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Anthony and his bear-drawing-come-to-life are, in this fourth book in the series, drawn with the same deft, ingenuous simplicity, but the story moves further into fantasy than its predecessors. First we see the bear step off the blackboard and go through the window while Anthony sleeps; in the morning he crawls quietly back in. Anthony’s friends are disturbed because a basket of blueberries, some goldfish, and a jar of honey have disappeared. The bear helps hunt for the culprit, but the children notice that the bear’s tracks and those of the thief are identical. Angry, they go off; Anthony questions his subdued pet, and, in a one-way conversation, establishes guilt: “Let’s go return them. We can’t? You ate them all? Oh, gosh, we’re in trouble.” But the problem is ingeniously solved when the bear draws the three items on the blackboard, plucks them off, and returns them. Only one odd fact emerges: “But, Anthony, I only had six fish. There are eleven here.” Maybe one had babies, Anthony suggests, and consoles his bear with the fact that even if he can’t count, nobody’s good at everything. A pleasant conceit, lightly told, with nice integration of text and pictures.


A story set in England during World War II is based in part on the author’s experiences; her heroine, Frue, is precipitated into a wholly different kind of life when a bomb kills her parents. Frue has to give up a part in a London play and her plans to go to drama school, since her stern, brisk Aunt Mildred comes to London and takes Frue back to the country with her. Lonely, bored, and frustrated, Frue longs to get away, and she’s increasingly resentful when Aunt Mildred places her in a nearby girl’s school. There she finds a friend who later proves to be her cousin (there has been a rift in the family) and she is delighted when her no-longer-young cousin Muriel (long under the thumb of her tyrannical mother Mildred) marries the local Earl, and life looks even brighter when her London friend, Paul, shows that he returns her affection. To add to a promise of a lovely tomorrow, Aunt Mildred decides it will be acceptable for Frue to go back to London and the drama school if she lives with her new-found cousin (sister of Muriel, mother of the school friend). So all ends very neatly, with tomorrow promising all that Frue desires. Allan creates a fairly vivid picture of the vicissitudes of the blitz period, and the writing style is adequate, but the plot is thinly stretched, the ending of the story weak, and the characterization variable: one or two minor characters (the headmistress of the school, for example) seem stereotypical, most have little depth; a few (cousin Muriel) come alive; Frue herself is not a memorable character.

This may answer more questions about the census than you’ve ever asked; Anderson writes in an easy, direct style on many aspects of the subject, describing the history of census-taking in the United States and explaining the many ways in which census figures are used: for allocation of federal funds, for determining representation in Congress, for predicting school needs, housing needs, and many other purposes. The text describes the changes in the taking of a census over the years, the methods used to distribute and collect and collaborate today, and the efforts made to protect privacy. All timely, and lucidly explained. A relative index is appended.


Jimmy, who tells the story, is thirteen, and his brother Daniel is fourteen; the two are very close, in large part because their father is a tenacious bully, pleasant enough when things are going his way, a tyrant when they are not. Mum is a nonentity, timorous and withdrawn. Dad scoffs at Jimmy’s chief interest, soccer, and is boastful about Danny’s academic prowess, always pushing him on. Danny rebels. He announces he won’t go to school; he invents dreams and symbols for the psychiatrist Dad forces him to see; he starts teaching a school dropout to read; and he keeps a diary. He and Jimmy have always played Robinson Crusoe; now Danny becomes obsessed with the realization of his own isolation, and in his diary (an excerpt, in italics, ends each chapter) he plans to escape. When Dad has a heart attack, the boys expect convalescence to bring about a change, but he comes home as domineering as before. So Danny goes, sailing off in the raft that Jimmy has helped him build, and Jimmy knows he will never see his brother again. When he reads the diary, after Danny has gone, he learns that his brother had known he would refuse to go with him. There is no lightness in this story, but it is not laden with melodrama; it has insight and conviction, it is deftly constructed and consistently seen from Jimmy’s viewpoint, and it has no villain. Mum is a coward, as those who live with bullies often are; Dad is a bully, but he is not a malicious man, simply a man who is obtuse and shallow.


In *Night Journeys* (reviewed in the September, 1979 issue) orphaned Peter Cook helped two young indentured servants escape from the authorities; here the two, Robert and Elizabeth, are continuing their flight. The story is told through recorded testimony “found” in the courthouse at Easton; most of the testimony is Robert’s, as he describes his encounter with a Mr. Hill, a man who—unknown to Robert—is on Elizabeth’s trail. She is ill, hidden away with a demented but kindly woman who is a social outcast and lives in a cave. Robert, once he learns that Hill is pursuing his companion, follows the man to the hideaway; there is fighting, and both the girl and the madwoman are dead when it ends. This has as much drama as the first book, but it has more variety because of the use of the shifting viewpoints in the several testimonies. The latter are also used to develop characters, and Avi does this with particular deftness in the delineation of Hill, a rascal and a braggart. The pace is good, the writing style and structure solid.


Brisk, often comic, line drawings illustrate a text on the possible citizens that will inhabit earth at the end of the twenty-first century: clones, robots, androids, and
bionic people as well as ordinary human beings. Bendick explains, briefly, what each of these terms means and, just as briefly, discusses the problems (who should be cloned?) that may arise in the realm of genetic engineering. This covers many aspects of the subject but treats none of them in depth; the tone of the writing, like that of the illustrations, is breezy, the chapters broken into short topics; a double-page spread headed ”New Designs” consists of drawings and two questions, ”Would extra parts be useful? How about some of these?” and the pages tend to have less than a paragraph of print each. The book is not strengthened by the “quoted” remarks of people (real or fictional) of the past. “I am Dr. Victor Frankenstein, created by . . .” or “I am the Greek god Hephaestus . . . I created many super people, but my most famous creation was . . .” or “Perhaps you’ve heard of me—Denis Diderot . . .” The tone may attract readers who wouldn’t tackle a more substantial treatment in a book like John Langone’s Genetic Engineering, but it is superficial albeit accurate in the facts it gives. A bibliography and an index are appended.

Bible. I Am Joseph; adapted by Barbara Cohen; illus. by Charles Mikołajczak. Lothrop, 1980. 79-20001. Trade ed. ISBN 0-688-41933-X; Library ed. ISBN 0-688-51933-4. 42p. Trade ed. $9.95; Library ed. $9.55. In an adaptation that adheres to the Old Testament story, Joseph describes his brothers’ jealousy, his captivity and rise to power in Egypt, and his reunion with his brothers and father. The use of first person adds depth and color to Joseph’s story, making him a more rounded character; Cohen omits no part of the Biblical version, and her retelling is simple but trenchant. It is the illustrations that give the book its greatest impact, however: delicately framed against a quiet buff background, the pictures are spaciously composed but intricately detailed, sensuous, richly colored, and effective in the contrast between the softly modeled human forms and the geometric precision of costume or interior details.

