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* 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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In a more or less rhyming text, a clown complains about being shot out of a cannon, frightened by tigers, sprayed by elephants, falling through a net when jumping down from a building, getting dirty, "cut in half, just to make some people laugh," and so on. The clown is glad when the circus performance is over, and when the makeup and costume come off, the clown turns out to be a woman. The oversize pages are filled (but not overfilled) with color and action, which should appeal as much as the circus setting, but the text is slight if nonsexist.


An Australian author's version of Archimedes' discovery is illustrated by line drawings (tinted on alternate pages) that are spaciously composed, humorous, and repetitive. Sharing his large, round tub with a kangaroo, a goat, and a wombat, Archimedes is bothered by the fact that the tub always overflows; he tries various combinations of animals and finally concludes that each creature displaces water by its own weight. Allen doesn't go into physical principles, but pares the idea down to a level comprehensible to the read-aloud audience, and she does it with good humor and flair.


In a series that emphasizes the process of discovery, Asimov writes lucidly and knowledgeably; here he discusses how oil was formed (explaining chemical changes), how pitch and oil were used in ancient times and in more recent ones, how the first oil well was built (and why), how the various industrial, scientific, and technological changes and discoveries of modern times led to the use of oil, and the great importance it has as an energy resource today. The text concludes with a brief discussion of the problem of dwindling natural resources and the accompanying problem of fuel pollution. A good overview, brisk and informative; an index is included.


Remote and withdrawn, seventeen-year-old Michelle makes a scene at her beloved brother's wedding; her father suggests a doctor, but Michelle refuses. Her mother, a
self-centered snob, won’t hear of therapy, and decides to take Michelle on a little
vacation. On a ferry en route to an island resort, Michelle’s attempted suicide is
foiled by a man who has watched her; Paul is a young Ojibway who has given up
teaching because of his pain at being unable to help a psychotic student. Refusing to
see what she can’t bring herself to admit, Michelle’s mother leaves the island; Paul
and his wife care for Michelle, but it is Paul’s concern and insight that bring Michelle
to disclose the fact that she is ruled by another, inner, voice, the “grandmother” who
counsels her. A second near-tragedy (Michelle kidnaps Paul’s baby) brings a crisis
and makes it clear to Michelle’s family that she needs deep therapy; in a brief
addendum, Michelle herself describes her feelings, her growing stability after
therapy, and her plan to go back home to finish high school. “Butterflies look deli-
cate, but they’re really quite strong,” she comments. Bauer’s characterization is
powerful, and her depiction of the intricacies of human relationships is as trenchant
and sensitive as her insight into Michelle’s troubled psyche.

Bonsall, Crosby Newell. *Who’s Afraid of the Dark?* written and illus. by Crosby Newell
0-06-020599-7. 32p. (I Can Read Books) Trade ed. $5.95; Library ed. $6.89 net.

A small boy who complains about his silly dog, Stella, who’s afraid of the dark, is
given wise advice by an older girl: hug the dog, and hold her, and after a bit she won’t
be afraid. It will be clear to readers that it’s the boy who’s afraid; Stella lies there
placidly while the boy nervously pulls a pillow over his head or imagines ghostly
outlines. This isn’t very substantial, but it’s nicely handled—no lectures on being
sensible—and written with affectionate humor and simplicity.

0-02-715360-0. 92p. $7.95.

Marcus, who tells the story, is deeply disturbed by the bitter differences between
his parents; they love each other, but each has strong feelings about the blackbirds,
and they fight so much that Marcus is regressing to the stuttering and nervous blink-
ing for which he’d once had successful therapy. The problem: tens of thousands of
birds are eating the family’s crops, fouling the ground with inches-deep droppings.
Dad wants them killed. Mom, who loves birds and all living things, who is a con-
servationist and vegetarian, is angry. Marcus, who sees both viewpoints and is
ambivalent, feels torn between them, torn by his parents’ quarreling and fearful of
what the schism may lead to. There’s a compromise solution (cutting down a grove of
trees, which Mom also loves, so that the birds won’t return to nest there) and
Marcus, who comes down with histoplasmosis (from bird droppings) resigns himself
to the fact that the world is imperfect but that he can cope with it. Although the story
is burdened by the message, it makes an impact because of the depth and sensitivity
of Bunting’s exploration of a child’s conflicting emotions; seen believably from Mar-
cus’ unhappy point of view, the double conflict of loyalty to each of his parents and
ambivalence about principles, the dilemma has wider implications (and, perhaps,
applications) for readers than the issue in the story.

$6.95; Library ed. $6.99 net.

Harry has purple hair, orange ears, a green tongue, and yellow eyes; he’s growing
bigger all the time, he lives in a cave next to the home of his friend Frank, a frog, and
he’s afraid of little people who don’t have purple hair. That’s part one. Part two,
some little people decide to walk into the woods and have an adventure; they walk into Harry's cave, and he hides, trembling, in his bed until the little people (children) try to take Frank away. When Frank calls for help, Harry jumps out of bed, so frightening the little people that they run away and never come back. Harry goes back to bed, happily counting such blessings as his loving parents and his small friend Frank. This has none of the humor of Natalie Babbitt's *The Something*, in which a cave dweller and a child confront each other, in fact the confrontation here seems rather contrived, as does the purple hair/orange ears description. The pictures are in cloudy, very pale pastels: they are inoffensive, but lack either the dramatic quality or the humor that might extend the story.


An original folktale incorporates some familiar mythic elements, and is beautifully illustrated by the Dillons, who here combine the fine sense of composition and color that is in *Why Mosquitoes Buzz in People's Ears* and the soft, melting technique they used in *The Hundred Penny Box*. Here all of the characters, mythic and human, are black, and the strong, beautiful faces are dominant notes amid translucent surrounding details. In the story, which falters intermittently, stylishly, a beautiful woman becomes impregnated by the arrogant Sun; one of the twin boys she bears covets greatness, the other goodness. One accidentally kills the other, but Father Sun melts the spear that had pierced his son's heart and brings him back to life; the sons stay with their father and there are three suns in the sky until the power-hungry brother is killed by his Father Sun in a burning embrace as punishment for the havoc he has created on earth. The other son returns to earth to bring peace and harmony to humankind; while he is on this never-ending mission, his old mother weeps, and her tears flow down the mountain, "and the sea carries them to the shores of the whole world," the story ends. Not *much* too much in this weaving of episodes, but still—too much.


