was

Jewish. When their father, a merchant, is killed, one son joins the Roman army, another joins the Jews who are warring with the Romans, and the youngest, Philo, anguishes over both. Philo, the protagonist, is influenced strongly by a Xenos, a man his father had taken in when Xenos was ill; Xenos is one of the new sect who follow Christ. The historical details are fascinating, if complex; the characterization is solid; the plot is intricate but sustains interest. The very small print is a handicap.

Sarnoff, Jane. *A Great Aquarium Book*; illus. by Reynold Ruffins. Scribner, 1977. 75-39298. 47p. Trade ed. \$7.95; Paper ed. \$3.95.

R  
4-7 Although parts of the book are written in a jocular vein, including some jokes ("Where do fish wash? In a river basin."), this is both serious and sensible in suggesting varieties of freshwater fish for home aquariums, and in discussing equipment and care of finny pets. It gives advice about tanks, water, plants, food, light, heat, cleaning tanks, and matching of tenants—always with a view to the health, safety, and comfort of the fish. There's some extraneous-but-interesting material, but most of the text is practical and the coverage is thorough.

Schick, Joel. *Joel Schick's Christmas Present*. Lippincott, 1977. 77-3236. 26p. illus. \$5.95.

Ad  
4-5 "The Twelve Days of Christmas" has inspired yet another parody, this one more in the style of "Deck Us All with Boston Charlie" than Adrienne Lobel's version, reviewed in December. Schick's creatures are more in the Seuss tradition, knurrs and grenjiks and sneeds that are as extravagantly drawn as they are named; he follows the rhyme scheme of the carol: "Twelve grumblers grumbling / Eleven viperous fygreens / Ten gorks a-creeping, Nine lazy planzinks . . ." and the creatures cumulate in a crowded room. The illustrations are in black, white, and shades of grey, deftly gruesome but rather cluttered.

Shaw, Richard, *The Hard Way Home*. Nelson, 1977. 76-54132. 127p. \$6.95.

R  
7-10 An only child, seventeen-year-old Gary feels his father is unfair, always nagging him about growing up and demanding that he do chores. Incensed when his father (while his mother is "Mom," his father is always "my father") stalks in and cuts the cord to the amplifier in his room, after repeated injunctions to keep the volume down, Gary runs away. The story is told chronologically but shifts in each chapter so that the reader sees Gary's actions from his own narrative and then, coming back to that regularly, from each of his parents' viewpoints, and from those of the people he meets on his travels: the man who's hired him—and fires him—and some of the people from a commune where he just doesn't fit. Shaw has done a remarkable job of depicting an immature adolescent who cannot see how his behavior follows a pattern of irresponsibility, who always blames others, and who expects his charm to compensate for his lack of cooperation. The writing style is smooth, as are the transitions from chapter to chapter, and the characterization is perceptive.

Smith, Howard Everett. *Giant Animals*; illus by John Lane. Doubleday, 1977. 73-20912. 59p. \$4.95.

Ad  
2-4 A page or two is devoted to each creature, with illustrations that show its size in relation to two children; the brief texts give measurements and a few other facts about the "giant animals." The term, as used, is relative; a giant worm or spider is huge for its kind. Included are the tallest man and woman on record, and the heaviest. There is no discernible arrangement of material, so that the book serves primarily as a browsing volume about a collection of large-size mammals, birds, reptilians, insects, etc.

Terris, Susan. *Two P's in a Pod*. Greenwillow, 1977. 77-8488. 181p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad  
5-7 Pru is delighted when Penny, the new girl in sixth grade, becomes her friend; they look very much like each other and decide they will have fun trading clothes and fooling people. Pru, who tells the story, can't understand why her father and brother don't like Penny; her friend is so full of ideas, so wise, so much fun. It takes Pru a long time to learn that Penny is a ruthless and vindictive manipulator. Not until Penny has gotten Pru in trouble and implicated her in so serious a piece of mischief that a classmate transfers to another school and a teacher takes a leave of absence does Pru realize that Penny is more than just self-centered, she's emotionally disturbed. The characterization is strong, the situation deftly developed; the writing style is competent but occasionally prolix, so that the pace of the story is uneven.

Tompert, Ann. *Little Otter Remembers and Other Stories*; illus. by John Wallner. Crown, 1977. 77-2649. 64p. \$6.95.

Ad  
1-2 Three short stories about an otter are illustrated in paintings that have cool, subdued colors. In the first tale, Little Otter keeps changing his mind about what to give his mother as a birthday present, stops to eat blueberries, and then is disconsolate because he has no gift for her; in the second story, Little Otter insists that somebody has taken his pine cone but finally recalls what he's done with it; in the third, he hunts for other animals to join him in a sliding party, and comes home to find all his relatives already sliding in the snow. The writing is sedate, the stories limited in appeal because there is so little relationship between Little Otter and other creatures; children may recognize familiar behavior patterns, but they are isolated.

Townsend, John Rowe. *The Visitors*. Lippincott, 1977. 77-7197. 221p. \$7.95.

R  
6-9 Published in England under the title *The Xanadu Manuscript*, this is a tight-knit, smoothly written science fiction novel in which Townsend has deftly meshed realistic and fanciful elements. John, adolescent middle child of a Cambridge academic family, is perturbed by some strange newcomers to the city, the Wyatts and their daughter Katherine, who had suddenly appeared during a dizzy spell shared by John and his friend Alan. They are reserved people who claim to be ordinary tourists—yet they seem to find ordinary things (traffic, money) strange. They finally admit they are an investigative team from the future; since they have been detected, they are recalled. Katherine and John's older brother have fallen in love, however, and she insists she must stay in the present; when her parents point out that those from their time who have stayed have never lived long, being susceptible to 20th century illnesses, Katherine realizes she would bring only unhappiness, and she goes back to her own time. The transportation device is believable, the plot strong, the dialogue and characterization polished.

