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THE UNIVERSITY  
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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

MAY, 1978

Number 9

## *New Titles for Children and Young People*

Adrian, Mary. *The Fireball Mystery*; illus. by Reisie Lonette. Hastings House, 1977. 77-17151. 118p. \$5.95.

M  
3-5 Tim and Vicki's parents have delighted them by moving to a houseboat; even better, they own a small island where Tim can indulge his hobby, stargazing. With a new friend, Joey, they investigate the mysterious bobbing lights on the island, the apparent disappearance of a meteorite, and the identity of some intruders who hide Tim's telescope and borrow the family canoe at night. The culprits prove to be (as broad hints may lead the reader to suspect) two older boys who are planning a hoax, making false UFO photographs. The writing style is pedestrian, the dialogue heavy with information about scientific matters, Joey being a naturalist and Tim an enthusiastic stargazer; the book is further weakened by the introduction of some extraneous characters and by an imbalanced treatment—there is only an occasional mention of home or family. There is action, and there's a modicum of mystery and suspense.

Aiken, Joan. *Go Saddle the Sea*. Doubleday, 1977. 77-76958. 311p. \$7.95.

Ad  
8- A romantic adventure story is set in the 1820's; Felix, who tells the story, is the orphaned son of an English father and a Spanish mother, and he is ignored and mistreated by the Spanish relatives with whom he lives. Deciding to run away to England and find his father's family, Felix has a series of adventures (his life is threatened, he's captured by gypsies, he's imprisoned . . .) and he discovers, when he reaches Bath and the inn (his only clue, the Rose and Ring-Dove Inn) that he is a lord and the heir to a fortune. This hasn't the humor that alleviates the excesses of other Aiken plots, and it's a bit long-winded, but it's written with skill and has enough action to satisfy any romantic imagination.

Asimov, Isaac. *Mars, The Red Planet*; diagrams by Giulio Maestro; illus. with photographs. Lothrop, 1977. 77-24151. 222p. Trade ed. \$7.95; Library ed. \$7.35 net.

R  
7- Since Asimov always packs an incredible amount of information into his books, and since *Mars* includes some advanced and detailed astronomical facts, this is hardly the book for a beginner; however, even a beginner could assimilate much of the material, since it is logically organized and lucidly descriptive. The author incorporates historical material about discoveries and theories of the past, but the major emphasis in the text is on aspects of Mars' motion, distance, size, mass, rotation, and satellite system. These are always seen in relation to similar aspects of other planets, with many charts and diagrams (separately listed for easy access) that synthesize expanded textual information. A glossary and an extensive index are appended.

Berger, Gilda. *The Coral Reef; What Lives There*; illus. by Murray Tinkelman. Coward, 1977. 77-421. 31p. \$5.29.

Ad 2-4 A continuous text is illustrated with black and white, or softly tinted drawings that have an appropriately aqueous quality but that need captions or labels; the single map of the book is weakened by its faint colors. Berger describes the formation of a coral reef, the animals and plants that live in or near it, the mutualism of several species, predatory patterns of some of the reef's inhabitants, and the ecological balance of the reef community. The writing style is adequate albeit mildly rapturous here and there, and occasionally repetitive. However, the facts that are given are accurate; a glossary is included.

Booth, Eugene. *At the Circus*; illus. by Derek Collard. Raintree, 1977. 77-7946. 21p. \$4.95. *In the City*; illus. by Derek Collard. Raintree, 1977. 77-7949. 21p. \$4.95.

Ad 4-6 yrs. Two of a series of books (at the zoo, the beach, the fair; in the air, the jungle; under the ground, the ocean; on the farm) designed to develop basic math and pre-reading skills through games, stories, and puzzles. The full-color illustrations are pedestrian; the text consists primarily of questions. In the circus book, for example, "Look at the circus. What animals do you see? What colors do you see? How does a circus sound?" In the course of the book, concepts of shapes, numbers, sets, and colors are introduced; there are pictures in which there are errors, and a set of pictures with the queries: "Can you make up a story about these pictures? What did the boys do? What will happen next?" The city book is similar in treatment; it begins, "Look at this busy city street. How many cars and trucks do you see? Count the people. Can you count the red things? Can you count the round things? What do you think will happen to these people? Many of the questions presuppose the books being used with adult help. For example, a child who has never seen a circus may not be able to answer "What are the people and animals doing?" if he or she has never seen a ringmaster, an elephant balancing on a ball, or a tiger jumping through a flaming hoop. Occasionally a picture may produce a misconception; circus elephants rarely lift bystanders with their trunks.

Brancato, Robin Fidler. *Winning*. Knopf, 1977. 77-5632. 211p. \$7.95.

Ad 7-9 Hurt in a high school football game, Gary is in the hospital because of a spinal injury. His mother flutters, his friends and his girl rally, but it is a recently widowed teacher who gives Gary most support when he is despondent. Ann Treer helps Gary face the limitations of his future just as the hospital staff have helped him achieve some physical progress (he can turn his head, move his arms), and by the end of the story Gary knows he isn't going to commit suicide as another patient has. There's a bit of the nice-guy-pulls-through aura of many hospital stories, but the convincing details of the setting and the convincing build-up to a positive ending give the book strength; characterization is adequate, dialogue natural.

Branscum, Robbie. *Three Buckets of Daylight*; illus. by Allen Davis. Lothrop, 1978. 77-17502. 125p. Trade ed. \$5.95; Library ed. \$5.49 net.

Ad 4-6 Jackie Lee, who tells the story, is eleven; his cousin Jimmie Jay is thirteen; both live with their grandparents. Jackie Lee's father is dead, his mother works in the city, and since his school in the Arkansas hills has let out for five months, he and Jimmie Jay are footloose save for autumn chores. Cursed by a "witch woman" whose apples they were stealing, the boys are completely terrified and go to a wise woman who cons them into keeping her supplied with food with a promise that she will nullify the curse. The story ends with the boys stumbling onto the still, run by the "witch" and

her sisters, that had been sought by the authorities and deplored by the community. The story has good local color, enough action, and a folksy appeal, although the dialect (“. . . we both allus needed a haircut . . . we never had no different clothes . . .”) in exposition as well as in dialogue (“It’s right sorry I be, Jackie Lee, ye know dang well . . .”) gets a bit burdensome.

Brown, Roy. *The Cage*. Seabury, 1977. 77-1586. 159p. \$6.95.

