EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

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

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

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New Titles for Children and Young People


One of a series of books by Abels, simultaneously published, this is illustrated with garish drawings of mediocre quality; while it purports to focus on the family of the future, it devotes very little of the text to that subject. There is no table of contents or index, the text being arranged in brief topics such as solar energy, future cities, home communication, and bioteculture; no sources are cited for the facts given, nor is any evidence of the author's qualifications supplied. The authority for such statements as "The medical futurists tell us that within one hundred years' time it may be possible for people to live to be eight hundred years old" is not supplied. Other books in the series (Future Business, Future Communication, Food, Government, Medicine, Science, Space, and Travel) are of similar poor quality and careless treatment.


A page or two is devoted to each kind of machine, with a paragraph or two of text per page; most of the space (on some pages, all space) is taken up by Adkin's carefully detailed drawings, unfortunately not always provided with labels for parts. The text is written with adequate clarity for the most part, but occasionally there are explanations of how a machine works that are not adequate and that might be more comprehensible if labels for parts were included. Adkins describes the work done by such large machines are compactors, crawlers, scrapers, excavators, and giant earthmovers.


A superb craftsman, Alexander has concocted a marvelous tale of high adventure, replete with a lost princess, an engaging scoundrel, a modest orphan-hero, and an enjoyably hateful villain, and he makes them and their adventures wholly credible. In the land of Westmark, the bereaved king mourns his lost daughter and relies on the maleficent chief minister Cabbarus, whose oppressive rule is a prelude to his designs on the throne. He is unmasked, finally, hoist by his own petard, for he has had a waif captured who looks like the long-lost princess; his plans to fool the king are foiled when the girl proves indeed to be the long-lost princess. It's a smash ending, the way for which has been artfully paved, in a story that includes some amusing incidents with a con man and his troupe, a love story, some good chase scenes, and some militant action by those who rebel against the regime. Indeed, the political situation in Westmark gives the author scope for some pithy comments on oppressive governance. Lloyd Alexander is a master of writing dialogue, of blending many facets and
plot threads into a smooth whole, and above all of conceiving characters with depth and conviction.


A companion volume to the author's *My Visit to the Dinosaurs* and *Fossils Tell of Long Ago.* Here the text begins with a survey of some dinosaur exhibits in a museum and goes on to describe the ways in which scientists and their colleagues excavate, label, preserve, and pack the fossil remains, and the techniques used by museum staff members to assemble and mount dinosaur skeletons. In all of the drawings (alternately black and white or tinted in browns and greens) there are side remarks in comic strip balloons, the comments hand-printed in unfortunately small size. The latter is the only weakness of the book, however, which on the whole does a fine job of explaining procedures simply and clearly.


Daft as ever, the four equally dim members of the Stupid family, who breakfast in the shower and mow the rug, decide that they must be dead when there is a power failure. When the lights come on again, the sensible dog and cat having changed a fuse, the Stupids are sure they are in heaven and are delighted by the fact that it's so homey. Grandfather stops in and is welcomed to heaven. "This isn't heaven," he says, "This is Cleveland." Allard's scrawly line, his scruffy characters, and the light, bright tones he uses add to the merry insanity of another silly story that should appeal to all the fans of the confused Stupids; the text is brisk and simple.


The illustrations for a story first published in the *St. Nicholas Magazine* in 1915 are an example of the best kind of book art, pictures that extend and complement the story, that are appropriate in mood, and that are distinctive in themselves. Blurred and soft, the spacious black and white scenes have a mystic quality as well as dramatic strength, echoing the mythic mood of the story and its sense of isolation. Stirred by the legend of his tribe, ten-year-old Little Wolf rides to the silvery lake where the buffalo are created, and he sees them rise from the water, mighty and gleaming in the moonlight. Shouting for joy, he is answered by the roar of the animals as they begin a thundering stampede; Little Wolf joins them, and as they near his village he sees that an enemy is about to attack, leads the buffalo to ride over them, and saves his people.