First published in England in 1975, this is one of a series by Macdonald Educational Ltd. Its oversize pages are printed in six small-type columns, often irregularly broken by illustrations; on many pages a boxed strip of space runs across the top of facing pages; these have a four-column format in rather larger type. The format, therefore, and the page layout do not contribute to visual appeal or clarity. However, the text gives so much information that it compensates for the deficiencies of the format; emphasizing three periods in Roman history (the time of the Macedonian campaign in the second century B.C., the middle of the first century A.D., and the period of empire) the text describes the armor and weapons, the echelons of service and the formations the armies had developed, battles and battle strategy, siege tactics, changes in military administration, etc. In sum, a wealth of detail. A glossary, an index, and a metric conversion table are appended.


En route to England, the fearless, peerless hero of Coren's spoofs of frontier life encounters that other great detective, Sherlock Holmes. There's a red herring subplot about a stolen ruby, but the real mystery is: who has purloined the score and libretto for a new theatrical venture by Gilbert and Sullivan? They, like Holmes and
Watson, are broadly caricatured in a breezy shipboard story in which Arthur out-detcts Holmes to find the missing papers and the culprit, a member of the ship's crew who yearns to be a singer and has perpetrated the theft so that he can memorize the part (he does), perform for Gilbert and Sullivan (he does), and hope that they will hire him (they do). An intentionally nonsensical plot and a light style with seriocomic dialogue should appeal to established Arthur fans and potential new ones.


Drawings in comic book style illustrate a book intended to explain how a computer works, but so buried in cuteness that it may well provide more confusion than clarification. After she has typed the word "flower," Katie falls into the computer her father has brought home. She tumbles through falling snow and sees a man in uniform, who is the Colonel who lives in the Land of Rom, which is part of Cybernia, the world inside the computer. He plays a bugle ("BLAATT! BLEEETT! . . .") and six Flower Bytes rush from their houses and leap onto a bobsled. And so on, and so on, with parachute jumping, sliding down a pole in firehouse style, firing cannons filled with colored paint, etc. With the books available today for children that lucidly describe the binary system or the operation of a computer, or both, this seems of little value.


Nine tales in the folk tradition are illustrated by bold, often angular woodcuts. In the title story, one witch uses a magic potion, when other witches are fighting, to take from them and all their descendants the power of witchcraft. There's a variant of "Jack and the Beanstalk" in which the "magic" lies in the harvest one reaps from plants, and there is another story in which the joke is that a father, in error, calls a horse doctor to treat his child. In "The Three Bears, Different," a father tells his children about Goldicurls, who is chased by bears. There is some humor in most of the stories, but they also have an air of concoction rather than a natural flow, and the use of contemporary idiom, especially in dialogue, is more often obtrusive than amusing.


Fisher begins this third volume in the series with a description of what the United States was like at the start of the nineteenth century, focusing on the paucity of medical help available in many parts of the country, the devastating epidemics, and the pesthouses where those with communicable diseases were sent. The first hospitals were not much more sanitary than the pesthouses: dirty and infectious, they were justly feared by the ill. The condition in the earliest hospitals and the treatment they gave was appalling, but with the discovery of antisepsis and anesthesia, with the inception of sterilization procedures, and with the publicity and pressure resulting from the writings of reformers and those within the medical profession, hospital planning and administration gradually improved, as did health care and surgical practices. Fisher also discusses frontier medicine, nursing as a profession, and a more humane attitude toward patients. Interesting material, this is logically organized, written in adequate style and giving good coverage. The scratchboard illustrations are dramatic; an index is provided.

One of a series of books about individual states, this has a continuous text and is illustrated with color photographs, paintings, and maps, although there is no political map of Nebraska, so that only four cities are shown (in relief maps, a map showing rivers, etc.). The text begins with a history of the state, but there are occasional deviations from chronology; there are occasional errors, such as the statement that "Your airplane is coming down over a big city in western Nebraska. This is Omaha." While the book provides some facts, the combination of a choppy writing style, poor organization of material, and the interpolation, in parts of the text, of awkward shifts to second tense ("It has ranches where cattle are raised. Do you know where President Gerald Ford was born?" or "Others work in milk and ice cream plants. You have learned about some of Nebraska's history.") indicates that an encyclopedia might be a preferable source of information.


Part Cherokee, Henry's nickname is "Indian," and Indian dreams of getting an athletic scholarship that will get him out of his small town, Fayetteville. Although Indian's father has encountered prejudice there, he wants his only child to stay. Indian's sport is shot-putting, and he is encumbered by an inept coach, Powell, and angry at a Mr. Standish, who not only offers a bribe, but threatens Indian with bodily harm if he doesn't lose a match. Powell proves to be in collusion with Standish, and eventually loses his job. Indian doesn't report Standish, doesn't cooperate, and is beaten. He makes a comeback and also persuades a teammate, who has accepted a bribe, to turn on Standish and unmask his corruption. The story ends with Indian winning a meet, setting a state record, and accepting a full scholarship to UCLA. The combination of sports sequences, the drama of the relationship with Standish, and the candid discussion of bigotry by Indian and his parents, should appeal to readers, but the author has crowded the story with the secondary plot, Indian's love/hate relationship with his teammate and rival. The writing is unevenly paced, the quality of characterization varies, and the dialogue (often rough) is occasionally awkward.


Miranda convinces her two younger brothers that the house that had once stood on the site of the apartment building in which they live still exists. A Victorian mansion, in another dimension, is so clear in her mind that she can direct her brother to draw the plans. The three children talk to some of the adults in their building: some are intrigued, some angry, and in one case a couple invites the three to a séance that ends in exposure of the medium as a fraud. Miranda has a predictive dream of a flood, warns the adults, and perhaps saves many lives, because when she tells her dream, the authorities believe her and evacuate the building which proves to have dangerous flooding. The owner of the property, in gratitude, offers the children's family exactly what they've been yearning for, a house. There's a recurrent note of condescension in the writing, and on several occasions (the séance, some of the conversations with adult tenants of the building) Gallico uses the story as a vehicle for interpolating bits of irrelevant lore. While the basic concept should intrigue readers, and the writing has a practiced ease, the story line is padded and the ending sugary.

Next year, when she’s in second grade and doesn’t have “mean Miss Minch” anymore, but that nice Miss Lark she’s heard about, she’ll be special, Marilyn is convinced. Most of the book, which does not tell a story, consists of Marilyn’s daydreaming about just how special she’ll be: teacher’s pet, the most popular girl in class, the best artist, the best singer, the one classmates fight over. “Next year,” the book ends, “mean Miss Minch will still be in first grade. I’ll be in second with Miss’ Lark. And everything will be different.” The dreams of glory are amusing, and the book certainly shows how deeply the relationship with a teacher can affect a child, but there is no explanation of just what it is that makes Miss Minch so mean or whether her behavior toward Marilyn has differed from her behavior toward other children; in other words, no cause is shown for Marilyn’s distress.