Ad  
7-9  
What is his name? He doesn’t know, he has no memory. He is young, male, he has awakened in an underground cell. There is a name on his door: O’Malley. There are other doors, other names, and other young men who cannot remember their pasts—although some of them have flashes of knowledge. Why are they all caged together? And who is manipulating them—and why? As the eight teenagers try various schemes to learn more about the cage and each other, it becomes clear that one of them is the enemy, an informer. In a dramatic ending, the boys escape after one of them sets fire to their quarters. The confinement and amnesia had been meant to re-program them, for each had been a delinquent; by a wry twist of circumstance, they all have the confinement wiped from their minds and revert to their pre-cage personalities. Back to square one. The concept is original and the setting dramatic, but the pace is slow and drastic treatment, when the nature of the project is revealed, not quite credible.

Carr, Terry, ed. *To Follow a Star; Nine Science Fiction Stories about Christmas*. Nelson, 1977. 77-2727. 152p. \$6.95.

R  
7-  
Some of the most eminent science fiction writers are represented in this collection: Aldiss, Asimov, Clarke, and Pohl. Carr, a science fiction writer and anthologist, has chosen stories with widely differing styles and settings, from the mechanized Santa who gets rid of old people rather than bringing gifts (“The New Father Christmas” by Aldiss) to the amusing tale of men who try desperately to simulate Christmas for beings on another planet (Asimov’s “Christmas on Ganymede”). Probably the most familiar story for SF buffs will be Pohl’s “Happy Birthday, Dear Jesus,” set in a future time when the holiday has become so commercialized that reverence and sentiment are outlandish—until George Martin falls in love with a minister’s old-fashioned daughter. A very nice assortment.

Clifford, Eth. *The Curse of the Moonraker*. Houghton, 1977. 77-24431. 188p. \$6.95.

R  
6-9  
Based on an actual event (the shipwreck of the *General Grant* in which the survivors lived for a year and a half on the Auckland Islands), this exciting story has a Robinson Crusoe appeal. The protagonist, Cat, had been cabin boy on the *Moonraker*; among the other nine castaways was one woman, a crew member who couldn’t forget the gold that had been on board, and a part-Maori crew member. The group begins to work for survival in organized fashion, with one man, a passenger, taking over as leader. There’s bickering, acrimony, courage in the face of danger and despair, ingenious solutions to the many problems of finding food, clothing, and shelter on a volcanic island—and there’s rescue. A very satisfying adventure story is vividly detailed, adequately characterized, adroitly constructed, and filled with suspense.

Cresswell, Helen. *Two Hoots*; illus. by Martine Blanc. Crown, 1978. 77-15854. 26p. (An Early Reader) \$1.95.

In the first of four books for beginning independent readers, Cresswell introduces two owls, Big Hoot and Little Hoot, who belie the vaunted wisdom of the species.

Ad 1-2 They're both silly, but it's Little Owl who decides he wants to fly about during the day; he can't really see, so he comes home happily carrying a stone that he's convinced is a mouse he can have for his next meal. The same pattern is followed in the other books, "Two Hoots Play Hide-and-Seek" (actually, only one does), "Two Hoots Go to the Sea," and "Two Hoots and the Big Bad Bird." Pleasantly foolish, but rather insubstantial, the books are no more than adequately illustrated; the large print and the small amount of text on each page make the series useful for its intended purpose, but each book has a gag situation rather than a story line.

Danziger, Paula. *The Pistachio Prescription*. Delacorte, 1978. 77-86330. 154p. \$6.95.

R 6-8 The quotation from Camus that precedes the story tells all: "In the midst of winter, I finally learned that there was in me an invincible summer." Thirteen-year-old Cassie, who tells the story, has asthma, is a hypochondriac, and eats pistachio nuts compulsively when anything goes wrong. And almost everything does, she thinks. But Cassie's elected president of the freshman class, she acquires Bernie, she has the stalwart support of her friend Vicki, who won't let Cassie retreat into coddling fears, and she manages to cope with a nagging mother, parental quarrels, and a hostile, competitive sister. When Mom and Dad separate, the sisters unite protectively against Mom's sniping; Cassie begins to understand that the situation is irrevocable, that she can live through the years before she is able to leave home, and that she can even abjure pistachio nuts. Not unusual in theme, this is unusually well done; the characterization and dialogue are strong, the relationships depicted with perception, and the writing style vigorous.

Ditzel, Paul C. *Railroad Yard*; illus. with photographs. Messner, 1977. 77-12758. 64p. \$6.64.

R 4-6 Profusely illustrated with photographs, this is a brisk, straightforward description of the step-by-step procedures of the checking, repairing, assembling, and despatching of freight cars in railroad yards. The book is minimally weakened by an occasional irrelevancy ("After taking a sip of coffee from his 'Big Daddy' mug, Jerry pushes buttons . . .") and by the fact that photographic captions are in the same type face and size as the text, but it gives a great deal of information about the mechanized and human operations of a railroad yard in sequential fashion. A glossary of railroad terms and an index are appended.

Dunnahoo, Terry. *Who Needs Espie Sanchez?* Dutton, 1977. 77-7147. 138p. \$7.95.

Ad 5-7 In a third story about Espie Sanchez, a teenager who has turned from maternal rejection and delinquency to participation in a police-sponsored youth group, she tries to help a new classmate who is an alcoholic. Wealthy, pretty, and deeply troubled, Allison Summers feels responsible for the automobile accident that has put Denise (Espie's roommate at a foster home) in traction, with the possibility that she may not walk again. Most of the book is concerned with Allison, although it includes a boy-girl relationship and Denise's problems. Despite its realistic treatment of distressed adolescents, a competent writing style, and believable characterization, this sequel has a contrived air; unlike the first two books, it has an aura of being a vehicle for a case history.

Farber, Norma. *A Ship in a Storm on the Way to Tarshish*; illus. by Victoria Chess. Greenwillow, 1977. 77-23288. 28p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad K-3 The story of Jonah and the whale has never been told quite like this, as Jonah ("Joe, for short.") describes the terrible storm at sea on the voyage to Tarshish, the whale that buffets the ship, and the crew's decision that somebody has to help the

whale find his group, since he apparently thinks the ship is his mother. Ensnared in the belly of the whale, Joe sends up a periscope that enables him to comment on sights and dangers. "Who needs a compass? (Will you lower your tail? I'm trying to keep my ship in view.)" The narrative poem has wit and whimsy, sophisticated concepts, and vocabulary that may limit the comprehending audience to some extent; the Chess illustrations, black and white, have a slightly macabre appeal and a nice humor.