Bograd, Larry. Egon; illus. by Dirk Zimmer. Macmillan, 1980. 79-23513. ISBN 0-02-710970-4. 32p. $6.95. Zimmer’s pictures, finely detailed with stippling, hatching, and parallel lines, have a brooding quality that results from the predominance of dark gray and black, the shine of animal eyes in jungle gloom or the murky waters infested by crocodiles. Egon (who seems to be a fox) strides through these menacing scenes looking for something to interest him; he has just left home (he’s tired of his parents, his brother bores him) planning to get to the other side of the world. He runs into a series of other creatures, in a rather rambling and unstructured story, and finally decides he’ll stay with a performing troupe and do posters for them. He sends a message home via pelican, to say he’ll be home someday, a tepid ending to a story that isn’t badly written but seems to have no focus, structure, or development.

Bond, Nancy. Country of Broken Stone. Atheneum, 1980. 79-23271. ISBN 0-689-50136-3. 271p. $10.95. Fourteen-year-old Penelope acts as a buffer state between her engaging but self-centered father and her rebellious brother; she’s adjusted to living with a stepmother, Valerie, whose twin boys are obstreperous and whose small daughter is bereft—for all of them have come to stay in a gloomy old house in the north of England while Valerie works on a dig. Excavating a Roman fort, the archaeological team is aware that they’re unwanted by the local residents, that the number of things going wrong at the dig is unprecedented. Penelope becomes involved with a local lad who is clearly torn between admiration for her and resentment because she is one of the interlopers. She begins to understand, through him, why there are currents of hostility, and
so—when a fire does so much damage that the archaeological project has to be abandoned—she is able to have a last meeting with her friend and feel no rancor. The story has an interesting setting and solid structure, but it is the writing style, polished and fluent, that dominates the story; Bond’s characters are drawn with depth, they are distinct and consistent, and she uses dialogue—and dialect within the dialogue—masterfully, both to develop characterization and to establish mood.


Ralph is afraid of bullying Maxine, but he’s really tired of being called names, especially when Maxine does it in the presence of other children. But how can he get her to stop? Ralph imagines himself taking mean Maxine to task, threatening her, and warning her to be careful—and then he runs into Maxine, who calls him names. Ralph bawls out (as his brother has suggested), “YOU BETTER NOT MESS WITH ME!” Maxine meekly admires Ralph’s behavior and says, “At last—someone to play with.” The end. Bullying bullies works, is the message; although the instant treat-ment isn’t quite convincing, it may gladden the hearts of timid members of the read-aloud audience. The brevity and slightness of the story is alleviated by humor, especially in the scruffy children of the illustrations, in which Bottner uses a con-trasting color to indicate Ralph’s imaginary flights as he ferociously cows a terrified Maxine.


A book of advice to children consists in essence of drawings and scenes en route and abroad that, in almost every instance, belie the text: the latter is slight, one line per page: “Leave the big bears at home . . .” “Don’t horse around the fountains . . .” “Don’t stare at strangers . . .” and so on. The two obstreperous boys who are travelling with their parents are depicted as carrying their toy bears, romping precariously in the fountain, making faces at a stranger (a Turkish child who is delightedly making faces in return) etc. A running gag, overextended albeit mildly humorous; the drawings (many of which bear facsimiles of passport stamps, thereby identifying the country) are cluttered, and the details (a canal boat in Amsterdam, a gondola in Venice, gargoyles on an Italian tower) may have minimal appeal to those who haven’t seen them.


Thirteen-year-old Anna has always adored her Uncle Arion; now she waits patiently, sitting on the porch steps of her grandparents’ home, for Arion to come home from the war, World War II. Only at the close of the book is there a story line, after Arion comes home and Anna tries unsuccessfully to adjust to the fact that he’s mentally ill, a fact that other members of her extended family have known but failed to tell her. Until the point of Arion’s return, the text moves back and forth between the week before that day (the chapters are titled “Homecoming Minus 7,” “Homecoming Minus 6” etc.) and the memories that Anna has of her relationship with Arion before he left. There are too many hints (Anna doesn’t get them but readers may) about Arion’s condition for it to have any dramatic impact, and too little
forward movement in the book to hold the average reader; most of the early part of the story consists of Anna's memories of the past, or of the continual bickering among members of the family. Brockmann has developed well-defined characters, but they never change or grow, just as the situation never changes or grows until the idolized Arion comes home. Anna cannot accept that tragic change, and the story ends with her realization of the shattering sadness life can bring.


Heavy board pages, spiral bound, are cut in the shape of the crowned head of Babar. King of the elephants, Babar gives a show to display what he's learned from his lessons in magic. He reveals doves under a top hat; he causes a small elephant to disappear and be replaced by another, and then asks Zephir the monkey to help with the new trick, which unfortunately goes amiss. Hypnotized, Zephir floats up from the floor, flies out of the room, across the street and into an open window, et cetera. Finally Babar catches up, shouts "'Wake up, Zephir!'" and is rewarded by having the monkey fall on his head. The story ends, "'Everyone laughs. Zephir doesn't remember a thing.'" The magic aspect should appeal to children, as does the familiarity—for Babar fans—of the characters, but the story line has an air of contrivance and the writing a staccato quality.


All the small creatures of a forest clearing are perfectly happy until the Terrible Things come along; in a series of visits, they claim a different kind of creature every time. First it's the birds that are caught and taken away in the terrible nets of the Terrible Things, then it's the squirrels. Each time a group disappears, those left behind speak disparagingly of them (the birds were noisy, the squirrels were greedy) and finally there is nobody left but Little Rabbit, who is spared because he hid. He wonders if it would not have been different if they had all stuck together, and as he sadly leaves the clearing he plans to tell other forest creatures about the Terrible Things. The story ends, wistfully, "'He hoped someone would listen.'" The soft, hazy black and white drawings effectively carry out the story's aura of brooding malevolent; the story, although simply told, has depths that may not be evident to all listeners; for them, this may seem static even if they get the message.


LeRoy, a black adolescent who has witnessed a mugging, is sent to Mississippi to stay with the paternal grandfather he's never met; his mother has insisted he leave Chicago, fearing for his safety. LeRoy teads to be superior about his grandfather and his grandfather's lifestyle; he doesn't want to help run a shrimp business, he doesn't like living in the country, and he looks with a dubious eye on the white men who seem to respect the old man. When LeRoy is called home to testify, his grandfather insists that he must go, that it is his duty. At this point LeRoy's father turns up (he had deserted his wife years ago) and offers his son the easy way out: come to New York and be a numbers runner. Easy money, working for his father, and no chance that the Chicago gang will seek vengeance. But LeRoy has learned more than shrimping from the old man, he's learned what truth and duty are, and the story ends with the old man seeing LeRoy off to board a plane to Chicago, proud that his boy is doing the
right thing. Butterworth has created a strong and sympathetic character whose ethical concepts are absorbed by, rather than thrust upon, the protagonist and the reader; the plot is nicely knit, and the development of the change in LeRoy’s attitude toward old age and toward rural life is gradual and believable.