Photographs, black and white, show the statues, reliefs, jewelry, tombs, and temples; the pages are handsomely laid out in this book, an addition to a series in the same format. This volume has a bit more history and a bit less representation and description of art objects of the eighteenth dynasty. Although the writing style is dry, it is clear and direct, and the book—like others in the series—smoothly blends information about art and about the culture it reflected.


Michael can’t understand why his grandmother won’t ride tandem with him the way she did when he’d visited the summer before, nor can he understand why Grandfather is so grumpy. His grandmother tells him she has cancer; at the end of the story she dies, and Michael feels closer to his grandfather. Woven into this basic plot are several others; the romance between his grandparents’ English lodger and a reporter, Don (they decide to live together in her room; the elderly couple accept this, but it all falls apart when he leaves town); the rescuing of Don’s sister, a former nun, who has joined a cult; Michael’s helping a girl who’s been stung by a bee and is allergic; Michael’s “saving” a man he thinks is dying (he is appalled when he discovers the man is simply drunk); and so on. This has awkward structure, a pedestrian writing style that includes unnatural dialogue, and superficial characterization.


Gutman has selected six men who are, or were, on soccer teams in the United States, writing about their lives in pedestrian and often adulatory tones. The six are Jim McAlister, Shep Messing, Pelé, Al Trost, Kyle Rote Jr., and Werner Roth. Each biographical sketch emphasizes the player’s athletic career and includes several comments by the biographee. Standard stuff, but grist for the soccer fan’s mill.


Soft pencil drawings achieve surprisingly varied texture through the use of parallel lines for shading; they illustrate three stories based on Indo-Persian tales. In each story, a mouse is the protagonist; in the first, a mouse outwits a man (albeit not
convincingly) to get a loaf of bread; in the second, a mouse balks at adding its tail to a witches broth, and after eating the broth finds it so delicious that she learns to cook and opens a restaurant; in the third, a mouse that lives with an inveterate gambler saves money secretly so that he and the gambler (a human being) can move into a better house. Adequately told, the stories may be limited in appeal because they have bland, almost tepid, plot developments.


Erik, who tells the story in retrospect, was fourteen in 1937; part of a school group taking a holiday outing in Germany, Erik is politically naive but soon becomes sharply aware of the visible outrages perpetrated by the Nazi regime. On the ferry from Denmark to Germany, he had been given a package by an innocuous-looking man; he had instructions for delivery if the man failed to retrieve the package. Since the man was marched off the ferry by the Gestapo, Erik knew that he must make the delivery when he got to Hamburg. His other adventure was rescuing a Jewish girl who had been hidden in an attic for a year; he was helped by his one friend in his school group, and the three of them were pursued by the evil Freiherr von Klein, reaching safety by crossing into Danish waters in a leaky punt. This is a good adventure story, but it's much more than that; it's an indictment of a cruel regime, and it is also a perceptive, smooth development of a growing political awareness on Erik's part, an awareness that stirs a sense of justice, an anger at injustice, a willingness to become involved, and that results in an impressive (and credible) display of courage and initiative. The story is strengthened by vivid characterization and relieved by some very funny dialogue and pranks among the group of boys.


The Sioux Indians on the South Dakota reservation near which Susanna lives call her "Yellow Fur" because of her blond hair, and in this story set in 1915, Susanna is disturbed because the Sioux won't move into the houses her father is building. He's been told to build the houses by a government agent, and the Sioux have been ordered to abandon their tepees and move into the houses. They refuse, and Susanna's friend Little Hawk explains why his grandfather prefers to live in the old way. Not until there is a hailstorm does dignified old White Bull move into a house, and then he moves the tepee into the house and sits therein. The Sioux, he has explained to Susanna, make round tepees because the sun is round, that all nature is a circle. The book gives some facts about the Sioux and conveys the affection and respect Susanna feels, but the question of forcing a people to live in a certain way seems blandly accepted, and the story is weakened by the flat writing style and by the fact that a sizable portion of the story has to do with the disappearance of Susanna's dog during the drought that precedes the hailstorm, an element that gives no impetus to the story line.


On a chilly fall day, Harry Rabbit is bemusedly composing a summer song, rich and golden, while his mother calls to him and the other creatures urge him to join their busy preparations for the long winter ahead. "Harry is a dumb bunny," says Mr. Fieldmouse. "He doesn't know enough to come in out of the cold." Harry goes on
singing of “bees buzzing in the honey-heavy air,” and all the others urge him to
gather food. When he does come home, his siblings are sorting and storing food, but
Harry’s mother is delighted, since he’s brought home the song of a perfect summer
day to carry them all through the winter, and he gets a hard bunny hug. This is very
much like Lionni’s Frederick, the story of a fieldmouse who gathered words about
the golden sun of summer while the other mice were gathering grain, and who
warmed them with his memories of summer warmth when winter came. The illustra-
tions are more vernal (often the paintings are flower-framed) and less humorous than
most of Hoban’s work.

Hoobler, Dorothy. Photography the Frontier; by Dorothy and Thomas Hoobler. 79-11130.

Ad

The invention of photography by Daguerre and Niepce in 1839 made it possible for roving photographers to record some of the events and movements in the settling of the far west as well as of the majestic scenery west of the Mississippi and—not least—the native Americans, the white settlers, the soldiers, and the Chinese who worked on the railroads. The focus in the text is as much on the westward movement as on the photographers; because it is divided into such chapters as “Photographing the Great Surveys,” “Photographing the Indians and the Soldiers,” or “Images of Frontier Life,” the text is often repetitive, so that the names of individual photog-
phers or of such historical personages as Custer can be found in several places. The writing style is adequate, if dry, and the book is informative, but the density of the writing is almost oppressive, despite the inclusion of over fifty photographs, all fully captioned. An extensive bibliography and an index are appended.


This wordless book could be subtitled “A Flight of Fancy,” for it describes the joyous flying about of a small, determined girl. After trying homemade wings, and jumping from a ladder, the girl finds she can levitate because she’s eaten what appears to be an enormous chocolate egg the postman has just delivered. The chief humor of the story is in the frenzied reactions of everyone in town as they watch her and then try to catch her. She does come down to earth, and in the last frame she is looking with a wry smile at her breakfast egg. The black and beige drawings are deft and vigorous, with some scenes remarkable for their perspective. This is vigorous nonsense, and amusing, but it’s weak at a crucial point: the pictures don’t make clear why the girl is suddenly able to fly; presumably it’s from eating the huge egg, but the pictures don’t, or can’t, explain why that’s the catalyst for flight—or if the child is dreaming.