Bold, comic ink drawings, nicely textured and using tones of blue and orange, fill but do not crowd the pages; facing each picture is a line of text in very large type. There's some humor in some of the text, but the series of animals in preposterous situations is conceived with little consistency: "because it would be foolish for a fish" shows a fish in a boat, fishing, is based on one idea, while "because it would be outrageous for an octopus to play outfield" on quite another. This is not an alphabet book, although—as the examples cited indicate—each caption focuses on a particular letter; the letters are not in alphabetical progression; the first three letters are a panda, a worm, and an octopus.
In an oversize book, profusely illustrated with photographs and diagrams, the four-column width of the page is used in various ways: a double column on one side, with pictures on the other; a double center-column with single columns on each side; a center column with a box on one side and a picture on the other, etc. Sometimes an illustration will stretch the width of the page. In sum, a cluttered format. There are a single-page glossary and a single-page index to give access to the text, which covers the history of skating, figure skating, speed skating, ice dancing, ice hockey, special aspects of each kind of skating, and information about different kinds of skates, techniques, competition, and so on. Much of the material is interesting, much is informative, but the book covers too many subjects for any of them to be treated in depth; the photographs are dramatic, and the book has some appeal as a browsing book or as an introductory volume; for the fan who is interested in some particular aspect like pairs figure skating, it seems superficial.


Thirteen-year-old Nell, who tells the story in present tense, is a pleasant girl, affectionate but shy, and especially shy when she’s with Dexter, the one boy she really likes. She’s depressed and resentful when Dexter is taken over by a lively, popular girl who’s a member of a noisy set of drinking classmates. Angry, she won’t go to see Dexter when he’s hospitalized after a car crash until she learns a lesson in forgiveness from her great-uncle (the other theme of the book is the old man’s stubborn nature and his failing health) and then she and Dexter patch up their friendship. This hasn’t a strong story line, but it does have drama; the writing style is competent and the dialogue natural. Bates sees her characters perceptively, and draws an attractive picture of a responsive and responsible adolescent, and of a warm and loving family.


A biology teacher describes many species of salamanders, both common and rare, giving facts about habitat, mating and breeding patterns, and physical structure and appearance. The black and white photographs are carefully placed and adequately captioned but do not indicate comparative size. The text is clearly written and the material well-organized; the writing is weakened, however, by an unscientific use of such adjectives as amazing, strange, weird, or extraordinary. A list that gives common and scientific names of salamanders is appended, as is an index.


Illustrated with black and white pictures, few of which give the flavor of the period setting, this is a tale with a nugget of historical basis: the voyage of a small fleet from England to the Virginia colony. Here the protagonists are three motherless children whose father has been in Jamestown for three years; there are problems in London and en route, and the children find their father alone and ill in an almost deserted settlement, but they are reunited. The “lion” of the title is a doorknocker in the shape of a lion’s head, a memento the children regard as their talisman. There is action in the story, there are problems and solutions, and there’s a happy if convenient ending; what weakens the story is the rather flat writing style.

In a small book, the animal characters are the young alligator who’s a hospital patient, a kangaroo receptionist, a bear nurse, her dog assistant, an owl nurse, and so on—with a photograph of the author (below the caption, “Let’s go meet the person-elly!”) as a jarring and inconsistent note. The accent is on the positive, the rhyming text referring to helpful Nurse Nicely, Mom and Dad who come visiting and bring you gifts, people who come to check on you and bring you fruit juice and pills. What the text omits is any mention of what’s wrong with the patient—it’s just you “check in sick” and get care and examinations and you “check out well,” with no cited symptoms, no unpleasantness. “Comforting,” the back cover copy says—but the text doesn’t really prepare a child for the full range of the hospital experience. The rhyme and scansion are of poor quality, the illustrations are in comic book style.


Although the simplicity of the writing and the assortment of adolescent interests represented in the story make this quite appropriate for the reluctant older reader, it is a book with little substance. The writing style is no more than adequate, the characterization minimal, the structure weak. The fact that Anne is from the city has little to do with the story; visiting her grandmother in Florida because her parents are getting a divorce, Anne meets Swifty, a Californian who’s left home after a rift with parents. Anne is upset because her grandmother drinks; after her grandmother is hospitalized with a broken leg, it is Swifty who talks her into joining Alcoholics Anonymous. He then decides to go back to California; Anne decides to stay with her grandmother a while longer, since she feels she’s needed. Grammy’s improving, Swifty leaves, and—in a flat ending—Anne’s left hoping she and Swifty will meet again some day.