Black and white woodcuts, dignified yet dramatic, illustrate a text that gives a hasty but not awkward overview of the Old Testament, an account that segues into an explanation of the way the Sabbath is celebrated, at home and in the synagogue, by devout Jews. By far the greater portion of the text is devoted to the Biblical adaptation, and the story of creation and of the Jewish hegira to the Promised Land are reverently told. Still, much is missing. Given that fact, the book may be best suited for home use; the material on the celebration of the Sabbath comprises only six or seven pages of print (extended by the illustrations) and the Bible itself is available to readers who want more than this abbreviated version.


Illustrated with excellent clear photographs, this text is written in equally clear, direct style, and the large type and spacious page layout make it appropriate for the primary grades reader; the text is smoothly written and reads aloud well, so that it can also be used for reading aloud to younger children. Cole describes the frog’s anatomical structure and explains how many of its features are perfectly adapted for the frog’s needs: the eyes that can stay above water, the coloring that protects it from predators, the webbed back feet that aid in swimming, the long tongue that catches prey. The text also explains locomotion and reproduction lucidly, in a fine first book on the subject.


Candid and lucid, this is an objective and fairly comprehensive book that can help the young adult who is confused either about some aspect of sex education or about his or her own sexuality. The text is explicit; it is neither minatory nor alarmist; and it stands firmly on the authors’ position that there are only two “really wicked and immoral sex acts . . . One is deliberately to produce, or risk producing, a baby you don’t want and can’t rear. The other is to treat another person as a thing . . . without making sure they want that too.” A far cry from the Victorian volumes that served more to obscure and threaten than to inform, this discusses methods of birth control, masturbation, coitus, venereal diseases, rape, and pornography. It points out that sexual intercourse may be an act of procreation, or physical pleasure only, or love. It is as explicit in its diagrams as it is in describing anatomical and particularly genital details. The authors do not state that what you don’t know will—or may—hurt you, but they, as a social worker and a pediatrician who presumably have seen the effects of sexual ignorance, indicate that they are well aware of the maladjustment (or worse) that can follow such ignorance. A preface, sensible and sensitive, is addressed to parents.
Violations of the rights of animals are described in "the stories of seven imaginary but typical people," as the jacket copy puts it. Since these accounts are replete with childhood "memories" and invented dialogue, they are somewhat less than convincing, despite a statement that the observations are based on "true events or authentic situations." The fictional seven are presented as a medical student, a lawyer for a humane organization, a veterinarian, etc. They describe the treatment or, more often, the mistreatment of animals in zoos, laboratories, and entertainment media, and inveigh against the decimation of species or factory farming or hunting game. Many readers will be sympathetic, yet they may discern the fact that the topic is not treated objectively; indeed, this is an impassioned plea for humane treatment of animals. Unfortunately, the use of fictionalized accounts does not add to credibility; the section on "The Use of Animals for Entertainment," for example, has below that boxed head, "Jeff Alexander heads a law enforcement division of the ASPCA," a device that may lead some readers to think that this, and other, chapters are true reportage. A bibliography and a list of national humane organizations are appended.

All folk literature reflects the culture from which it emanates, but seldom can so many changes over so many centuries be as evident as they are in this collection. The tales are grouped by genre: fantasy tales, religious tales, trickster tales, etc. and include some (especially in the final section, "Humorous Narratives and Jokes") that are contemporary variants. As is true of earlier books in this excellent series, this is useful as independent reading or reading aloud, as a source for storytelling, and as a reference book for serious students or teachers of folklore. It has an erudite but lively foreword by the series editor, Richard Dorson, and an informative introduction by the editor-translator, who himself collected the materials in the book; it includes extensive notes on the tales (in very small print) that identify the contents according to the Aarne-Thompson Type index and relate the tales to their cross-cultural matrices; it includes an index of motifs, a lengthy bibliography, and a relative index.

Soft, grainy pencil drawings, realistically detailed and deft in their evocation of light and shadow, illustrate a collection of poems, many of which were originally published in magazines. Although the poems are not grouped, the arrangement of selections follows the cycle of the year; some are as specific as "Summer Stars," or "Early Snow," while others ("Mother Cat," or "All That Sky") are more general. Most of the poems are about some aspect of nature; less frequent are those that speak of a child's emotion or attitude, as do "Going Calling" and "Birthday Present." The poems are brief, fresh, deft, and often illuminating, and they are pleasant to read alone or aloud; the book could be used for reading aloud to pre-readers as well as by the independent reader.

Another tall tale told by folksy, ebulliently corny McBroom, owner of the most amazing one-acre farm of all time. Sneaky Heck Jones keeps trying to find a way to get the fertile farm, and challenges McBroom to a race; Jones rides a jackalope and...
McBroom a giant chicken. The race is funny, but not as comic as the exaggerations that pop up throughout the text: the sudden cold that freezes shadows on the ground (they’re retrieved in a spring thaw) or the lost supper fork that, accidentally dropped on the ground, grows into a pitchfork. Lorraine’s illustrations are at times crowded, but they have the same frenetic audacity as the enjoyably silly text.


Fodor, after describing the kinds of material that were used for exchange historically, discusses today’s currency and what it stands for as a medium of exchange. In a clear, straightforward style, he explains how money is used, nationally and internationally, and how the market works, from the policies set by the Federal Reserve and the protective manipulation of the federal government to the intricacies of the stock market and international exchange. Fodor also discusses inflation, depression, and personal management of money. Lucid, useful, and well-organized. An index is included.


Presumably based on interviews, the fifteen accounts of women who have achieved success in fields traditionally dominated by men include many lengthy quotations as well as indirect citations of their attitudes or comments. The range of subjects is multi-ethnic; a photograph of each subject is included, and each woman talks about her training, her job, her early interest in her chosen career, and her role (or problems) as a woman in that career. Among the jobs held by the fifteen are doctor, dentist, lawyer, politician, fire fighter, aerospace engineer, harness racing driver, and karate instructor. This is not an unusual compilation of biographical sketches, but it serves well as additional material on women’s roles in our society and, to some extent, as material for occupational orientation. An index is included.


Editor of this series, and author of several books in the series, Gans writes with simple clarity and directness, giving just enough information for the age of the intended audience. She begins with the fact that many animals shed their outer covering: snakes, crustaceans, people and other mammals, and describes the ways in which this occurs. The text then moves to birds, describing the ways different species molt (the bluejay once a year, the goldfinch twice) and the exact way the molting takes place. The illustrations are realistically detailed, the double-page spreads alternately in black and white and then in a cheerful blue, green, black, and white. The book closes with the suggestion that readers may wish to collect feathers.


In a companion volume to *Eye Winker, Tom Tinker, Chin Chopper* (reviewed in the March, 1974 issue) Glazer presents another set of songs with piano arrangements and guitar songs. The black and white illustrations are as humorous but not as deftly drawn as those of the earlier book; directions for fingerplay are included with each
song. The book has enough range of sophistication to be used with very young children or to be used by older children alone or in groups.