Ferguson, Dorothy. *Black Duck*; illus. by Douglas K. Morris. Walker, 1978. 77-77543. 30 p. Trade ed. \$6.95; Library ed. \$6.85 net.

R  
2-3 Delicately detailed, realistic line drawings illustrate a description of a black duck and her seven ducklings. Simply written and rather sedate, the text gives a modest amount of information about other creatures of the salt marsh community as well as about the feeding habits, natural enemies, and behavior of the species. The book covers the ducklings' first year and concludes with their independence and their mother's search for a new nesting site.

Freeman, Barbara Constance. *A Haunting Air*. Dutton, 1977. 77-2810. 158p. \$7.50.

R  
5-7 In a ghost story set in contemporary England, a child of the past proves to be the sad little ghost who croons the haunting air heard by Melissa and her neighbor. The story is told in retrospect by Melissa; she was twelve when she and her father moved to Bellwood, renting the two top floors of the house owned by crisp, elderly Miss Clayfield. The neighbor, a widow with a single child, helps Melissa solve the mystery of the singing; Hanny had been a servant's illegitimate child and she'd longed for a baby to come to the people her mother worked for. She had wanted a baby to love and care for. In the dénouement of the story, Melissa confronts the slattern who was Hanny's mother, a woman who spitefully tries to take her ghost-child away. The story is deftly constructed and developed, the characterization adequate, and the pace even; the blending of realism and fantasy is adroit.

Freschet, Berniece. *Porcupine Baby*; illus. by Jim Arnosky. Putnam, 1978. 77-4199. 47p. (See and Read Books) \$5.29.

Ad  
2-3 Three chapters of a simply written text are illustrated with repetitive line drawings, black and white with some pink tints. The form is narrative, the facts accurate; there is no anthropomorphizing. Porcupine Baby is born, is weaned, learns that his quills are a good defense if he remembers not to expose his underside; he plays and feeds. This gives rather less information than do most of Freschet's books about animals.

Goldreich, Gloria. *What Can She Be? A Film Producer*; by Gloria and Esther Goldreich; photographs by Robert Ipcar. Lothrop, 1977. 77-8889. 47p. Trade ed. \$4.95; Library ed. \$4.59 net.

R  
2-4 Another book in a good series that acquaints younger readers with careers for women, this is a photo-documentary about a real person, as are previous titles. Fran Sears produces films for movies and television, and the focus of the book is on the making of films rather than on Fran's personal life. The subject should be especially intriguing to readers, since it concerns a medium with which they are more familiar than they might be with the careers covered in earlier books in the series. The continuous text is simple, direct, and informative; photographs are carefully placed, needing no captions.

Goode, Ruth. *People of the First Cities*; illus. by Richard Cuffari. Macmillan, 1977. 77-6279. 166p. \$7.95.

Ad 6-9 In a survey of the burgeoning civilizations of the western world, Goode examines the peoples of the Near East, the Mediterranean lands, the Indus River valley, and the frontier lands of Europe. Although the title does not so indicate, the ancient cities of Latin America and of China are not included. The focus is on the achievements of each group, practical or intellectual, and on the types of cities they built, with geography, natural resources, and access to trade routes or waterways described as influences on the different patterns that developed. The writing style is a bit heavy, but it is not difficult, and the material is logically arranged to give a reasonably comprehensive and comprehensible overview. An index is appended.

Harrison, Harry. *The Men from P.I.G. and R.O.B.O.T.* Atheneum, 1978. 77-22875. 141p. \$5.95.

Ad 5-7 Two science fiction stories about missions of the Space Patrol have a tinge of slapstick. In "The Man from P.I.G." a solitary spaceman comes to the aid of a planetary settlement to fight the creatures of The Ghost Plateau with his army of specially bred, heroic pigs; in "The Man from R.O.B.O.T." a robot duplicate of the spaceman Hank, a host of other robots, and a rather touchy computer solve the mystery of another planet on which all the males are hostile to a paranoid degree. The writing is brisk and humorous, the plots original but their development slow.

Higham, Charles. *Life in the Old Stone Age*. Lerner, 1977. 76-22442. 51p. illus. \$4.95.

Ad 5-7 First published in England in 1971, this edition adds an index. The text is printed in two columns, broken by illustrations; the print is exceedingly small in this volume, as in other volumes from the Cambridge "Introduction to the History of Mankind" series. A discussion of the work of paleontologists and an explanation of the way fossils formed in the ice ages precede the body of the text, which describes primitive people: their anatomical differences, tools, the way of life in a hunting society, rituals, and the contributions these early toolmakers made to a body of knowledge and skills on which future cultures could build. The approach is scientific, the information accurate, the tone dignified and objective. Too bad the book speaks only of "he," "him," "Thinking Man," et cetera, and that the format is so crowded.

Humphrey, Henry. *The Farm*; written and illus. with photographs by Henry Humphrey. Doubleday, 1978. 76-23768. 63p. \$5.95.

Ad 2-3 Photographs, most of which are clear and self-explanatory, illustrate a simply written text that describes the activities of the father and children in a large farm family. Save for a family photograph in which mother appears, and a picture of a visiting grandmother making cookies, there's no indication that some of the work on a farm may be done by women. However, the large, clear print is an asset, and the book does give facts about livestock, crops, silage, farm machinery, and a 4-H Fair.

Hunter, Mollie. *A Furl of Fairy Wind; Four Stories*; illus. by Stephen Gammell. Harper, 1977. 76-58732. 58p. Trade ed. \$7.95; Library ed. \$7.89.

R 3-5 Four magical tales are included in a book illustrated with soft, mysteriously tenuous pencil drawings. In the title story a lonely orphan gains a family, in another a household Brownie makes a skeptical farm wife with a degree in household management believe in him. The Queen of the Fairies is a major character in the other two

stories; in one, she bewitches a boy for a year and a day, and in the other she teaches a lesson in what true happiness is, to a peddler whose integrity has been briefly threatened by a spasm of dishonest greed. The writing style is fluid, the structure spare in these original tales conceived and told in felicitous adherence to the oral tradition.

Hurd, Edith (Thacher). *The Mother Chimpanzee*; illus. by Clement Hurd. Little, 1978. 77-24747. 32p. \$5.95.