In a story set on the Welsh coast, William has come with his parents for a brief holiday in an isolated cottage. He is bullied into camping with another boy, son of a local farmer, by his parents. At first it seems the two boys will get along, but when William learns that Gwyn plans to keep and exploit a lost seal pup, he is furious. He stealthily rescues the seal, which is in a cave, and takes it out to sea, but the escapade ends with William injured when he is tossed by the waves onto the jagged rocks of an island. The ending is a bit of an anticlimax, as Gwyn and William gloss over their enmity to keep the the story of the seal a secret; otherwise the story should have strong appeal, both because of William’s concern for the animal and because of the realistic sparring between him and Gwyn. The book is competently written and economically structured, with the few characters strongly drawn; William’s parents are as unpleasant a nagging, critical pair of people as can be found in the literature, but they are wholly believable.


“I never really had a mama and a daddy. I got a Kathie and a Leroy,” says fourteen-year-old Rainbow, whose mother is only twenty-nine, flighty, self-centered, occasionally abusive. And occasionally not there; at such times Rainbow stays with Josephine, a foster mother who dotes on Rainbow. Josephine is middle-aged, clinging to a much younger husband (who walks out during the course of the story) and resentful of the fact that Rainbow accepts her love so casually, while adoring frivo-
lous Kathie. Each of the three women speaks in turn, so that the intricate meshing of
motivation, action, and reaction becomes a vivid pattern. Unlike A Hero Ain't Nothin
But a Sandwich, in which the several narrators were used to intensify the picture of
the protagonist, this shows both the pattern of the generations and the individuality of
each speaker; there is also a fourth, minor figure, a friend and neighbor who is almost
eighty, Miss Rachel, but she is really not an integral part of the story. Miss Rachel is
white, the others are black. While Rainbow is concerned with her particular problem,
a delinquent mother, she is also beset by other, typical adolescent concerns—how to
hold a boy without becoming his lover, how to accept the faults in a friend. Three
distinct voices, like spotlights, move and cross; crossing, they illuminate.

Clifford, Sandy. The Roquefort Gang; written and illus. by Sandy Clifford. Parnassus/

Nicole, a sort of junior Miss Bianca, is a gentle mouse who becomes a participant in
a dangerous adventure when she dares the infamous Wild-berry Lot to find the little
twins who've wandered away from home. There she joins forces with the dashing
Roquefort Gang to rescue the twins, free hundreds of other mice bound for a labora-
tory, and evade and outwit a ferocious cat. The writing style is light, humorous, and,
although sophisticated, not difficult. The story has good pace but no sense of in-
volvelement, perhaps because the mice are superficially characterized.


A science fiction story is set in an unnamed Slavic country, in the twenty-first
century, where Stefan is a thirteen-year-old student at a top-secret research center.

One day, having stolen into another building, Stefan sees a boy that is his double, and
as he does he is seized by a guard. He learns from his sympathetic teacher (who is sent
away) that he and the other boy have been cloned, that they are being separately
trained by the evil, power-hungry Dr. Zorak to be his puppets in a scheme to control
the government. Stefan meets his clone-twin, Evonn, and with the help of the ousted
teacher and Stefan’s precocious knowledge of biochemistry, the boys work out an
escape plan. When they succeed, in a nice final twist of the story, a mysterious third
boy (a clone-triplet they don’t know exists) happily watches them on a screen and
punches out “All Clear” rather than the alarm signal. An ingenious plot is structured
with suspense and good pace, the writing style is competent if not distinguished, and
the characterization adequate. While this ends as though there might be another,
following book, it stands alone as an adventure story.

ed. $8.99.

A story set in the South Pacific by a New Zealand author has a haunting quality that
is due in part to the grave simplicity of the writing style, and in part to the touching
picture of the plight of a deaf-mute in a rather primitive island society. Jonasi, the
hero, doesn’t understand his own condition; he only knows that the others of his
island community move their mouths. In his silent world, he cannot comprehend the
superstitious fear with which the people of his village regard him; he knows that they
want to get the albino turtle that has become his pet as they swim together, but not
that his neighbors think the creature is magical and evil. The few people who love him
are taking him to a school for the deaf in another community when, with the tragic
inevitability of mythic events, the boy jumps from the boat to save his turtle—and is
never seen again.