Although he's only seven, Michael has had several experiences in foster homes; when the social worker takes him to meet Miss Graham, he's surprised—not just because she thinks she wants to adopt him, but because she has some odd traits. Like keeping a Christmas tree up all year. He also worries because he wants a whole family, and Miss Graham isn't even married. Then he finds that he has a ready-made grandfather, and two foster brothers in Korea. He makes new friends, and he's happy, when the year of trial is over, that the adoption goes through. The writing style is direct and simple, and the small incidents of the story add some vivacity, but the book is rather static, more an extension of a situation than a development of a plot.


The youngest woman ever to win (at age sixteen) the Women's Singles U.S. Open tournament, winner of over a hundred prize cups, Tracy Austin has accumulated even more honors since this book went to press. Young tennis players and buffs will undoubtedly be interested in this description of her career; the book has the usual combination of evidence of early ability, determination, dedication, and prowess as Tracy (the youngest of the five Austin children who together have amassed victories in over five hundred tournaments) entered competitions, turned professional, and commented, "Tennis isn't my whole life, but if I'm going to play, I want to be Number 1." The tone is mildly laudatory in this biography, the writing style unexceptional; the book can be used with slow older readers.


Freddy has infuriated his acquaintance Ron Cummings by refusing to join him in a burglary; when he's picked up by the police and accused of having committed the crime, he's dumbfounded to learn that Cummings had named him as his accomplice. He's again stunned when the victim picks him out of a lineup as one of the boys who robbed her. Freddy, thirteen, is sent to a juvenile detention center, and is exposed to the brutality of the staff and the harsh regime to which offenders are subjected. One staff member suspects that Freddy has been wrongly accused, finds the real culprit on his own, and makes it possible for Freddy to be released. This has a strong stamp of being written more as an exposé of the system of treatment of juvenile offenders than as a narrative, although it is embedded in a story of Freddy's home situation; he lives in an abandoned hotel with his alcoholic mother, her cousin Birdie, and an idealistic, kindly homosexual who is taunted by Ma whenever she is drunk. The detention home scenes are replete with rough language and violence, presenting a picture that may be realistic (the author has worked in a juvenile detention center) but that bogs down in repeated details of cursing, rigorous rules, and punishment, overextended and halting the story.


Each of the seven stories about the New World princesses of the northwest coast is prefaced by an introduction that draws a parallel between the heroic Native Ameri-
can princess and her counterparts in the fairytale literature of the Old World. Each
introduction begins, "The trouble with princesses was that ..." and the theme is
introduced. The familiar figures of Mouse Woman and Raven appear in the stories,
which are long magical tales with doughty heroines, retold with polished zest. Notes
on the sources (Kwakiutl, Haida, Tlingit, and others) are appended.


Jeremy, whose parents are abroad, describes her indignation when she learns that
they aren't coming back at the end of the summer, that she'll go on staying with her
grandparents and go to a new school. She has friends, the lively twins Mimi and
Libby, and rather likes the thought of being in the same classroom, but—what if they
knew? Jeremy's secret is that she has epilepsy, and she doesn't want the twins or any
of her new classmates to know about it, least of all that obnoxious tattletale, Carrie.
When, due to her own carelessness about medication, Jeremy does have an attack,
she learns that her condition doesn't really affect the way people feel about her, and
even Carrie comes 'round after Jeremy’s speech on Parents’ Night, when Jeremy
shakily gives an address in which she talks about the loyalty of friends toward people
who are different. The theme is important, the story adequately written, although a
bit padded with incidental ploys that add diversion but do not advance the story line.

Hoban, Abrom. Jason and the Bees; written and illus. by Brom Hoban. Harper, 1980. 78-
Read Books) Trade ed. $5.95; Library ed. $6.89.

One day some bees crawl slowly about on Jason, and the next day they attack him.
He can't understand why until he finds Mr. Weiss, a beekeeper, who explains that
bees are lethargic when they swarm. On subsequent visits to the hives, Jason learns
about queen bees, workers, and drones, and about how bees gather nectar and make
honey. One day his sister follows him, and during their unfriendly skirmishing, Jason
is stung. He promises to give his sister some honey if she'll promise not to pull his
hair again, for Mr. Weiss has given him a beehive of his own. The writing is nicely
scaled to the ability of the beginning independent reader, and the illustrations are
adequate if a bit static; the informational and narrative aspects of the story don't
quite mesh.

Hodges, Cyril Walter. The Battlement Garden; Britain from the Wars of the Roses to the Age
$10.95.

Hodges, writing with clarity and fluency, describes the reign of the Tudors with the
same perspective he uses in his paintings; he includes many details but they enliven
without obtruding on the salient features of the whole composition. There are bold
portraits of monarchs, vivid descriptions of the burgeoning of the arts, historical
background that makes individual roles and events comprehensible, and lucid explana-
tions of trends, relationships, and economic influences. This does not give every
battle date, every personal name; what it gives is a sense of the richness of the period,
a familiarity with the balance of great events and daily life. Lively and absorbing,
beautifully organized, and written in high style. A divided bibliography and a relative
index are appended.

$9.95.

Ellen’s story begins in 1899, when she escapes from the Minnesota farm where she
lives with her harsh, domineering father and her whining stepmother; she goes to
keep house for her brother Alex, a medical student, who sympathizes with her desire for an education, a goal her father derides. She falls in love with Phillip, they have an affair, she becomes pregnant, they marry, he goes off to Europe to be a foreign correspondent, she has a daughter. There is a breach between Ellen and her in-laws as well as between her and her father. She becomes increasingly interested, as time goes by, in the suffragette movement; later, when she is going to college, living in the Hull House community, and bringing up her child alone, she becomes active. Meanwhile, Phillip stays in Europe, they get a divorce, he becomes an alcoholic and lives with a prostitute, brother Alex dies, the foster mother (the glamorous character of the book) who had taken care of Alex and Ellen before their father remarried (and for whom Alex has a hinted-at tendresse) dies and leaves Ellen a fortune. And more. The book ends with Phillip, years later, returning home for a reconciliation (they've loved and longed for each other) just as Ellen dies, weakened by the brutal treatment she has received in prison for picketing the White House during wartime. The material about women's rights is clearly the focus of the book, and the writing style is practiced, but the accumulation of subplots burdens the story, and the long separation between Phillip and Ellen (sixteen years) while each longs, bitterly proud, for the other, is unconvincing.


The youngest of three children, Benjamin, dolefully reports that their old dog has disappeared; he is sure that she has gone off to the woods to die. For days the members of the family search for Black Dog, and finally they admit that Benjamin is probably right. One night each member of the family has a dream about Black Dog, a dream in which each remembers some incident. At breakfast they talk about the way Black Dog had come in the night to say farewell to them and, the book ends, 'Benjamin did not say anything more about Black Dog after that.' The illustrations, line and wash, softly echo the quiet poignancy of the story; while the fact that each member of the family had a dream about the dog on the same night, after she had been missing for days, is not quite credible, this is a sensitive handling of adjustment to a pet's death, written with direct simplicity and restraint.