Ad  
2-3 Acknowledging her debt to Jane Goodall for providing source material, Hurd describes in narrative form the first few years of a chimpanzee's life. Despite the title, the focus shifts from the mother and her care of the young chimpanzee to the activities of the youngster, and there is also some information about the behavior patterns of adult males. The facts are accurate, however, and the subject appealing to most children. The illustrations, block-printed in brown and green, are rather repetitive.

Jewell, Nancy. *Bus Ride*; illus. by Ronald Himler. Harper, 1978. 76-58689. 32p. Trade ed. \$5.95; Library ed. \$6.49 net.

Ad  
K-2 Janie takes a night bus to get to her grandfather's, and she's lucky enough to have a pleasant woman for a companion. The structure is slight, but the text and pictures—especially the shadowy, slightly blurred night scenes—capture the reactions of a small girl to the new experience of travelling alone, the cramped toilet, the feeling of isolation, and the fragmentary contacts of night travel.

Katz, Bobbi. *Volleyball Jinx*; illus. by Michael Norman. Whitman, 1977. 77-14379. 64p. Trade ed. \$4.00; Library ed. \$3.00 net.

M  
3-5 Ann and Lori, sixth grade classmates and best friends, are delighted when they both are placed on the school's new girls' volleyball team. Superstitious, Ann brings her mouse for luck, has a catch phrase she uses, and becomes convinced that the coach's husband is a jinx. The team standing fluctuates, and Lori and Ann finally tell the coach they think her husband is a jinx. Coach Jansen scoffs at this, points out that the "lucky" mouse and her husband's presence or absence have less to do with the outcome of games than practice sessions and game performance. The team wins a crucial game. There are still few enough girls' sports stories to make any new ones welcomed, but this hasn't a really solid structure; the debunking of superstition isn't a substitute for conflict-and-resolution. The writing style is adequate, characterization slight, game sequences adequately balanced with other material.

Keller, Beverly. *The Genuine, Ingenious, Thrift Shop Genie, Clarissa Mae Bean & Me*; illus. by Raymond Davidson. Coward, 1977. 77-24050. 62p. \$5.95.

Ad  
4-6 Line drawings ornament but do not really illustrate a jaunty story in which Marcie (the narrator) describes the several disadvantages of having the least desirable girl in school pick you as her best friend. Clarissa Mae Bean was always dressed in strange castoffs from thrift shops, she looked dirty, she ate strange foods and had strange ideas, and she clung to Marcie like a burr. Strange, too, that she should win a scholarship to the American Ballet School. When Marcie's family moved and she was forced into closer proximity with her snobbish, detested cousin Laurie, the last thing she wanted to do was attend Laurie's ballet recital and cast party—but when Clarissa turned up and proved to be the idol of the other girls, Marcie discovered that her friendship with Clarissa had brought her instant popularity. There's fun in the

tables-turned situation, but it's just a bit too pat to be credible; the writing style is yeastily comic.

Krementz, Jill. *A Very Young Rider*; written and photographed by Jill Kremetz. Knopf, 1977. 77-74996. 119p. \$8.95.

R  
4-7 The sense of happy dedication that was part of the charm of *A Very Young Dancer* is present here, the text again in first person, as ten-year-old Vivi, whose older brother and sister are also riders, describes her work. And to Vivi, although she enjoys riding, it is indeed work; she is serious about training, methodical and responsible about caring for horses and gear, and hopeful that she may some day ride on the national equestrian team. Although the photographs can't capture an equivalent of the beauty of ballet, as they did in the earlier book, they do convey the pleasures and rigorous discipline of Vivi's equestrian passion; technically they are outstanding.

Kroll, Steven. *If I Could Be My Grandmother*; illus. by Lady McCrady. Pantheon Books, 1977. 77-4321. 30p. \$5.95.

Ad  
3-5  
yrs. Pastel pencil drawings illustrate a text that is a soliloquy rather than a story, as a small girl catalogues the ways she would behave if she were a grandmother. The pictures show situations from a child's viewpoint: "I'd . . . have lots of pictures of my family," is accompanied by a page that shows a child's drawings of her toys and dolls; ". . . and come to visit when someone was sick," shows a doll in bed and a child bringing it paper flowers. The gist of the message may be anti-mother, since one sign says "Gramma's house, mommy keep out!" and, on another page, "I'd solve all the family problems without trying and understand when Mother doesn't . . ." While this echoes a child's imaginative wish-thinking with fidelity and has some humor, it's slight.

La Fontaine, Jean de. *The Frogs Who Wanted a King*; comp. by Edward Smith; illus. by Margot Zemach. Four Winds, 1977. 77-5819. 58p. \$11.95.

R  
5-9 Adapted from an eighteenth-century music book for children, twenty-nine fables are set to music; a keyboard accompaniment has been added to the original figured bass, and English translations of the original French are given in prose form. An elaborated version of one fable, "The Two Dogs," has an accompaniment for harpsichord, cello, and recorder as well as the simpler version. Small black and white sketches and full-color pages have a vitality and humor that reflects the pithy sagacity of the fables. While the book can be used by adults working with children, it should appeal particularly to music students or students of French.

Lasker, Joe. *The Strange Voyage of Neptune's Car*; written and illus. by Joe Lasker. Viking, 1977. 77-22749. 37p. \$5.95.

Ad  
3-5 Lasker describes a true event in this adequately fictionalized narrative, strong in its dramatic impact but weakened by a staccato writing style; the illustrations, green and white, have a briny flavor and some vigorous action pictures of sailing ships. In 1856, the clipper *Neptune's Car* entered a New York-San Francisco race; Captain Patten knew some of the dangers on the route, but certainly did not anticipate a serious illness that would—because the first mate was in the brig and the second mate ignorant of navigation—leave Mary Patten, the captain's wife, in command. Mary had learned navigation on a previous voyage, and under her command the crew of the ship battled storms, fog, and icebergs. Some of them were swept overboard. The ship did not win the race, but Mary Patten had no little feeling of proud accomplishment:

she had brought *Neptune's Car* into port after 8,000 miles, more than half the journey.

Liston, Robert A. *Terrorism*. Nelson, 1977. 77-10565. 158p. \$6.95.

R  
8- Commenting on a terrorist's remark that there are no innocent victims, Liston says "These words have echoed through the vacant corridors of a terrorist's mind ever since." After describing some of the incidents of terrorism in the last decade and noting the escalation and universality of them, he discusses the development of terrorist movements, reactions to terrorism and some ways to combat it, and—sadly—the fact that it is unlikely that international action to stop terrorist acts can be achieved. Serious, objective, thorough, and informative, the book has an excellent divided bibliography and an index.