Written by a former high school band master, this is a lively and often funny story of the rivalry between two tuba players in a high school band. The protagonist, Darleen, is irritated by the casual attitude of Fred, who has come to California from Texas and who clowns so much that his antics are incorporated into the band's half-time routine. The book has a light-hearted appeal and is adequately written for a first novel, but the plot is slight and predictable, and there is little depth or nuance in characterization or relationships.


Although the comparative fragility of any pop-up construction indicates a limited life on a library shelf and more appropriate placement in a home collection, this ingenious example should have great appeal for young children. It uses the pop-ups as an integral part of the text, rather than for mere embellishment, since they alternate with the background pages in the counting sequence. For example, 1 is a toadstool, 2 spiders appearing when a tab is pulled; 3 stones, when pulled down, reveal 4 beaming snails; when a tab is turned the 5 waterlilies in a pond are surrounded by 6 goldfish. The colors are bright and clear; the numbers run through twenty, then by tens to one hundred. This functions well as a counting book, it’s fun, and it can reinforce the concept of counting if children are tempted—as many surely will be—to lift some of the thirty leaves to check on whether or not there really are eighty tiny grasshoppers and ninety tinier ants.


First published in England under the title *Mr. Browser and the Brain Sharpeners*, this is a science fantasy that occurs within the setting of a fifth-grade classroom and the school’s playground. Michael is the first to meet the creatures from outer space, the Brain Sharpeners who have indoctrinated all his classmates as well as his teacher. Now serious and studious, they all focus on constant study. Only Michael knows that they will all be sent to another planet if they gain too much education. Nobody believes his story of a spacecraft and its computers, and he has to conceive a plan that will save his friends. And he does, and the mesmerized little martinets again read comics and crack jokes, and the space vehicle of the Brain Sharpeners takes off forever, bearing with it the school principal. This is better written than constructed; the plot has the frenzy and superficiality of a comic strip or animated film. The action, the successful conclusion, the none too subtle antieducation attitude, and the genre will probably appeal to readers.


Revised, and with new material added since the 1976 edition, this is still a highly fictionalized biography, with long passages of dialogue attributed to Golda Meir (primarily with members of her family) as a small child in Russia. Like Iris Noble’s *Israel’s Golda Meir*, this contains much material about the founding and development of Israel; unlike the Noble book it is mediocre in writing style, although it speaks (at times in fulsome fashion) to the courage and common sense of its subject. A bibliography and an index are included.

When they first meet the Glyphs and see their primitive way of life, the three children (Peter, Ann, Jessica) who have come to Wales as refugees from the blitz, assume they have slipped back to another time. What they learn is that they are in a parallel time and that they have a serious task to perform; they must find the Plate that will, symbolically, heal the breach between two ancient peoples. The complications of the fantasy concept, the occasional awkwardness of style, and the poor linkage between the fantasy and the realistic matrix in which it is placed, all weaken the story and contribute to the impression that it is overextended to the brink of tedium.


Star is the most important of the several adolescent classmates in this rambling story. Justina and Leslie are close friends, both of whom like Roddy; Roddy doesn't dislike them but is more attracted to Star, while she is so content with a back-of-the-bar group of older friends that she has no real interest in anyone her own age. Star goes to a party, tries to take an interest, but—as the story ends—she turns with relief to her friends, even on an evening she's agreed to go to a dance with Roddy. The writing style is jerky and fragmented, the pitch of the writing is unflaggingly intense, and it's difficult to discern structure, message, or humor that might alleviate the monotony of a long series of small encounters.


Thirteen, newly orphaned, Hoby is living with his mother's lover, Virgil, until he can be placed in a foster home; he's afraid of Virgil, who is cruelly abusive, and can't understand why Virgil has brought a dog home. When he finds out why—Virgil is training Stub as a fighting dog—Hoby runs away, taking the dog with him. He decides to leave Texas and go to Illinois, where he has an aunt and uncle. Most of the story describes Hoby's journey, one on which he meets a broad spectrum of people; he does get to his aunt's home and convinces them to keep him. Although Virgil finds him, Hoby has gained enough self-confidence to make a deal: Virgil wants Hoby to testify that he (Virgil) couldn't have committed a murder on the night Hoby left, since the boy was able to get away because Virgil was in a drunken stupor. Although many of the incidents have some drama, there is little building of suspense or tension, and when Virgil does track Hoby down, it seems anticlimactic that the perils of the journey might have been avoided altogether, since Virgil might have struck the same bargain (by testifying) if he'd never left. The writing style is adequate; the characterization is believable, if not drawn in depth, save for the sudden change of attitude on the part of Hoby's uncle, who had been adamant about not wanting to take the boy in but is convinced by one impassioned speech.