By the end of the summer, thirteen-year-old Katie says, "I was camped-out and ready for home," but she wasn't ready for the fact that her parents had decided to get a divorce. Katie goes through the usual pangs: resentment, despair, embarrassment with her friends, and worry about herself. Still, she rides, enjoys taking tennis lessons, and looks forward to her best friend's return from camp; when Marti does come back, the two girls try some silly things like drinking. Still, having Marti helps, and so does Katie's usually abrasive older brother; even the passing of time helps. As an adjustment story, this isn't unusual, but the characters come alive, Katie's acceptance of the situation develops realistically, and the dialogue is written with a true ear for adolescent speech patterns and with humor.


Saranne, the narrator, is the daughter of Bronwyn and the niece of Tish, two of the characters in Johnston's earlier books about the Sterling and Albright families (The Keeping Days, The Sanctuary Tree, and others). Saranne is a quiet, dependable girl,
not one to confront or dispute, but she feels that everyone at school, as well as the
members of her family, has been unfair to Paul Hodge, a classmate. True, Paul is
hostile and often troublesome, but Saranne feels that he is often prejudged. She
knows Paul doesn’t get on well with his parents, but she’s impressed by the way he
responds to the war-shocked apathy of her young cousin Nichola, who has come
home with her mother, Aunt Tish, after the latter’s British husband is killed in action
in World War I. Most of Johnston’s books are overcrowded with characters and
incidents; this is less so, despite the almost equal emphasis on Paul’s and Nichola’s
problems, but it is weakened by the dramatic ending: persuaded by Saranne and her
Uncle Ben, Paul’s sister confesses in court that she is actually Paul’s mother, and
that she has been silent both because of her career as a movie star and because her
parents felt such shame. The writing style, the characters, and the relationships are
adequately drawn, but the story line (which ends with Saranne in Paul’s arms, saying
‘And ‘nice little girl’ was not an adequate term for me at all.’) seems both busy and
saccharine.

ed. $7.63.

In the parallel world of Chrestomanci (Charmed Life, reviewed in the March, 1978
issue) the great enchanter appears again, this time playing a brief but vital role in the
story of two feuding Italian families. The mythical town is Caprona, the families are
the Petrocchis and the Montanas, and the cause of their great enmity is as little
remembered as their burning rivalry is little forgotten. For the two are rivals in the
creation of spells, and no business, in Caprona, can be transacted without the pro-
tection of spells. When Tonino Montana disappears, his kin are sure it is the Petro-
cchis (the Petrocchis are sure that the Montanas have taken their little Angelica) and it
takes the combined powers of Chrestomanci, the Montana’s telepathic cat, and the
spell-casting ability of the two children to detect the dark enchanter who is fomenting
trouble between the families and plunging Caprona into war. Tonino and Angelica,
thrown together and magically reduced to a small Punch and a small Judy, have each
felt inadequate because they were less gifted than others in their families; they
discover that together they have a potent magic, and through them (and Chres-
tomanci) the family feud ends, the Romeo-and-Juliet secret love of Rosa Montana
and Marco Petrocchi is bared. Best of all, Tonino and Angelica, by pooling their
magic, find the true words of the guardian Angel of Caprona, a golden figure that
takes flight when the true words of the Capronese hymn are sung. As is always true of
the best fantasy, this is firmly based in—and adroitly meshed with—realism; the
setting, the characters, and the dialogue are vivid, and the writing style is polished.
What adds a special patina to the story are the ingenuity of the whole concept and the
zest and pace of its development.


Emily could hardly believe her luck; her parents had agreed to buy the baby
chimpanzee she’d fallen in love with in a pet store. Having Olivia was almost like
having a baby, and she brought Emmy far more attention. Then Mom announced that
she was going to have a baby, and reminded Emmy that they’d never agreed to keep
Olivia forever; sadly Emmy agreed that Olivia had to go, but insisted on a good zoo,
and they found one in San Diego. The story ends with a baby sister, fully accepted by
Emmy, and a visit to San Diego to see Olivia. It’s a change from the usual giving-up-
a-pet story, and it has some strengths and some weaknesses. Weaknesses: the im-
probability, even given money in the family, that Emmy, her parents, her uncle, and
her baby sister would all fly out from one coast to another to see a pet and take Emmy's cello along. Strengths: the easy writing style, the natural dialogue, the casual incorporation of—and acceptance of—the fact that Emmy’s uncle is gay. The chimp is an appealing subject, and the advent of the new baby is treated with nice balance: Emmy is a bit miffed but gets over it; some adults may object to the fact that, piqued by the fact that her mother is pregnant, Emmy discusses with her best friend the fact that she has walked in on her parents' love-making, and that the two girls discuss marital sex.


The text is a monologue by a small boy who begins, “Mr. and Mrs. Thief lived next door to me. They were real thieves, like the ones you read about . . .” and he goes on to prove this by commenting on the queer things they shopped for, the odd packages they brought home. If he sees Mr. Thief work on his car, the boy is sure he’s tuning it up for a quick getaway. In contrast, the cartoon-like illustrations show the couple repairing their dilapidated house, loading their car because they are moving away, etc. A new couple appears next door: “. . . from the look of things they are definitely SPIES. I’m just going to have to keep my guard up,” the book ends. There is no strong story line here, all of the emphasis being on the conflict between the boy’s vivid imagination and the factual drawings; the concept is humorous, but it doesn’t develop, so that the one gag seems overextended.


Laiken and Schneider neither preach nor condemn; in a text that is written in a straightforward style and an equally direct tone, they examine the various causes of anger and the ways in which anger is manifested, and they suggest ways in which people can recognize and deal with their anger. The text is addressed to the adolescent and uses many anecdotes and examples to illustrate the ways in which anger is expressed, or translated into physical illness, or used to manipulate a relationship. The authors make it clear that it is normal to feel angry, and that it can be controlled or directed. A sensible book, this can help adolescents understand their own and other people’s anger and—to some extent—to deal with it. A closing chapter gives brisk advice on coping in specific circumstances (bereavement, divorce, physical handicaps, etc.) and suggests the various levels of professional help that are available. A bibliography and an index are appended.


This is addressed to somewhat older readers than the Comfort book reviewed above, and although there is overlap in the discussions about some aspects of sexuality (homosexuality, for example, or pornography) it does not address itself to providing facts about anatomy or sexual intercourse. Langone is concerned with the sexual aspects of human relationships, with the ranges of attitudes about sexual behavior, and with personal adjustments to social institutions, both those that are sanctioned by society (like marriage) and those that are not sanctioned (like prostitution). His exploration of values, concepts, emotions, and psychological influences on their formation is astute and clear-eyed; his writing style is direct and objective. Like the Comforts, Langone is concerned about the individual’s responsibility in sexual
relationships, including the responsibilities of partners in a marital relationship. A section of notes precedes the index.