Geraldine Flam is in fifth grade, and she’s bothered by the fact that her family (which had changed its name from Pflaumenbaum, plum tree, during World War I, when German names were anathema) isn’t Jewish enough to eschew bacon but Jewish enough that her mother insists she stay home on Jewish holidays. She isn’t quite comfortable with her non-Jewish friends, and it isn’t until she gets to know her piano teacher, Mrs. Wulf, and talk to Mrs. Wulf’s son about what it means to a German refugee to be a Jew that Geraldine begins to have a sense of identification and pride. The story concludes with Geraldine’s family joining the Wulf family for a
Passover dinner (something new to Geraldine) and her happy affirmation of belonging. The writing style is simple, fairly smooth, and the dialogue natural-sounding. The message of the story weighs a bit on the narrative, in part because Gerry’s explorations involve a sizable amount of gathering information about Judaism.


An extensive and intensive exploration of the myriad clues as well as the concrete evidence of Viking journeys and settlements in the North American continent in the five hundred years before Columbus came to the New World, this is written in a mature but not heavy style that is occasionally punctuated by humor. It is clearly based on thorough research but here and there makes assumptions, although the author is usually careful to indicate inferences; for example, “It would seem reasonable to infer that . . . ” or “. . . her entire crew presumably witnessed . . . .” She discusses the documentary evidence, painstakingly presenting alternate interpretations of clues about location or time, and she presents conflicting views of experts about such mysteries as the medieval tower in Rhode Island or the weapons found in Minnesota that appear to be Norse. The plethora of minute details may discourage some readers, but the book covers a great deal of material, it has appealing historical and detective elements, and it deals with a provocative subject.


The story of an interracial friendship in South Africa is told from the viewpoint of fifteen-year-old Candy, a member of the English community. She first meets Becky, a Zulu, when they are shopping in Johannesburg; Candy hurts her ankle and Becky helps her. It is hard for the girls to overcome both their own prejudice and their fear of the reactions of others. Where can they meet without censure or even hostility? Candy’s parents have always been liberal, but they show their disapproval of Becky’s visits to their home, the only safe place for the two girls to meet. Jones examines a range of attitudes on apartheid, including the differences between those of the British community and those of the Afrikaans; she doesn’t minimize the harshness and persecution of apartheid or posit any easy solution for Becky and Candy: they have acknowledged difficulties in accepting each other. What she does say is that with time, patience, and candor, friendship is possible. The characters and their relationships are depicted clearly and with some depth, and the setting should be of particular interest to readers, since so little material about contemporary South Africa is available for children and young adults.


It is rare indeed for a book to win the prestigious Carnegie Medal and also the Other Award given by the Children’s Rights Workshop, but this English story has done that, and it’s easy to see why. Tyke, who tells the story, is a lively, active, and articulate girl who gets into as many scrapes because of her compassion for her friend Danny (handicapped by a speech impediment) as she does because of her curiosity and daring. There are delightfully funny classroom scenes, sharp and quick character depictions of classmates and teachers, and dialogue that captures the quality of children’s speech. It’s a happy, pithy story; the flavor is British but the concerns and humor are universal.

Kevles describes, in extensive detail, some of the gorillas that have been captured or born in zoos and that have been observed, tested, or trained by scientists. The accounts are full and fascinating; the comments by Kevles range from perceptive interpretation to an occasional naive remark, but there is comparatively little commentary, most of the text being devoted to descriptions based on the writings of scientists or on the author’s interviews with them. A long, divided bibliography of source materials and an index are included.


A reluctant Muck goes to Slug’s birthday party, doesn’t participate except when necessary, meets a lizard who says he thinks the others have forgotten about Muck, who’s hiding behind the sofa. Muck thinks so too. Last picture: Muck at home (presumably) happily sharing peanut butter sandwiches with his new friend. Save for the fact that all the characters but the lizard are monsters, with names like Slug, Pig, Mess, and Goo, and that their activities include throwing cake and ice cream instead of eating them, there seems little appeal in this jerkily-written story; an example of the staccato treatment is Muck saying he doesn’t like birthday parties, they’re too messy, and the line following is “The day of the party, Muck walked very slowly over to Slug’s house.” The illustrations are crowded, grotesque but not drawn with finesse, and the color registration is poor.


A “wilt,” Danny explains to his mother, is someone who’s really out of it—and Danny is. His classmates make fun of him, his parents quarrel incessantly and drink too much, and then his father deserts the family. His favorite teacher dies. The only thing in his life that brings any joy is the fact that Samantha, a classmate, returns his affection. Presumably, as stated on the jacket flap, Danny eventually realizes “that if he fought against the forces that were out to wilt him, even he stood a good chance of winning,” but such realization isn’t made specific; what Kropp has produced is an exploration of a situation, a book with a minimal story line and a pedestrian style of writing.


Toni is eleven, resentful because her older brother won’t let her help him take care of a neighbor’s farm, because her mother doesn’t feel she can take care of herself when no adults are at home, because the only thing she can do is babysit. She decides that she’ll climb a cliff alone to determine whether the hawks she’s been watching with an elderly neighbor are red-tailed or red-shouldered. She does go off, without telling anyone, and is caught by storm and darkness and forced to spend the night outdoors. Her parents are solicitous but they don’t regard her solo expedition as a feat; however, they do show their love, even promising the dog they’ve hitherto refused to get. Her brother seems to admire Toni for her daring; best of all, she has the satisfaction of knowing she’s done something, alone, that nobody else has done. The writing style is smooth, but the pace of the story is uneven, and the structure is frail, the story line padded by incidents (encounters with friends, the rest of the family’s adjustment to Mother’s news that she’s decided to go to pharmacy school) that—while not totally irrelevant—do nothing to further the story and therefore do not buttress its development.

Through the adventures of young Philip, apprentice sculptor of Athens, Lillington sets the stage for one of the great battles of ancient history, Thermopylae, and the subsequent Greek victory at Salamis. Philip, seeking his teacher, who has gone to join the army, meets a country girl who is convinced she will be associated with the Gods; Lucy is pretty, shrewd, and talented in the healing arts as well as music. She is Galatea to Philip's Pygmalion; with his training, she becomes a great healer, the Divine Lukeia; as the story ends, Philip's friend Pericles is assuring him that some day the burnt city of Athens will be rebuilt, and Philip is carving a statue of Lukeia. History is made vivid in the story, in which some of the great Greek and Persian warriors appear, and the sweep of events carries the book forward despite the trick of having Lucy use lower-class English ("Cor! Two months older than me!" or "And what does a posh sculptor have to say . . .") and the small, close print.