Lyon, Nancy. *The Mystery of Stonehenge*. Raintree, 1977. 77-10044. 48p. illus. \$4.95.

NR  
4-5 Although this gives some information about Stonehenge, it is a garbled mixture of information, conjecture, you-were-there drama ("Suddenly you laugh and shout into the darkness, 'They're only stones!' ") and travel-brochure raptures that conflict rather sharply with the periodic efforts by Lyon to be objective or scientific. She provides some theories, some known facts about builders, methods, and age, and some less established ideas about purposes. Branley's book, which has the same title and is for the same group of readers, is more informative, more precise, better written, and better illustrated.

McCoy, Joseph J. *The Cancer Lady; Maud Slye and Her Heredity Studies*. Nelson, 1977. 77-12571. 191p. \$6.95.

Ad  
7-9 For almost thirty years, Maud Slye worked with diligent passion in her laboratory at the University of Chicago, doing research to prove her hypothesis that there was a hereditary basis to cancer. A quiet, lonely woman, she tenaciously maintained her theories against the opposition of almost the whole scientific community; not until the late 1930's was there general support for her position. Slye is a worthy subject and her work was interesting, yet McCoy weakens his text by going into lengthy and often tedious details about her battles with other scientists, so that for considerable portions of the book the emphasis seems to be on the controversy rather than on the research. The type is small, the pages dense with print. A glossary and an index are appended; no sources are cited.

Mace, Elisabeth. *Out There*. Greenwillow, 1978. 77-26697. 192p. Trade ed. \$6.95; Library ed. \$6.43 net.

Ad  
7-9 First published in England under the title *Ransome Revisited*, this is the fanciful story of the escape of four children from a depressing work colony of a future time. Half-starved and filthy, Leven, his retarded brother, the waif they name A.B., and Susanna run away from the slate quarry where they have been persecuted by a cruel boss, Leatherjacket. The story has a somber setting that makes the flight believable, but the setting itself, and the contrast with the sanity of the settlement the children reach are never made explicit and comprehensible. The children are believable, but they are not really developed as characters; the story needs sharpening and refining.

Mahlmann, Lewis, ad. *Puppet Plays from Favorite Stories*; by Lewis Mahlmann and David Cadwalader Jones. Plays, Inc., 1977. 77-23548. 204p. \$8.95.

Tales from Kipling, Potter, the Grimms, Andersen, and other traditional sources

are royalty-free, and can be used for live actors as well as for puppets. The roles are not demanding, the adaptations are short, and production notes are provided for each play; in most cases the notes suggest that producers can use hand or rod puppets, or marionettes. Some of the plays use a narrator; most are broken into several scenes. The book should be useful for any group of children, or for older readers who are studying dramatic form, although the dialogue is bland and sometimes flat.

Ad 3-5  
Meyer, Edith Patterson. *In Search of Peace; The Winners of the Nobel Peace Prize, 1901-1975*; illus. by Billie Jean Osborne. Abingdon, 1978. 77-24599. 208p. \$7.95.

Ad 6-9  
Not to be confused with Roberta Feuerlicht's *In Search of Peace*, which focuses on four American winners of the Nobel Peace Prize, this gives information about all the winners of the prize. A first chapter discusses Nobel's life and his interest in the peace movement; a concluding chapter describes the difficulties his family, his lawyers, and the institutions designated to award the prizes had when Nobel died and his will was read. The treatment of the prize winners, whose works are described chronologically, is uneven; some recipients are accorded half a page, others six or seven pages. The writing style is competent but rather staid. A list of winners and an index are appended to a text that is flat but informative.

Moss, Elaine, comp. *From Morn to Midnight*; verses chosen by Elaine Moss; illus. by Satomi Ichikawa. T. Y. Crowell, 1977. 77-2548. 28p. Trade ed. \$6.95; Library ed. \$7.95 net.

R 3-7 yrs.  
Twenty-odd traditional poems (Blake, Farjeon, Aldis, Hood, Stevenson, and a few—Pepler, Lester—lesser known poets) are chosen in a mini-anthology for young children. The pictures are tidily framed, softly colored and detailed, with just a bit less of the Boutet de Monvel influence than has appeared in Ichikawa's earlier illustrations.

Mother Goose. *The Baby's Lap Book*; illus. by Kay Chora. Dutton, 1977. 77-23534. 58p. \$6.95.

Ad 2-4 yrs.  
Pale pink or yellow pages carry familiar nursery rhymes and softly drawn grey-white drawings that have some gently comic touches. It's a bit on the sugary side, but the pictures—filled with details and action—should appeal to the lap audience and they interpret the verses faithfully.

Newton, Suzanne. *What Are You Up To, William Thomas?* Westminster, 1977. 77-23460. 192p. \$7.95.

M 7-8  
William, who tells the story, is a high school junior who is known for his pranks rather than his academic prowess; determined to win the history medal, William is irate when he hears that Paul Nisbett (who wins most of the class medals) is in line for this one, too. The hoax William plans to perpetrate is one of the plot threads, his aunt's financial problems is another, and tied to that is the plight of one of Aunt Jessica's friends. Plus a love affair. Plus a quarrel with a best friend. Actually, the story—set in 1923—has a potential for evoking nostalgia, since it pictures a small town's closely-woven affairs, and it has some humor in the writing style, but it is over-plotted and the characters are fairly stereotyped: the rich curmudgeon; high-principled, tart Aunt Jessica; all-American cleancut Paul; penitent rascal William.

Paterson, Katherine. *The Great Gilly Hopkins*. T. Y. Crowell, 1978. 77-27075. 148p. Trade ed. \$6.95; Library ed. \$6.79 net.

Labelled a rebellious troublemaker, eleven-year-old Gilly yearns to be reunited

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\* with her mother, whose lovely photograph is so affectionately inscribed. A rejected illegitimate child of one of the "flower children," Gilly's been in several foster homes; now she has been placed with slovenly cheerful Mrs. Trotter and a small boy, also a foster child. At first Gilly despises them both, but she succumbs to Trotter's protective love and to the boy's need for love. Paterson's development of the change in Gilly is brilliant and touching, as she depicts a child whose tough protective shield dissolves as she learns to accept love and to give it. A well-structured story has vitality of writing style, natural dialogue, deep insight in characterization, and a keen sense of the fluid dynamics in human relationships. The story is written with a sophistication and dignity that may well appeal to some high school readers.