Walden Pond is the setting for a story that deftly blends realism and fantasy, and that has some of Langton’s best writing yet; this has all the imaginative conception of Langton’s earlier stories about Eleanor and Eddy (*The Diamond in the Window, The Swing in the Summerhouse*) but it has more passages, also, that are at the same time as delicate and as bold as a frost-etched window. Here Eleanor and Eddy are the bystanders, organized as the Georgie Protection Society to help their odd, shy little cousin from doing crazy things. It is crazy to fly, and Georgie flies. There is a loving rapport between Georgie and an old, solitary Canada goose who teaches her to fly. Her mother worries about Georgie’s night adventures, but it is their neighbor, Mr. Preek, who ends Georgie’s joyous soaring forever; she has bade goodbye to her goose, and is horrified when Preek shoots him. Her Goose Prince has left a gift for Georgie, a magical gift to comfort her. The ending is poignant, but not sad, in this memorable story.


Nick, who wears braces to help him stand and uses a wheelchair, is very nervous about going to public school; he’s been used to having a teacher come to his house. The school installs a ramp, and Nick is self-conscious when he comes into class the first day. His teacher introduces him, gives the class time to ask him questions (his lameness is explained by “Because my legs don’t grow right,” a congenital condition) and satisfy their curiosity. Nick is accepted and quite happy, but is happiest of all the day he thinks of a way to get a basketball down from a high gutter (the school’s window pole) and feels he’s really made a contribution. Lasker handles Nick’s apprehension and his parent’s calm treatment of it, in matter-of-fact fashion; the line and wash drawings are realistic, the writing style is a bit choppy but not obtrusively so; the story focuses on the mainstreaming of exceptional children.


The children of an English village are drawn by a dark power, the call of an ancient stone carving of a cat’s head, and they follow the destructive, hostile Barry in his worship of the cat. Some of the adults are worried about the children, especially the few who know they are bent on the possession of souls; one of these is Neil, a rational outsider who has taken over Barry’s girl and is the object of Barry’s deep hatred. Yet it is Neil, in the end, who goes mad and kills an animal as part of a worship ritual, while Barry tries to stop him. Lawrence’s message seems to be that cruelty is latent in all of us, but the message is wrapped in a turgid and overwritten story that is at once melodramatic and repetitive in writing style, ponderously occult.


A red fox takes refuge in Yankee Stadium; those few people who see her as she darts into the streets to find food in garbage cans are cruel and vindictive, thinking she is a stray dog; only young Jesus Garcia recognizes her as a fox and is so intrigued that he uses his part-time job there as a way to track her to her lair. He tells nobody
until months later; by then the fox has slipped out, mated, and returned to her lair to have her cubs. When his employer says he has noticed Jesus prowling around the ballpark, the boy tells him why and then is horrified when he learns that the man has called an exterminator. He quits his job; the fox, whose cubs have died, quits Yankee Stadium forever. There’s no encounter between fox and boy, so that the concurrent accounts never truly mesh. This is an interesting novel about a feral creature in an urban setting, but it is slow-paced, so that it lags despite a competent writing style and a sympathetic treatment.


Twelve-year-old Erikka thinks most of the people she knows are boring—like her stepmother, who is always working, who never wears pretty clothes, or like all the unfriendly neighbors. One of the exceptions is the octogenarian Mr. Tolyukov, whose bookstore is her favorite place; another is the young medical student who is also a superb violinist; a third is the young, lovely Aunt Kristina (sister of Erikka’s mother) who is visiting. Maguire creates interesting characters, only occasionally type-cast, and his writing style is competent and shows real promise. However, he has burdened his story with three plots, and they are in conflict in vying for the reader’s attention: one has to do with Tolyukov and the rare first edition he owns that is coveted by the wealthy, avaricious Pruitts (who try to bribe Erikka to help them get the book and who presumably steal it); a second has to do with the relationship between Erikka and her stepmother, rather a nice one despite Erikka’s conviction that her “second mother” is dull, a conviction that she forgets in a rush of love when she learns that her stepmother is pregnant; the third is fanciful, and it concerns a painting that Erikka walks in at night (and into which her sisters pursue her one night) and meets an old woman, and that culminates in the old woman leaving the painting and coming home with Erikka, only to discover that her long-lost sweetheart, Mr. Tolyukin, is there, still loving her, and overjoyed at the reunion. The fantasy seems grafted rather than meshed. Too bad; Maguire almost carries it off.


Although weakened by a diffuse ending, this is simply written for the beginning independent reader, is mildly humorous, and has the appeal of any story in which a child outwits another creature. Elsie’s mother—despite her husband’s insistence that there are no trolls—tells her daughter how she once met one and bested him. Elsie, when she runs into a mean, green, smelly troll as she returns from an errand, thinks of another way to trick the troll after she’s tried her mother’s method and been told, “I have heard that before!” Thus, in a slightly overextended encounter, Elsie makes her way safely through troll country. Not substantial, but mildly amusing.


As were earlier Monjo books, this is based on actual conditions of an aspect of history; in this case, it is the China trade in the early 1800s; the book is illustrated with pictures that are awkwardly drawn. The story is told by Sam, who is thirteen when the voyage to China starts; Ma had asked for a month, “...how come any red-blooded boy wouldn’t jump at the chance of sailing to Canton?” So Sam has shipped with his uncle, captain of the *Orient Venture*, and has made a special friend of one of the sailors, Hawk, an escaped slave. When Chinese smugglers board the
ship, the two friends are taken captive; Hawk organizes their escape, and they are reunited with Sam's uncle. The story ends with the Orient Express homeward bound. Monjo incorporates a great deal of information about opium smuggling, in which Uncle Hiram has been participating, and about Canton and the national hongs, or warehouses. However, the sense that the story is subordinate to the information is pervasive and lends an air of contrivance to the book.


The story is told by ten-year-old Lorraine, who hasn't exactly been the classroom angel in the past, and whose worry about her father propels her into even more frequent scrapes now. It isn't so much that her parents have separated, although that's painful, but that Daddy seems too busy for Lorraine and her little brother; there's always some reason Daddy can't keep his promise to see the children. It isn't until Lorraine admits to herself that Daddy can't be counted on that she can relax and appreciate such things as friendship. This is realistic, a believably-told story; Lorraine sounds like a child of ten, and most of the characterization is convincing if not deep. What weakens the book is the staccato style, prevalent both in exposition and in dialogue. There's a good bit of bantering but little humor; through Lorraine's eyes, however, there are moments of painful poignancy.