Although the tales chosen, and fluently retold, by Lurie are not all "forgotten," since several are in such collections as Minard's *Womenfolk and Fairy Tales,* or in such standard collections as those by Afanasiev, Grimm, or Asbjørnsen and Moe, they are all worthy of inclusion in another anthology. Illustrated with deftly composed and detailed line drawings, the stories stress the valor and ingenuity of their female protagonists, and the styles of the retellings are nicely moderated to suit their individual moods.


Cut-paper silhouettes, amazingly vigorous and detailed, illustrate a text that tells everything, but everything, about horses: anatomical parts, gaits, breeds, and history—both as an animal useful to man and as an animal used in recreation. The small print is a drawback, but is alleviated by broad outer margins and spacious placement of the illustrations. A final section is devoted to breeds of ponies; the writing is direct, informed, and informal.


Vigorous, cartoon style line drawings add an appropriately ludicrous note to a tall tale in a tall, thin book about a thin man in a thin house. Mr. Skinner's succession of tenants found the house too narrow, and he was lonely despite his thin dachshund and his pet snake. About to sell his home, he ran into the lovely Ms. Thinner, just as skinny as he. Rapport! Duets! (A thin oboe and a thin clarinet.) Love, and a wedding. Not substantial, but fun; the story is simply written, and the exaggerated humor children enjoy is echoed in the pictures. For example, Mr. Skinner holds the middle of his snake, while the top, weaving above his head, helps put things on high shelves.


With two photographs on each page, plus a few lines of print, the text follows the steps in the manufacturing of sneakers; the separate pieces are molded, cut, stamped, glued, pressed, sewn, etc. Result: a pair of sneakers. Not unlike other books about manufacturing, and not very stimulating information, particularly because the photo-
graphs do not always show (nor do the captions explain) what part of the sneaker is being handled.


Isadora's black and white pictures have the crystalline look of window frost, yet the figures of a small boy and a man show up strongly against the multilinear background of this small book. Arriving early at the theater for a performance of "The Nutcracker," Bobby, who is white, is enthralled by the playing of a black man, seated alone in the dark theater and improvising at the piano. They offer to teach each other, but Bobby can't really play and Jiminy Cricket (he says that's his name) can't dance; still, it's a happy time of sharing. A slight but pleasant fragment, pleasant because of the sharing, the warmth, and the atmosphere of the darkened, empty theater that is vividly evoked by the text and the pictures together.


Michael is fourteen, his brother seven; when their parents are killed in an accident, adult relatives decide that the younger child should stay with Grandfather in their Newfoundland village, while Michael is to go to a small city and live with Aunt Flo and Uncle Ted, who have two children. One of the children is Curtis, a quiet boy who is Michael's age; Michael finds it hard to understand why Curtis accepts his domineering father's harshness. He also finds it hard to accept the change from country to city life, and he misses the grandfather he loves. When Uncle Ted bullies him, Michael decides to run away; to his surprise, Curtis elects to go with him. Their tenacity in coping with solitude on their hiking-and-camping retreat is symbolized in the title; the story ends with the boys back in the village, where Grandfather is on his deathbed. Winner of the Canadian award for the best children's book of the year, *Hold Fast* is strong in characterization and in the perceptive depiction of Michael's adjustment to his parents' death and of his efforts to adapt to a new environment. It is Michael who tells the story, so that it has a consistency of viewpoint, and the one weakness of the story is that the use of local idiom or phonetic spelling in exposition ("I would a been just as well off" or "You wasn't so good to say anything flick about me . . . ") is obtrusive, while in dialogue (where it is even more heavily used) it seems acceptable.


Hanno's story is set in the past, with no identification of precise time and place. None is needed, for this is a story with meaning for all people of any time, a story of the credulity of the masses, and the corruption of the priesthood. It is incisive in its implicit condemnation of the excesses of blind faith; it is written in a polished, sophisticated style; it has depth of characterization and a dark, dramatic ending. Chosen, as a ritual Shepherd is chosen each year by those that Dwell in the Temple, Hanno becomes an unwilling Shepherd who must spend his year in the Temple Sanctuary. A nonbeliever, he detests the empty rituals, the ignorant and superstitious worshippers, and—above all—the blatant lying of the Priest and the Guardians of the Temple. He loses his identity as Hanno; he is only the Shepherd. As his year comes to an end, Hanno is trapped into involvement in the formation of a new cult that is based on the murder of a harmless madman; forced to testify to a tissue of lies, Hanno—who knows the madman was murdered—suddenly announces he is the murderer. It isn't true, but it is believed. In the end, Hanno is released, a miserable outcast who has failed to expose the venality he has seen, an outcast whose one heroic gesture has been used against him. Not a happy book, but an engrossing indictment of cultism.
Like other books in this publisher's series of stories that stress social values, this is illustrated by carefully posed color photographs. Here, the lesson that seven-year-old Sandy learns is that it's more important to win against herself than against others. Taking part in a swim meet, Sandy is disconsolate because she comes in last, even though she has bettered her own time. A slightly older girl who has won many medals has the same experience; Sandy can't understand why Emily comes back smiling. Emily explains that there are two ways of losing: losing to others, and losing to oneself. Since she's bettered her own time, she's happy; she doesn't expect to win all the time. Instantly assuaged, Sandy trots happily off to participate in another event. Not substantial in structure, the story has an air of contrivance, but it emphasizes positive thinking, is adequately written, and is appropriate in length, concepts, and complexity for the intended audience.

As part of a middle-school class project, Kate (who tells the story) and Maudie are asked to help first-grade children with their reading, in part by reading aloud to them. The girls are both delighted with how well their efforts are received, although Kate is a bit flustered by the way her story, The Birthday Dog, precipitates a frank, eager discussion by the younger children about reproduction. She is more than flustered when this sets off a storm of controversy, and really upset at the angry accusations by some adults. In the public meeting held at the high school, Kate's irritated when one of the parents of a first grade child shows one page of the book ("She should have read the whole book or not shown any of it"), and she makes a brief but pointed speech. The school board votes to continue the project. Democracy is exhausting, she decides, but she's exhilarated. Miles doesn't foist the issue of the freedom to read onto a plot, but makes it the crux of a lively, often funny, story that is well balanced by Kate's relationship with her warm, supportive parents, her rapport with a teacher, and her friendships, particularly her friendship with Maudie.