Patterson, Lillie. *Benjamin Banneker; Genius of Early America*; illus. by David Scott Brown. Abingdon, 1978. 77-13216. 142p. \$5.95.

Ad  
3-5 Child of a free black family in pre-revolutionary times, Banneker was a farm boy who continued his education, after he left school, by a prodigious program of reading and experimentation, becoming an esteemed scientist and inventor. Best known for his work on the planning of Washington, D.C. and for many editions of an almanac, he was well known in his time and ignored by many succeeding generations. His story is told in highly fictionalized form and he never emerges as a personality; Patterson stresses his accomplishments, sometimes dwelling tediously on minutiae; the writing style is mediocre, the tone verging occasionally on adulatory. A list of suggestions for further reading is included.

Peter, Diana. *Claire and Emma*; photographs by Jeremy Finlay. Day, 1977. 77-629. 28p. \$5.95.

Ad  
2-3 First published in England, an addition to the growing number of books about children with physical handicaps. Color photographs show two small sisters, both born deaf, who are lively and playful, enjoy the same things that other children do, but need special training because of their handicap. The text describes some of the equipment and training that help the girls talk or read lips, and it suggests helpful patience on the part of the reader: "If you don't quite understand her, try to help her explain. Don't be in a hurry and don't walk away if you cannot understand at first. Just give her a little longer." Whether or not readers will relate to a pictured child is debatable, but the book—although not as informative as, for example, Wolf's *Anna's Silent World* or Litchfield's *A Button in Her Ear*—certainly makes it clear that deaf children have normal intelligence, ability, and interests.

Petersen, Palle. *Sally Can't See*. Day, 1977. 77-628. 22p. illus. \$5.95.

Ad  
2-4 First published in Denmark, this simply written book about a blind twelve-year-old is illustrated with color photographs and a Braille chart. Sally, blind from birth, compensates for lack of eyesight by patient training in learning by touch and hearing. The book stresses the fact that Sally enjoys the same things as do other children of her age, and that she wants to be treated, insofar as possible, in the same way. The text is fairly positive in approach, citing what Sally can do rather than what she can't, but it is a bit lifeless; despite the photographs, there's no development of Sally's personality.

Plotz, Helen, ed. *The Gift Outright; America to Her Poets*. Greenwillow, 1977. 77-8555. 204p. Trade ed. \$7.95; Library ed. \$7.35 net.

Another fine book from an eminent anthologist, this is a judicious balance of traditional favorites (Frost's "The Gift Outright," Roethke's "Night Journey,"

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7- Lindsay's "Abraham Lincoln Walks at Midnight") and poems that are less often anthologized, the selections made with informed discrimination. Poems are grouped in sections under the headings of Columbus, Indians, Settlers, Regions, History and Idea of America; author, title, and first line indexes are appended.

Quackenbush, Robert. *Along Came the Model T! How Henry Ford Put the World on Wheels*. Parents' Magazine, 1978. 77-10057. 32p. illus. Trade ed. \$6.50; Library ed. \$6.19 net.

Ad  
4-6 Quackenbush tells the story of a boy inventor who dreamed of building "an engine that could pull a carriage," and of the ingenuity that envisioned and realized a vehicle cheap enough to become popular with the masses. He includes the innovations (conveyor belt, replaceable parts) that made the Model T cheap and convenient, a long-time leader of the automobile industry. Unfortunately, the format is crowded: brightly colored, rather crowded pictures face the pages of text; on each of the latter a black and white drawing is on the bottom of the page, with two contemporary children and a gas station attendant discussing technical matters (cylinders, horsepower, Ford's pay on his first job . . .) in balloon enclosures. Instructions for building a model "tin lizzie" and a double-page spread that inadequately describes how a car works are appended.

Rice, Eve. *Sam Who Never Forgets*. Greenwillow, 1977. 76-30370. 30p. illus. Trade ed. \$6.95; Library ed. \$6.43 net.

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yrs. Every day, when the zoo clock strikes three, Sam the zookeeper makes the rounds with a wagon filled with the foods that each animal likes best. Elephant thinks Sam has forgotten, but the zookeeper has only disappeared to refill his wagon with hay for the big beast. Elephant trumpets appreciation. It's a simple story, but it has a setting that's appealing, an aura of warmth, a demonstration of concern for animals, and pleasant illustrations: uncluttered composition, clear tones, amusing details, and gay colors.

Sorensen, Virginia (Eggertsen). *Friends of the Road*. Atheneum, 1978. 77-17293. 192p. \$6.95.

Ad  
5-6 Daughter of the American Consul in Morocco, Cathy detests her peripatetic life, and she frustrates her mother by being aloof and withdrawn. This changes when she becomes friendly with an English girl; both of them dote on the pet lamb Cathy acquires when her dog is killed. There's a brother with encyclopedic memory, and there's a trip Cathy takes with her family and her friend that are used as devices for giving information about Morocco, where the author has lived. The plot boils down to girl makes friend/girl loses friend, with Cathy learning (not very convincingly) to treasure rather than to lament such "friends of the road." The combination of slight plot, superficial characterization, and plethora of facts can't quite be surmounted, despite an adequate writing style and the interest readers may have in the setting.

Sullivan, George. *Better Gymnastics for Girls*. Dodd, 1977. 77-6484. 62p. illus. \$5.95.

R  
5-9 Although no how-to-do-it book in this field can substitute for personal instruction, the text and photographs do as good a job as any of the several books that have appeared since the sport became popular, and better than most. The one weakness is that there is an occasional separation of photographs from the accompanying text; a minor flaw is such an error as "First, lay on your back." The step-by-step directions for each movement are clear and constitute the major part of the book; they are preceded by a brief history of gymnastics for women and an explanation of the four events and the evaluation system. A glossary and a list of sources for further information are included.

Swinburne, Irene. *Behind the Sealed Door; The Discovery of the Tomb and Treasures of Tutankhamun*; by Irene and Laurence Swinburne; published in cooperation with the Metropolitan Museum of Art. Sniffen Court/Atheneum, 1977. 77-88476. 96p. illus. \$12.95.