"People in Northpoint did not have crazy children," and that's why Carrie, keeping an appointment with a psychiatrist as the story starts, is—according to her mother—"unwell." Carrie, thirteen, misses the days when she and her sister Moira pretended to talk to the fish; she sees Moira's growing sophistication and her interest in boys, and she doesn't want to leave childhood. Part of the story is told in flashbacks, so that the reader sees the physical effects of Carrie's deep dread: dizzy spells, shifting vision, trance-like moods in which the sense of time is lost. And one day Carrie wakes in the hospital after a suicide attempt; that's when she meets and decides to trust the psychiatrist. Even then, Carrie's mother insists on referring to Carrie's behavior as "an unfortunate incident" and to her daily visits to her therapist as "kind of like having checkups." One of Carrie's talents is art, and she cannot explain to Dr. Ross why she paints, over and over, the island in the fish pond; as time and her therapy sessions go by, Carrie slowly comes to understand that it represented a haven from growing up, from change. When the story ends, she is stable and mature enough to understand what her problem has been as well as to accept the changes that come with childhood's end. Adroitly structured and smoothly written, this has a fine narrative flow (and no trace, ever, of a case history of a nervous breakdown) and thoughtful, consistent characterization. Oneal writes with insight, compassion, and restraint.


High magnification pictures add interest to a text that, like earlier Patent books, is authoritative and carefully organized, accurate and explicit, written in a style that is serious but not heavy, and comprehensive in coverage. Patent begins by pointing out the fact that not all bacteria are harmful to living things, indeed that many are beneficial or necessary to certain natural processes; she discusses structure, variety, and ubiquity of this life form as a preface to chapters that deal with bacterial roles in digestion, with symbiotic relationships with other life forms, with luminescent bac-
teria, etc. Patent concludes with a discussion of some of the ways in which bacteria may prove useful in technological, agricultural, and medical research, or in applications of such research. A glossary, a bibliography, and an index are appended.


Piet has just moved into a high-rise building but he finds, when he meets a girl his own age who prints her own newspaper, that he’s so famous for his detective ability that she’s already heard of him. Piet knows some prankster is making the building elevators stop at every floor, and he suspects that it is the same person who’s dropped a bubble gum wrapper on the elevator floor. How does he know which of the two boys in the building, both of whom are chewing green bubble gum, is the culprit? Readers who are in the bubble-gum-know may respond to the same clue; those who are not bubble-blowers won’t. The girl promises not to print the story if the prankster will promise to mend his ways. End of story. Structurally, it’s shaky, and the story line is slight, but the writing is simple, the tone light, and crime solved, so primary grades readers, always avid for mystery stories they can read without too much trouble, will probably enjoy this one.


A series of photographs of various kinds of trucks has, facing each full-page photograph, a few sentences that give some facts about each model, usually facts about what special purpose it serves or how it operates. Some of the pictures were taken by Pat Richards, some are publicity shots (Exxon, Fruehauf, American Trucking Associations) that tend to be of rather better quality. The book gives scant information; although any book on vehicles will appeal to some readers, this may prove to be of more interest to the preschoolers who play with toy trucks and can use this for browsing than to the independent reader who wants information.


Cartoon-style drawings illustrate a text that consists of anecdotally-packaged information about the laws of probability; the drawings add little to the text, but the occasional diagrams are more helpful in expanding textual explanations. An economics journalist, Riedel gives some background at the start of some chapters, but most of the information is given in the guise of unconvincing dialogue among young people; the fourth chapter, for example, begins with Lydia and Mario hiking along in a rainstorm, and Lydia’s query, “What’s the probability that a dinosaur will appear out of that deluge?” Mario then explains the measurement of probability, an explanation interspersed with breezy quips, often irrelevant. There’s information to be had here, and the subject will appeal to many readers, but the format, tone, and organization of material militate against comprehensibility. A relative index is appended.


Like Shreve’s *The Masquerade,* reviewed below, this is about a family suffering the consequences of having a husband and father who is in jail for embezzlement. The protagonist is Thad St. Clair, fourteen, who can’t understand how his mother can be so staunch, his older sister so apparently unconcerned and wrapped up in her own affairs. Since both women are working, Thad takes care of his younger sister; he...

Black and white pencil drawings, brisk and funny, illustrate a story about the gloom that descends when you fight with your best friend—and the joy of reconciliation. Because they look so much alike, Mandy and Mimi like to pretend they're twins; they share everything, including bubble baths and toys. Mimi lets Mandy try on her mother's new velvet coat with the tags still on; Mandy lets Mimi use *her* mother's new electric toothbrush. Total amity. Then, "one crabby day," they have a squabble, it takes several miserable days more before they make up, and there is a happy reunion as they meet on the stairs halfway between their apartments. The story line is light, but the situation has the appeal of the familiar, the writing style is simple and smooth, and the book offers engaging reading for the beginning independent reader.


All of the story is told in dialogue between Judy and Ernie as they ride a bus to or from school, and Sachs deftly develops characterization and story line through the conversations. Judy isn't popular; Ernie's never had a date, but he has a crush on Judy's friend Karen. He arranges a double date, and even has an evening alone with Karen, but by the time this happens, he and Judy have become close friends who confide in each other, and the discovery (his and the reader's) at the end that it's Judy he's really interested in makes a satisfying conclusion to a believable boy-meets-girl story. Sachs is most ingenious in her use of dialogue, and it is a real tour de force that such use accomplishes a double purpose, for the literary device also serves to make this very easy to read; this is one of the best books published yet as part of a high-interest/low-vocabulary series.


One of six books, published simultaneously, about Cathy and the other members of her club; she's president because the clubhouse is in her yard. Lu, Joey, and Dot are the other members of "Cathy and Company." When a horse wanders into the yard, the children go looking for his owner, who proves to be a Mrs. Wiggins; she is glad to let the children help care for the old, gentle animal and even to let them ride him. The horse escapes from his corral one day, breaks up a football game, and is rescued by Cathy and her friends. They decide they want to buy the horse but agree it would be better, when Mrs. Wiggins tells them her cousin has offered to keep the horse on his ranch, for Hank the horse to have a place where he can graze and run at his pleasure.
The illustrations are pedestrian, the story written in mediocre style, with contrived incidents and awkward dialogue; the one value of the book is that it shows kindness towards animals, and the fact that it's about an animal may appeal to readers.


...thoughts are expressed in a sort of cloud at the top of a picture. There is little substance here, and no story line; the text simply expresses the children's distress, their relief when the fight is over, and their understanding of the parental explanation that fights happen sometimes, then they end, and that's the way it is. This may help assuage children who worry about parental fighting, and help them realize that it's not abnormal and that it doesn't mean a permanent rift—but it's a static piece.


...bravura in style. Melvin, a dog who is "kind, generous, thoughtful, dear, and altogether wonderful," works so hard on chores for his friends that he becomes ill. At first he is hesitant about asking for help, but as he discovers how pleasant it is to loll about and give orders, he becomes a domineering ogre. On his recovery, Melvin is deserted by his friends. Finally he decides to go back to the old pattern; he dusts one friend off, pulls up the drooping socks of another. "I do believe Melvin is becoming his old self again," says Sidney as Melvin is brushing Sidney's teeth. What else can he do, Melvin asks. Nothing. Just be his own kind, generous, thoughtful self, even to himself. So the message comes across: reach a happy medium. There's no minatory note, just a very funny story, nicely structured and nicely told.