Written by a marine botanist and an underwater photographer, this oversize book is profusely illustrated by diagrams and photographs, many of the latter in full color and quite beautiful; the writing style is graceful, occasionally striking in its imagery, and the information is authoritative and lucidly presented. The book is oversize, with a single column and a broad margin on each pale blue page. The text covers such subjects as the history of underwater exploration, treasures and treasure hunting, marine life, seafloor mining, and marine farming. There are many instances of the
Although his text is so laden with place names and proper names, real and legendary, that the reader to whom they are totally unfamiliar may feel inundated, Edmonds does a good job of synthesizing fact and fiction in this survey of what is known of Mycenae. The writings of Homer and others, the theories and the finds of archaeologists, the legends of the Greeks, and the structures and ruins that exist all contribute to this knowledge. Occasionally Edmonds uses material that seems extraneous, such as a description of the altercation between a Turkish landowner and Schliemann that resulted in the latter not excavating, as he had planned, in Crete. For the most part, however, his dry writing is well-organized and well-researched, with distinctions made between theoretical and established information. An index, a chronology, and a bibliography are provided.


In a sequel to This Star Shall Abide and Beyond the Tomorrow Mountains, the scholar-priest of a future time, Noren, is desolated when his wife dies, as does her son, in childbirth. Because he feels guilty, he begins a study of genetics that leads him to discovery of a way of genetic control that may help his doomed people. After going through the experiment himself, Noren—with the support of a secret alien—establishes a new colony whose converts will be the progenitors of a free people who can explore the stars, who can go through the doors of a universe that has been hitherto closed to them. Like its predecessor, the story is concerned with the protagonist's philosophy and ethical concepts; because these are stressed even more in this volume, with long and serious dialogues between Noren and others—and perhaps because the pages are heavy with small, closely set type—this seems more heavy and slow-paced than the first two books.


Line drawings with textural variation and a tendency toward clutter illustrate a boy's story of his memorial to a beloved animal. Jeremy's mother had walked out, and as the youngest of a Vermont farm family the boy craved affection; he knew it had been unwise to make a pet of Hambone, since pigs are bred to be sold, but he had doted on the clever pig that had responded to his love. Jeremy's memorial, a tomato garden, is unusual but believable; the boy's devotion (and his magnificent tomato crop) even impress his dour father. While this has no action on a grand scale, it has a satisfying minor triumph for the protagonist, the writing has warmth and a gentle humor, and the characters are drawn distinctively if not with depth.


Sarah is convinced that everyone thinks she's weird: five feet seven and only thirteen, a second-string goalie (one of two girls on an ice hockey team) and the butt of a good deal of acrimony simply because a classmate has done an article about Sarah in the school paper. There's a budding affection for Steve, the first-string goalie, a brief but intense conflict with the other girl on the team, concern for a good friend's heartache because of divorce, and a running account of a militantly feminist aunt who...
falls in love and switches roles, announcing with a giggle that she "... can hardly wait to pick out a house ... a little cottage-type with a picket fence." Save for the presentation of Sarah as an active, sports-minded girl this is a pedestrian first novel, with characterizations that are either flat or exaggerated, a diffuse story line, and a mediocre writing style.


A tender poem about the child who daydreams, and who is changed by the introspective quiet of that dreaming, is spaced over pages profusely illustrated by pictures (some full length, most portraits) of children. Black and beautiful, the serene or wistful faces are in a broad range; the sensitive interpretation of the faces is in tones of grays and browns. This is a mood piece, lovely to look at, with text and illustration nicely matched. It may be too quiet, too monochrome for some readers, but it should appeal to the poetry lovers and dreamers.