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4-7 Oversize pages afford opportunity for stunning photographs of King Tut's tomb and the treasures it held; many of the pictures are full-page, and many are in color. The text is simply and sequentially written, describing Howard Carter's efforts to discover a tomb that had not been robbed, the careful methods he used when his last venture proved successful, and the objects he found. The text gives a good idea of the procedures archeologists use and of the beliefs and practices of the ancient Egyptians. Photographs are well placed and adequately captioned; although there are minor flaws (some misspellings like "sentinal" and a very abrupt ending) the authors have, on the whole, done a creditable job in describing for the middle grades reader one of the most frequently recorded events in archeological history. Transparent overlays, slipped into the back of the book, show the layers of coffins and the mummified remains.

Talbot, Toby. *Dear Greta Garbo*. Putnam, 1978. 77-14383. 91p. \$6.95.

Ad  
5-7 Although Miranda's admiration for Greta Garbo is mentioned in the story, the title is really not indicative of the small part the actress plays in the protagonist's concerns. Set in Manhattan, the book is about adjustment to death, the need older people have for independence, and relationships among the generations. Grandma moves in to stay with her family when her husband dies, but she is restive, gets a job, and goes back to her own apartment. Miranda, stricken by her grandfather's death, feeling that her mother treats her as though she were a little girl (she's thirteen) and yearning for independence, realizes that she and Grandma share some needs, that Mom wants to protect both of them. Catching her usually self-sufficient mother in an unguarded moment, Miranda learns that Mom has times of weakness too, and feels closer to her. The story is realistic and adequately written, but it has a static quality, moving slowly at the same quiet level; it has a few obtrusively awkward passages; for example, ". . . a friend . . . delivered the service . . ." is used in describing the funeral service for Miranda's grandfather.

Towne, Mary. *Goldenrod*. Atheneum, 1977. 77-1578. 180p. \$6.95.

Ad  
4-6 Cheerful, tough, and casual, *Goldenrod* came from her job as a supermarket checker to baby-sit with the five Madder children. On her very first day at the Madder's she catapulted herself and the children into another place, Gorseville. How had it happened? They were sleepy . . . and then they were there. They soon learned that each person could pick a place that began with the first letter of one's first name, and with all of them concentrating, Val could take them to Venice, Heath to the Himalayas, and so on. Most of the book is, therefore, a series of lightly related episodes; the internal action of these seems a bit contrived. However, there's adventure and variety, the writing style is adequate, *Goldenrod* herself is a refreshing character, and the book ends with a promise of more adventure when a friend of *Goldenrod*'s shows up as the new baby-sitter.

Tudor, Tasha. *A Time to Keep; The Tasha Tudor Book of Holidays*; written and illus. by Tasha Tudor. Rand McNally, 1977. 77-9067. 54p. \$5.95.

"Granny, what was it like when Mummy was like me?" a small girl asks, and Granny begins with the celebrations of January, the New Year and Twelfth Night:

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K-3 dancing around a bonfire, followed by a party supper; riding in a sleigh pulled by goats, followed by family charades. And so on through the year. The watercolor paintings are framed and floral; the characters who participate in country holidays are a large family dressed in old-fashioned clothes. Sunbonnets, corgis, other animals, females of all ages wearing long skirts and aprons, flowers abound. Tudor is always pastel-pretty and quaint, but even those children to whom this does not appeal may enjoy the feeling of familial warmth and solidarity, and the rites of the holidays.

Wagner, Jenny. *The Bunyip of Berkeley's Creek*; illus. by Ron Brooks. Bradbury, 1977. 77-73826. 26p. \$7.95.

R  
K-2 A familiar figure in Australian folklore, the bunyip seeks his identity plaintively in a story illustrated with beautifully detailed pictures, imaginative in concept and handsome in composition; the pictures capture the serene idiocy of the text. Emerging from the mud, the creature asks those whom he meets what he is and, when he learns that he is a bunyip, what he looks like. Every anatomical feature he brings up is contemptuously dismissed, " 'Fine, handsome feathers,' said the bunyip hopefully. 'Horrible feathers,' said the wallaby firmly . . . 'Handsome webbed feet?' called the bunyip, but there was no answer." But all is not lost; another creature emerges from the mud, and our hero is delighted to tell her she's a bunyip and she looks just like him.

Weissman, Cynthia. *Breakfast for Sammy*; illus. by Sam Q. Weissman. Four Winds, 1978. 77-13869. 25p. \$6.95.

Ad  
K-2 Big Brother Herbert stays home to make little Sammy breakfast when Mama is ill. Sammy tries (successfully) every trick in the book. Mama always lets him help, she always wears furry slippers, she always lets him spill a little milk, she always puts raisins and syrup in his oatmeal, and so on and on. Herbert patiently grants each request, even when Sammy says Mama always sends him to school and cleans up the mess. Then Sammy returns, admitting he's invented the whole thing; he helps Herbert clean up the mess, and gets a goodbye kiss without even asking. The illustrations show canine characters, in almost cartoon style, and the plot is slight, but the book has an amicable air and the read-aloud audience will probably enjoy the humor of the put-on.

White, Robb. *The Long Way Down*. Doubleday, 1977. 77-79561. 185p. \$5.95.

M  
6-8 Orphaned Tina had found Danny York "after all those days and nights and miles and roads and places; all the hunger and loneliness and fears . . ." and convinced him to teach her (in just a few days) to be a trapeze virtuoso. Secretly in love with Danny, the new star is convinced he doesn't care for her. Tina becomes famous for "flying" blindfolded and is offered a job in a big city circus; the owner doesn't believe she uses a real blindfold and tests her, she is almost killed, Danny saves her, they announce their love to each other, and they decide to go "home" to the smaller circus where they were so happy. An unconvincing story, sugar-coated, has the circus atmosphere as its only appeal.

Wolk, Allan. *The Naming of America; How Continents, Countries, States, Counties, Cities, Towns, Villages, Hamlets, & Post Offices Came by Their Names*. Nelson, 1977. 77-31833. 192p. \$8.95.

Under "American State Names," the first chapter, Wolk gives the origin of the

Ad 5-9 name of the state, some facts about the state's history, and a list of important dates. Succeeding chapters focus on names of military figures, or classical names, or "inspired" names; that is, there are lists of towns named Webster or Clay, Athens or Arcadia. The book has browsing interest but is not comprehensive enough to serve as a reference source; in the chapter on "Names from Other Countries," for example, there are names of towns that are based on cities (Moscow, Idaho) or countries (Holland, Michigan) or less tangible sources (Shamrock, Texas). While the chapter includes Dover and other towns based on English place names, it omits many others: Boston, Worcester, Cambridge. In the chapter headed "Names of Presidents" there are towns that have the same names as some presidents but that were not named for them. An index is appended.