Weiss, Ann E. *News or Not? Facts and Feelings in the News Media*; illus. with photographs. Dutton, 1977. 76-54920. 136p. \$8.95.

R  
7-9 In a serious look at what affects the news received by the public, Weiss examines editorial bias and policy, the restraints by official agencies or advertisers, the conscious or unconscious coloring by reporters and broadcasters, and the fact that what is considered news changes from place to place and from period to period. Although the chapters, after the introductory discussion of what news consists of, deal separately with each mass medium, there is a certain amount of overlap in the text. Weiss is specific about examples, candid about people, and usually objective, aware throughout of the responsibility of the news media and of the conflicting theories about the public's right to know. A bibliography and an index are appended.

Weiss, Harvey. *How To Run A Railroad; Everything You Need To Know About Model Trains*. T. Y. Crowell, 1977. 76-18128. 127p. illus. \$7.95.

R  
5- In his usual meticulous fashion, Weiss gives a full and logically arranged sequence of facts about buying, building, and operating a model railroad. The diagrams are adequately labelled and are nicely placed in relation to textual references, and the writing is clear, informal, and authoritative. The text describes the several gauges and the advantages and disadvantages of each; gives advice about power packs, transformers, coupling and track plans; it leaves to the kits (about which Weiss also gives some suggestions) the directions for putting cars and engines together, but every aspect of assembling and running the whole system and of making such ancillary equipment as tunnels or mountains is explained.

Westman, Barbara. *Anna's Magic Broom*. Houghton, 1977. 77-4831. 32p. illus. \$7.95.

NR  
K-2 Colorful, scribbly pictures (which may confuse small children because they show Anna several times on a single page) have plenty of action and—frequently—snatches of dialogue in cartoon-type streamers. Anna stays in her penthouse apartment because “Every time she walked on a street, she slipped on either a tin can or a banana peel and landed upside down in the gutter.” A broom lands on her roof; it proves to be magic and she engages in a street-cleaning program. Mean Marvin snatches the broom and it flies away, but the neighbors tell Anna that they will help her with their brooms, and they all get together in a massive neighborhood cleanup program. Didacticism still lives.

White, William. *The Cycle of the Seasons*. Sterling, 1977. 76-51172. 78p. photographs. \$4.95.

Ad  
7-9 White discusses the factors that affect the earth and provide variations in its weather: sun, water, atmosphere, and the movement of the earth itself. He divides the year into six seasons (subdividing spring and summer) and describes the characteristics of plant growth, precipitation, winds, animal behavior, etc. in each season. The writing is dry but lucid, the text offering little unfamiliar information or theory save for the division into six seasons. The illustrations are accurate but inadequately labelled. An index is appended.

Willard, Nancy. *Strangers' Bread*; illus. by David McPhail. Harcourt, 1977. 75-41361. 24p. \$4.95.

Ad  
K-3 McPhail's scratchy line drawings have a touch of Shepard in them, partly because they have the same feeling of affection between the child and the animals. The child is Anatole, who is delivering a loaf of pumpnickel bread to old Mrs. Chiba, who usually gives him a little something. Anatole is hailed by a fox, then—in turn—a rabbit, sheep and bear; all have smelled the fresh bread and asked for just a slice. When they reach Mrs. Chiba's the bread is gone; Anatole tells her how it happened, and she forgivingly takes him indoors for a snack. “If you have two loaves, give one to your friends,” she says, and Anatole adds, “If you have one loaf, give it to your strangers.” Nicely told, if a bit rambling, but the ending is weak.

## READING FOR LIBRARIANS

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.

Baker, D. Philip. *School and Public Library Media Programs for Children and Young Adults*. Gaylord, 1977. 412p. Paper. \$12.50.

Barnum, Phyllis. "Discrimination Against the Aged in Young Children's Literature." *Elementary School Journal*, March, 1977.

Children's Book Council. *1977 Children's Book Showcase Catalog*. CBC, 1977. 88p. Paper. \$9.95. 67 Irving Place, New York, N.Y. 10003.

Commire, Anne, ed. *Something About the Author, V.11*. Gale Research, 1977. 237p. \$25.

Feaver, William. *When We Were Young: Two Centuries of Children's Book Illustration*. Holt, Rinehart & Winston, 1977. 96p. \$9.95.

Hentoff, Nat. "Any Writer Who Follows Anyone Else's Guidelines Ought To Be in Advertising." *School Library Journal*, November, 1977.

Hollindale, Peter. "World Enough and Time: The Work of Mollie Hunter." *Children's Literature in Education*, #3, 1977.

Hürlimann, Bettina. *Seven Houses; My Life with Books*. Crowell, 1977. 262p. \$7.95.

Larkin, David, ed. *The Art of Nancy Ekholm Burkert*. Harper & Row, 1977. 92p. \$15.

Small, Robert C. "The Junior Novel and the Art of Literature." *The English Journal*, October, 1977.

Ohio. State Library of Ohio. *Ideas and Help, Too*. Accounting Department. \$1.75. 65 S. Front Street, Columbus, Ohio 43215.