Mrs. Tortino, whose Victorian house had been surrounded by tall buildings that shut off light and fresh air, was determined not to move out of the house that had belonged to her family for generations. Then she had an offer she couldn't refuse, and—floor by floor—her house was hoisted up as a skyscraper grew on her land. Now her house is on top of a thirty-floor building; it's quiet, the garden is verdant, Mrs. Tortino's cat no longer wheezes, and all the construction workers who became friends while the building was going up have a party once a year. Not probable, but a satisfying story with a problem solved, and a wish granted. Mrs. Tortino is represented as a staunch, self-reliant woman who repairs the plumbing and replaces rusty pipes, and who—as the building is going up—becomes nonchalant about walking the beams and riding the construction elevator.

Another adventure story (The Samurai and the Long-Nosed Devils, reviewed in the January, 1977 issue) set in 16th-century Japan, where Zenta and Matsuzo, two
unemployed samurai warriors, come to a valley famous for the beauty of its cherry
trees. They are as horrified as everyone else to find that some of the trees have been
mutilated, but not quite as baffled; they are not, however, fully prepared for the
intricate political situation or the danger they must face when they begin an in-
vestigation of the malicious damage. Namioka evokes the place and period vividly, in
a smoothly written and fast-paced story with unexpected twists in its development;
the dialogue and characterization are most ably handled.

Nash, Ogden. *Custard and Company; Poems by Ogden Nash;* comp. and illus. by Quentin

The inspired lunacy of Nash's poems is wonderfully echoed by the scratchy,
flyaway line drawings that Blake has paired with selections he has chosen for this
collection. Children and adults enjoy the wit and word play of the Nash-eye-view of
the world, with his incisive comments sheathed in humor and with the nonsense of
such poems as "The Canary": "The song of canaries/ Never varies/ And when
they're molting/ They're pretty revolting," or, "I kind of like the playful porpoise/ A
healthy mind in a healthy corpus/ He and his cousin, the playful dolphin/ Why they
like swimmin like I like golphin," in "The Porpoise." Children enjoy Nash's in-
vented words, a trick he doesn't abuse, and the occasional elaborate departure from
scansion, and if this makes them more conscious of poetic form and the use of
language, it's a peripheral bonus: the primary bonus is laughter.


Her brother had been taken prisoner by the British and died on a fetid prison ship,
his father (unlike his son, a staunch Tory) had died after being tarred and feathered
by local patriots, and Sarah was left alone in the world. Sarah tells her own story in
this fine novel set in Long Island during the Revolutionary War. Grieving, fearful,
and self-sufficient, Sarah wants nothing to do with either faction, although she has
met some individuals on both sides who have shown her compassion. She heads for
the wilderness, finds a cave that she makes her home, and fend for herself, helped on
occasion by a young Indian couple. She goes to the village to attend a Quaker
meeting in response to an invitation transmitted by her Indian friends, and finds that
she is accused of witchcraft, held by the villagers to be responsible for the withering
crops, a fire, a two-headed calf. Due to her one defender Sarah is exonerated, and she
goes back to her cave, but she has realized her loneliness and promises her Quaker
friend that she will come again. Despite a series of highly dramatic incidents, the
story line is basically sharp and clear; O'Dell's messages about the bitterness and
folly of war, the dangers of superstition, and the courage of the human spirit are
smoothly woven into the story, as are the telling details of period and place. To many
readers, the primary appeal of the book may be the way in which Sarah, like the
heroine of *Island of the Blue Dolphins,* like Robinson Crusoe, makes a comfortable
life in the isolation of the wilderness.

174p. $2.95.

In a pocket-size book, a series of one-page biographical sketches of women in
various sports is followed by some statistics on sports (alphabetically arranged), and
a final section that is a potpourri of stray facts in no discernible arrangement. With no
index, a random selection of subjects in the first part of the book, and the slight
coverage in both the biographical and statistical sections, this seems only minimally
useful.

De Paola’s chunky, chipper characters, human and animal, are just right for this blandly silly story. Pinkwater plays with names: Lunchbox Louie and his wife Big-K-3 foot the Chipmunk have a son called King Waffle; as they accumulate animals, Freckleface Chilibean (dog) and Exploding Poptart (horse) and Papercup Mixmaster (hog) and Laughing Gas Alligator (elephant) are added to the cat Wuggie Norple. Why? Because Lunchbox Louie sees that Wuggie Norple gets bigger every day; since his wife and son deny it, he keeps bringing home larger and larger animals to prove to them that the cat is indeed as big as a dog, a hog, a horse, and finally an elephant. The writing style is smooth and the humor of the situation set off by the calm acceptance of the characters, but the story ends weakly: everyone goes for a picnic.


Profusely illustrated with photographs that are carefully placed and adequately labeled, the text describes the artistic heritage and the art forms of the peoples of Micronesia, Melanesia, and Polynesia. Much of the traditional art and craft was linked to the fact that these were seagoing people, and the beautifully decorated canoes are examined in the first chapter; succeeding chapters are divided by the artistic medium used: clay, bone, wood, etc. but the canoe is a recurrent theme throughout the book. In the final chapter, “New Art from the Old,” Price describes the work of some of the contemporary artists of the South Pacific. Lucid and informative, the book is handsomely designed. A bibliography and an index are included.


When Kate and Laurie had begun their affair, he and his wife were separated; now that his wife had come back to him, a terminal cancer victim, Kate hated to tell him that she was pregnant. Her mother was understanding and accepting, her mother’s lover kind and helpful. Not Laurie. He wanted her to have an abortion, but Kate wanted her baby. After this highly sophisticated beginning, it is a surprising shift to have Kate go to the country to stay on her widowed aunt’s farm, where she is at first bored and later adapts to rural life. By the time her son is born, Kate doesn’t want to be anywhere else; she plans to go to Australia with her father, who’s turned up after years abroad. Final decision: Kate accepts the offer of the young man from a neighboring farm, having realized that she’s come to love him (many clues for the reader have been seeded) and that it’s just the life she wants. The ending is more than a bit pat, but the writing style is smooth, the characters sturdy if a bit stock, and the pace even.