Yolen, Jane H., ed. *Rounds About Rounds*; musical arrangements by Barbara Green; illus. by Gail Gibbons. Watts, 1977. 77-7919. 120p. \$7.90.

R 4-7 A very nice collection of rounds includes some as simple as "Row, Row, Row Your Boat" and some that are more intricate, such as the lovely Palestrina "Dona Nobis Pacem." The songs are spaciouly printed and briskly illustrated, they have modest piano accompaniments, and they are preceded by a simply written and informative preface. An index and notes on sources are appended.

Zimelman, Nathan. *Walls Are to be Walked*; illus. by Donald Carrick. Dutton, 1977. 77-5468. 26p. \$6.95.

Ad K-2 In the what-are-little-boys-made-of vein, this slight but engaging text begins, "Because there are swings to be swung . . . Because girls cannot be talked to if someone is watching . . . Because walls are to be walked . . . Because lunch boxes are easy to forget and have to be gone back for . . ." and so on, Jimmy Jarnigan, age six, takes an hour to walk the three blocks home from school, "even though he runs all the way." The illustrations, realistic pictures in black, white, and gold, are deft and evocative; the text—while it has no story line—has the appeal of everyday life experiences.

Zindel, Paul. *Confessions of a Teenage Baboon*. Harper, 1977. 76-58691. 154p. Trade ed. \$6.95; Library ed. \$6.49 net.

Ad 7-9 Chris, who tells the story, was fifteen; he had come with his mother on her latest nursing assignment, caring for an old woman with a terminal illness. The woman's son, Lloyd, is a man of thirty whose friends are all adolescents, and whose special friend Harold (sixteen) is almost a member of this odd household in which each person seems troubled and isolated. Lloyd is often harsh with Chris, urging him to escape from his mother's domination, taunting him about his immaturity. Through Lloyd's drunken parties Chris meets a girl, and it is to her that he confesses, after Lloyd has committed suicide, ". . . now that I'm ready to learn, he's not here anymore." But Chris *has* learned from Lloyd, he's learned self-reliance and he's learned to distinguish between those things he must accept and those things he can change. The characterization is strong, the insight sharp; Zindel succeeds in making his off-beat people credible, if often seeming exaggerated, and his exploration of a developing situation is dramatic.

Ziner, Feenie, ad. *Cricket Boy; A Chinese Tale*; illus. by Ed Young. Doubleday, 1977. 76-51999. 38p. \$6.95.

An ancient fable is retold in formal, sedate style and is illustrated with delicate

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paintings, each in a gold-brown circle set on a stark white page. A poor scholar's joys are his son and his fighting crickets; when Scholar Hu accepts the emperor's challenge to a cricket match, the whole village is excited. The son, Hu Sing, accidentally destroys his father's champion cricket and, in his despair, rushes off to the river. The scholar grieves for his dead child, but he goes to court with another cricket and wins the match. When he tells his mother, who is watching the small corpse, that he has won, his son Hu Sing comes to life, and the village joins the father in his rejoicing. The quiet writing style and deliberate pace may limit the book's appeal to readers.

Zoll, Max Alfred. *A Flamingo Is Born*; photographs by Winifried Noack; tr. by Catherine Edwards Sadler. Putnam, 1978. 77-13761. 37p. \$5.95.

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Only the jacket of the book shows the full beauty of the pink flamingo; the black and white photographs that accompany a brief, direct text are of good quality. First published in Germany, the text describes the mating of a pair of adult flamingos, the nesting and brooding, and the care and behavior of a chick until its down feather begins to turn. The pictures are, as pictures of the young of any species usually are, engaging, and the text simple; the book serves nicely as an introduction to bird behavior for young independent readers.

Zolotow, Charlotte (Shapiro). *Someone New*; illus. by Erik Blegvad. Harper, 1978. 77-11838. 32p. Trade ed. \$5.95; Library ed. \$5.79 net.

R  
K-3  
In a subdued text illustrated with simple paintings that have firm line, delicate detail, and quiet color, a child describes his feelings about a turning point in childhood. The boy wonders what it is that's wrong; nothing has changed, his family and home are the same, but he's vaguely dissatisfied, he keeps feeling that someone is missing. He looks about his room and sees a clutter of books and toys and stuffed animals; he realizes that he is curious about some shells and not interested in a teddy bear and a panda. When he packs them into a carton, the answer comes to him. *He* has changed. It is the small boy he was that is missing; he's moved on to new interests and larger horizons. A gentle and perceptive book that may, because it is so quiet, appeal to a limited audience; for that audience, however, it may touch a deep feeling.

## READING FOR PARENTS

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.

Bell, Terrel. *Active Parent Concern: A New Home Guide to Help Your Child Do Better in School*. Prentice-Hall, 1976. 191 p. \$8.95.

Berg-Cross, Linda, and Berg-Cross, Gary. "Listening to Stories May Change Children's Social Attitudes." *The Reading Teacher*, March, 1978.

Cassidy, Jack, and Vukelich, Carol. "Survival Reading for Parents and Kids: A Parent Education Program." *The Reading Teacher*, March, 1978.

Culkin, John. "The New Literacy: From the Alphabet to Television." *Media and Methods*, October, 1977.

Cushman, William P. "A Letter to Parents." *The English Journal*, October, 1977.

Favat, F. Andre. *Child and Tale: The Origins of Interest*. National Council of Teachers of English (Research Report No. 19), 1977. 102 p. \$4.95. (NCTE Stock No. 05955) Write to NCTE, 1111 Kenyon Rd., Urbana, IL. 61801.

Giblin, James Cross. "Esthetic or Functional, Saccharine or Shocking? An Editor Looks at Values in Children's Books." *Children's Literature in Education*, No. 3, 1977.

Kappelman, Murray M., and Ackerman, Paul R. *Between Parent and School*. Dial Press, 1977. 296 p. \$8.95. Write to James Wade, Dial Press, New York, N.Y. 10017.

"Language Arts and the Young Child." Theme of *Language Arts*, January, 1978.

Oliver, Jo Ellen. "'Old' and 'New' Realism in Adolescents' Literature." *Journal of Reading*, January, 1978.

Quisenberry, Nancy, Blakemore, Candace, and Warren, Claudia. "Involving Parents in Reading: An Annotated Bibliography." *The Reading Teacher*, October, 1977.

Vukelich, Carol. "Parents are Teachers: A Beginning Reading Program." *The Reading Teacher*, February, 1978.