...a family's response to social tragedy, Shreve examines the masks, the facades we all wear to protect ourselves from others, to lull ourselves into security. When her father is sent to prison for embezzlement, Rebecca, second oldest in a family of four children, shoulders the heaviest burden. Her mother is vague and charming, her youngest sister relies almost completely on Rebecca, her brother (a hypochondriac) and next oldest sister (wrapped in her own needs) find ways to escape. Their substantial home is sold, their furniture auctioned, and they move to a small apartment over a store. The others are bitter, sure their father is guilty, while Rebecca clings to a belief in his innocence, a belief not warranted by the evidence. Her father pleads guilty. Mother drifts out of touch with reality and is sent to an institution. Rebecca, heartsick, refuses to visit her father; she had always been the "good" girl, quiet and reliable, and she rebels and tries to change her pattern. Forced to reassess herself and her life, Rebecca removes the mask that both protected and blinded her, and accepts her father, finally, in realistic terms. This isn't a happy book, and it's marred by occasional errors (in one instance, the text states of the mother, "Alicia had met Edward Walker during her sophomore year at college," while sometime later it says, "... Alicia, who hadn't gone to college . . .") but it is written with great insight, it has strong and consistently drawn characters, and the narrative flow is smooth.

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A potpourri of oddments: the raining down of frogs or of fish, the mysterious image on the shroud of Turin, the crystal skull found in a Mayan city, the (reputedly) lost treasure of Oak Island, and of course the strange lights in the sky that are sometimes reported as UFOs. The subjects are intriguing; most of them have been described in other, similar books for children. This isn’t quite up to Simon’s usual standard of cohesion and authoritativeness; however, he does distinguish between documented fact and unverified reporting, and the writing style is adept, casual but never cute or condescending.


Billy, an old cat, lives with Bianca, his owner, in a Florida condominium; like him, she is old. They dream wistfully (separately) of when they were young, enjoying physical activities, changes of season in their New Hampshire home, and the attentions of many nieces and nephews. Still, after a visit (not announced or invited) from a grown niece with three children, both Bianca and Billy enjoy the calm that descends. This does picture some of the pleasures as well as the pains of old age, but it has a static quality that may limit its appeal to readers. Simply written, this quiet story is adequately illustrated in soft browns and ivory.


Morris Kaye, seventy-eight, talks about himself and his life; interspersed among his comments and reminiscences are remarks by one of his grandchildren, seventeen-year-old Karen. The text is profusely illustrated by family photographs and some current photographs, and it is the story of a contented man who feels he has had a productive life, who enjoys his independence and is still working, who is lonely at times and misses a dearly beloved wife yet takes comfort in his friends and family. Clearly, both from his comments and Karen’s, he is respected and loved by his grandchildren. A child immigrant from a Polish village, Kaye (originally Kapelovich) had the hard, industrious life typical of so many who lived on Manhattan’s lower east side; he struggled successfully to get an education and attain financial security. Not an unusual life story, but it’s told with warmth and simplicity, and it gives a touching picture of family love and a happy old age.


Adapted from a film created to celebrate the International Year of the Child, the primitive art that depicts mothers and children (and a few fathers) of peoples of different parts of the world has a naive appeal. The book has substance and drama when it is read in conjunction with the recording of the text, written and sung by Swados. Read aloud, without the music, the text seems artificial: "Mother whispers to baby / TICTOCTICTOC TICTOCTOOOOH / Baby whispers to mother / JA BA BA JA BA BA BOO," but the music brings it to crooning, loving life. There is no story; each page is an entity, a song fragment. Since this is for very young children, it may, in addition to being placed in a music collection, be best suited for use in home or nursery.

All summer Simon had tried in vain to catch a salmon with his new fishing pole; poking about the beach in discouragement, he saw an eagle in flight, carrying a glistening fish in its talons. Confused by noisy gulls, the bird dropped the fish in the tidal pool at Simon’s feet, and it proved to be a silver salmon, still alive. It was so beautiful he decided to dig a channel in the sand so that the salmon could swim to the sea. And never, thought Simon, would he fish for salmon again. The book won the major Canadian prize for illustration, and the soft watercolors that fill, but do not crowd, the pages are attractive in their simple composition and the subdued use of color that accentuates the mood of solitary activity. The story is static in tone, the writing style a bit stiff, the chief appeal lying in the response of a small Canadian Indian boy to the beauty of another creature.


In soft blue and brown tones, the illustrations for this picture book show awkwardly drawn people, but they are nicely scaled and composed. The story is sedate but positive in the protagonist’s attitude toward a new baby brother; the problem is not that Eliza is jealous but that her parents, protective about baby Andrew, shut Eliza out. The playthings she wants to bring him are too noisy or too big; when she wants to play with Andrew one of parents always says he’s too sleepy or it’s time for his bath. Not a very understanding father and mother are drawn here, although Mama seems pleased when she finds—in the book’s quiet high point—that Andrew is happy and smiling because Eliza has climbed into his crib and is playing with him.


Framed, cartoon-style illustrations tinted in green and yellow illustrate a story that is not cited by the publisher as a book for beginning independent readers but that is appropriate for that audience: there are only a few words per page, the print is large and the words simple, and the format is spacious. The story is slight, the action slap-dash cartoon style: a bear finds a note inviting him to a party, but the note gives no information about whose party, or about when or where it is. Bob Bear dashes out into the snow and sees the Raccoon Twins who say, “This way,” each going in an opposite direction; he sits by the edge of a pond and, when startled by a loud voice, falls in; he follows a beaver up an underwater ladder, sees his own cabin, starts to run and trips, rolls himself into a huge snowball and through his own cabin door to find his own birthday party under way. This is mini-disaster humor, which appeals to children, but not much more.


Unlike other material in print for children and young people, this is not a book about how an emergency room operates but a collection of anecdotes based on the author’s experiences; in that process there is, of course, a great deal of information given. With an emergency room setting, any book is bound to have drama, and this does; it is written in a conversational, anecdotal style that is marred occasionally because the dialogue is used for giving facts (for example, in a fairly lengthy speech
by a doctor to an adolescent mother whose baby has just suffered "crib death," he
goes on "... There is nothing known about this tragic death except that it is a virus
so deadly that when it strikes, the breathing mechanism stops and it is . . .") and
because the author injects a bit too much of herself.

Young, Ed, ed. High on a Hill; A Book of Chinese Riddles; selected and illus. by Ed Young.
05554-6. 48p. Trade ed. $8.95; Library ed. $8.91.

The riddles, printed in English, are followed by a pictorial answer on the next page,
with the printing of the Chinese original. Each page is framed by a thin red line, an
effective contrast to the soft black and white drawings, small-scale and beautifully
detailed. The English translations are occasionally awkward, but the combination of
the game element, the humor of the riddles, and the beauty of the pictures in their
spacious layout make the book attractive to see and to read.
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