Detective Mole is called in because Melba the Amazing Tattooed Cow has disappeared on the day of her wedding; the only clue is a torn photograph of her, with “The world will see this, Melba, unless you do what I say!” written across it. With not too much difficulty, Mole spots Melba (sans tattoos) riding a ferris wheel; she flees, he pursues and captures her. Turns out she had fake tattoos, was using makeup, was being threatened by the circus tattoo artist, and was convinced she was...
loved for her tattoos alone. Boris Bull, the circus strong act, assures Melba he loves her for herself alone, and the circus owner assures her it's her high wire act, not her tattoos, that bring her fame. The setting, the element of mystery, and the animal characters will probably appeal to readers, and the large typeface and simple vocabulary make easy reading, but the book is weakened by a labored plot and by the introduction, late in the story, of the fact that the cow has any claim to fame except for her tattoos.


Annie Brimbal is Macy's best friend and serious about acting, so Macy, who is the narrator of this sophisticated and sensitive novel, signs on for a job in summer stock just to be with Annie. But Annie is wrapped up in her career; Macy, doing odd jobs and feeling left out, falls in love with a man in the cast. It isn't until they become lovers that Macy begins to compare the way she feels about Don with the way Annie seems to feel about Lola, another member of the cast; then she realizes that what she had thought of as Annie's crush is Annie's love for Lola. Confused, bereft because she feels that a breach will mean the loss of the friend she loves, and ambivalent about her own feelings about homosexuality, Macy clears her confusion by a long talk with Annie. Smoothly written, the story is a perceptive exploration of patterns of sexual relationships and sex roles.


Awkward line drawings of people and animals illustrate a series of pages about kinds of hugs; some are serious ("You can never hug a Mommy too much.") and some are silly ("Fish hugs are very cold and seldom returned. P.S. Never hug a shark" or "Porcupine hugs are done very carefully."). Save for some nonsense appeal, this seems slight and contrived.


Known to readers for his excellent books in the field of marine zoology (*The Year of the Whale, Little Calf*) Scheffer describes, in this book, his many experiences in zoological research over half a century. He spent years in the Pribilof Islands studying seals, studied land mammals, participated in a wildlife inventory of the Aleutian Islands, and became increasingly interested in conservation and in the maintenance of ecological balance in the environment. Although this is well written, it doesn't have the narrative quality of Scheffer's cited books, nor the cohesion, but it should prove alluring to those who are animal lovers, conservationists, or—particularly—those who are considering a career in zoology, since it covers the author's experiences as a student, teacher, and writer as well as his experiences in the field. An extensive index is appended.


Although this sounds an occasional, infrequent note that is rather coy ("Don't you think Byrd is a perfect name for the first man to fly over the South Pole?") most of the writing is straightforward and clear. There are no chapters, the text being broken only by topical headings; Schlein describes the explorers who first investigated the antarctic regions, after having discussed the formation of the continent and the evidence that it once had a warm climate; this is followed by descriptions of the fauna of the region; the book ends with an account of the value of knowledge that has been, or
will be, gleaned from research in Antarctica, and of the international agreements that
protect the environment, the wildlife, and the natural resources. A competent over-
view concludes with a bibliography and an index.


Benicia is twelve, living with her alcoholic, abusive mother and her mother’s lover, Clyde; Benicia detests Clyde but clings to the hope that her mother loves her and will change and be supportive. An outcast at school, Benicia’s only friend is a shy, quiet classmate, James. The first big change in Benicia’s life comes when she is befriended by a new neighbor, Jack, and his girl Andrea; and when Benicia rides Jack’s beautiful palomino in the town parade, wearing a costume Andrea has made her, she is for the first time the envy of her classmates. The story ends with Benicia’s mother and Clyde deserting her, since they leave town after robbing a saloon; Benicia hides in a hillside cave, but goes down to Jack’s ranch to take part in his and Andrea’s wedding and learns that they have asked for custody of her. The writing style is adequate, the characters drawn with varying degrees of depth (Clyde is almost a stereotype of the sneering bully) and the plot a bit too Cinderellaish to be completely convincing.


As is usual in books in this excellent series, there is no extraneous material; Showers describes, in a direct and casual writing style, how preventive medicine can confer immunity against common childhood diseases. He discusses the way in which bacteria and viruses multiply, and how the leucocytes of the human body manufac-
ture antibodies to attack the invaders when, in weakened form, they have been ingested by, or injected into, people. Sensible in approach, the book is in the first person; it is useful information that is nicely gauged for the beginning independent reader.


Opening chapters give general information on the benefits of participation, atti-
ditudes, keeping in good physical condition, etc; these are followed by nine team, and ten individual, sports: where you play, what positions are, how the game is played, and helpful hints on equipment, clothing, and play. Each section concludes with a list of sources of information. The book concludes with facts about sports camps, advice on activities or careers associated with sports, a list of sports associations, a glossary of mediocre quality, and an index. There’s a lot of useful information here, but the how-to-play sections don’t give as much detail as do many of the books about indi-
vidual sports, especially in explaining the rules of games, and there is an occasional instance of repetition; for example, on page 17, it is suggested that lip gloss or petroleum jelly will prevent chapped lips in cold weather, and on page 21 it is suggested that petroleum jelly used on the lips and around the eyes will prevent chapping.


Although this covers much of the same material as do *The Bionic People Are Here*, by Arthur Freese and *Bionic Parts for People*, by Gloria Skurzynski, it has a rather different focus, approaching the subject from the viewpoint of basic research on the
animal world, and the application of that research (focused on each of the senses) to
supplying the bionic knowledge. It includes, as do the other books, information on
the prosthetic devices or machines that help human beings. The material is logically
organized, the coverage is broad, the writing competent and authoritative. An index
is appended.


In the same format as earlier books about the ten-year-old boy who solves any
problem that baffles his father, the Chief of Police in their town, this presents a series
of brief cases that Encyclopedia quickly solves; at the back of the book is a series of
one-page solutions. At times the clue is there for the reader to pick up, but at other
times it is absent although not illogical. The writing style is breezy and repetitive;
there's some challenge in the puzzle element, but the anecdotes otherwise are on the
frothy side.

684-16305-5. 191p. illus. with photographs. $9.95.

This won't enable the tyro to understand computer programming but can be useful
as a tangential resource to such understanding, both for the tyro and for those already
engaged in programs of automatic information retrieval. The alphabetical listing is
full, the definitions are clear and include cross-references to other entries. A useful
book, particularly, to supplement a first course in computer science.

Teleki, Geza. Leakey the Elder; A Chimpanzee and His Community; by Geza Teleki, Karen
0-525-33440-8. 80p. $9.95.

Profusely illustrated with photographs taken at Gombe National Park in Tanzania,
the text describes some of the individual members of a chimpanzee community. The
focus is on Leakey, an elder member of the tribe, and his participation in grooming
sessions, group affrays, playing with the young, and mating. While the text gives
interesting and accurate information, it is slowed by the careful details in descriptions
of the chimpanzees' behavior—the sort of details (peering, patting, stamping, pausing,
turning, etc.) that would be fascinating to watch in real life or on a screen but that
lose drama when put into words, perhaps because there is little distinction between
significant and insignificant actions or gestures. A brief bibliography of books and
films precedes the index.

$6.67 net.

Schick's black and white drawings, touched with red or yellow, are effectively
used to add humor and to extend the text of a book that suggests many meanings for
the word "hand." Thayer uses a turn-of-the-page technique to create mild suspense
after asking each question; for example, "What kind of hand do you love to hold?"
"A winning hand!" or "What kind of hand is a pitcher?" Answer, with drawing, "A
farmhand. He pitches hay." Not substantial, but intriguing as a stimulant for fostering
a child's interest in language.

Thayer, Marjorie. A Mother for Mother's Day: A Play; illus. by Marjorie Burgeson. Children's

Presented as a play in two short scenes, this is illustrated by realistic pictures that
don't fit the dramatic format, since they show many outdoor scenes that include long
stretches of streets and sidewalks and lawns. In the first scene, Mike blurts out angrily, after being berated by the teacher because he's drawing a monster while other members of the class are making cards for their mothers, that he hasn't a mother. A group of his classmates decide they'll ask some woman who doesn't have children to be his mother for the day; they are turned down repeatedly, until a mother who has many children hears their plan; she says most of her children are adopted, that one more is always welcome, and that one of her adopted children is just Mike's age and will know just how he feels. Elated, Mike decides that he is going to make "the best Mother's Day card in the whole world!" Finis. The characters are superficially drawn, the depiction of the teacher showing her to be insensitive; the structure of the play is adequate, however, and the concern shown by Mike's classmates is a plus.


One of the tales of Nanabozho, hero of many Canadian Indian legends, is simply retold for younger children and is illustrated in handsome, bright collages by Cleaver, who has won the prestigious Howard-Gibbon Medal for an earlier book, The Loon's Necklace. In this story, Nanabozho uses his magic to change shape, and is thereby able to steal fire and bring it home to ease his grandmother's last years. Thus his people learn to use fire, yet be alert to its dangerous quality; too, the story explains the bright colors of fall foliage, for Nanabozho asked his people to remember him and how the torch he carried had lit the trees with red and gold. A good choice for reading aloud or telling to young children.


When seven-year-old Octavia Blisswink responds to a call for help, getting a magic kite out of the tree in which it is trapped, she is offered a wish. She chooses being old enough to decide for herself what she wants to do; it comes as a surprise when the kite changes her to a woman of thirty-nine. It also comes as a surprise to Octavia's parents. The boredom and loneliness (friends won't play with her, she's too old for her toys and not equipped to get a job) are oppressive, and it's a great relief when the kite gets trapped again and affords Octavia a chance to wish to be seven again. Waber handles it all lightly and with style, but there's a pithy message in the story; the illustrations echo the humor and vitality of the writing style.


Because his mother is on night duty at a hospital, it's easy for Jake to hide all the notes his teacher sends home because he can't read and is so often tardy. Jake blames his feet for their reluctant steps; sent to the principal's office, he runs off, has a few adventures, comes home to tell all, repent, and promise to make an effort. The writing style is mediocre, especially in dialogue; the plot is thin and disjointed. The author's sympathy for Jake's inability to read (imputed, oddly, to Jake's having been to a country school before his family moved to the city) is evident; the depictions of his teacher, the reading specialist, and the principal are not as sympathetic.


Not intended as a record of the civil rights battle, this book, based on Sikora's interviews with Webb and Nelson, is a moving account of what those days of tension
meant to Sheyann and Rachel, who were eight and nine at the time. The two girls speak alternately; the book begins with Sheyann’s reminiscence of wandering into a nearby church and missing part of a school day. Rachel, who attended a parochial school, speaks of seeing Sheyann standing near the church where the meeting was going on, and learning next day that her friend had not gone on to school. Interspersed among their accounts are Sikora’s brief statements filling in gaps and giving background information: within their accounts, the two girls speak of marching, singing, demonstrating, being set upon by troopers, becoming ill from inhaling tear gas—and, over and over, going to meetings, talking about those who had been jailed or beaten or killed. And, joined by white and black people from all over the country, starting on the march to Montgomery, a march that Martin Luther King, who had come to know both girls well, said was too strenuous. “So he said that we had walked far enough for little girls,” and sent them back to Selma, “and he touched us on the head and went on down the road.” A moving book, this needs no encomia; it is a record, unembellished, that can make vividly clear to readers what the struggle meant to those who were there.


While there is little substance to this story, it can help young children to become aware of the activities of some animals by day and by night. Marmalade, the cat, wakes; seeing the robins (birds that don’t eat seeds and seldom use bird feeders therefore) feeding in a birdhouse, he wants food, and enjoys fresh milk from the cow. At sunset, when the bats and other nocturnal creatures emerge, the cat is taken indoors; he slips out to enjoy the night. The illustrations have a bit of humor (a worm snuggles lovingly against the cat after Marmalade has frightened off a predatory robin) but they are otherwise rather bland, combining broken line and color wash.


White gives some background information about the origins of palmistry and about some of the people of historical note who believed in it, then proceeds to the body of the text, which is a guide to reading palms and types of hands. She describes the areas of the hand, the types of hands (air, earth, fire, and water) the topography (mounds) and lines and special markings, and relates all of these to astrological symbols; these are all explained separately and in various combinations, and the interpretations, or readings, are given. The material is indexed, the subject approached seriously, and conclusions as to validity are left up to the reader.


Like Bonsall’s Who’s Afraid of the Dark, reviewed above, a small boy uses a dog to rid himself of night fears. In this case, however, it really is a frightened dog, and the boy forgets the fears of monsters (which led to his father buying a dog that would grow up to be a watchdog) in order to comfort his new pet. Leading to the dénouement are a series of bedtime incidents in which the boy stalls, then is sure he can see monstrous shapes. The parental treatment is sympathetic, and the writing style is adequate, but neither theme nor plot is highly original or substantial.
READING FOR LIBRARIANS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.


De Luca, Geraldine and Natov, Roni, ed. The Lion and the Unicorn. 2 issues annually. Per issue to students, $2.00; to individuals, $3.00; to institutions and libraries, $5.00. Department of English, Brooklyn College, Brooklyn, NY 11210.


Erratum: On the back cover of the February, 1980, issue, Isabel Schon's name was incorrectly given as Isabel Schau.