Rosy, who tells the story with wry humor, has just turned ten; as she has feared, her Uncle Ralph wants to put her in a book as he had done with her two sisters as each of them turned ten. The trouble was that Anitra could dance and Pippa ride horseback, so Uncle Ralph had something to take photographs of, while Rosy couldn't do anything. Well, she took violin lessons, but she hated them and knew she played badly. In this story of the fall and rise of a potential if reluctant star, it's the humor that carries the plot; the latter is adequate but not substantial, while the former extracts a great deal of fun out of mocking the Krementz series as a concept. Rosy manages to extricate herself from the threat of being exposed to the world and pushed into a limelight she doesn't deserve. There's a tinge of exaggeration in the writing, but it's just enough to spice the fun.


Since the apartment was already crowded with Poppy's big family, she knew there was no way to keep the stray cat she'd found, so Poppy settled for a box outdoors, under the back stairs. That would change when they moved, of course; and they were all sure they would move when Mother won a house in a contest. Since they all liked their neighborhood and their neighbors, it was a relief when Mother and Daddy decided to trade the new house for a big, old one in the block next to their apartment. There was room for the cat, but it refused to stay indoors, so Poppy had to adjust to a permanent outdoors cat. Maybe, Poppy hoped, the cat's newly-born kitten would grow up to be an indoors cat. Weakly structured but competently written, a light but cozily satisfying story should be welcomed by urban readers as an antidote to the many books in which families spurn city life for the country or for suburbia.


Janey is desolate when she learns that her father has decided to sell the untamed colt she loves, and she is sure that she can break the colt in and then be able to keep him. She accepts the help of John, an Indian boy whose parents work for her father, they succeed in gentling the animal, and Janey's wish is granted. Not an unusual plot in essence, but Hanson makes an unusually good story of it, in part because the details...
of the two children's struggles are vivid and believable, in part because of the depth and intricacy of the author's depiction of the members of Janey's family, particularly of her domineering and cantankerous grandfather.


 Joey, a Cub Scout, hopes to gain an achievement badge for hiking, when he goes with his parents on a mountain vacation, although he's worried about not having his compass and not being able to remember where he put it. When Joey and his father are examining an abandoned mine, there's a cave-in. Joey escapes but his father is trapped, and Joey must go for help; Dad tells Joey to hike back and tell Mom to go to a ranger station. Mom isn't at the cabin, so Joey stops a car to ask for help. A helicopter crew rescues Dad, and Joey feels happy both because Dad is safe and because he himself has been able to cope in an emergency. He even finds his compass. The story has the appeals of action, danger, and achievement, but the writing style is mediocre; the story is all plot, with little depth in characterization or relationships.


 Keill Randor, who in *Galactic Warlord* (reviewed in the November, 1980 issue) was the only legionnaire to survive the ruin of his home planet by the sinister, mysterious Warlord, here becomes involved in another adventure on another planet. Keill tries to convince the peaceful Clusterfolk that one of the Warlord's evil creatures is endangering their world, but only by risking his own life—repeatedly—can Keill save those of others. Fortunately, he has as his ally a winged creature with telepathetic powers and is aided by having a metallic skeleton. As well as immense strength, control, patience, sagacity, etc. Lots of action in this English import, but little else; the style is adequate but the book is replete with standard science fiction devices and ploys.


 The rich colors, lavish decorative embellishment, and strong tactile sense of Nicola Bayley's paintings are just right for the mood and style of four linked tales about some of the toys in a child's nursery. Russell Hoban's stories are tinged by resemblances to Andersen and Wilde, not because he is imitative but because he has the poet's ear for a turn of phrase, a fey but felicitous adjective, a colloquy that should be ludicrous but persists in being touching. The title story is about the love between the beautiful lady pictured on the inside of a cigar box and the frog; other tales are "The Tin Horseman," "The Night Watchman and the Crocodile," and "The Clock," a final tale in which characters from the other stories appear.


 This is not the first book to use the idea of a cut-out page that shows part of an object, inviting identification; however, it is a nice example of the type. The photographs—some enlarged—are clear, the objects familiar, and the format more than adequate for identification and for showing comparative size, so that no captions are necessary. Three pages are allotted to each object: first, the page with a circle cut out, through which a part of a photograph can be seen; second, the photograph itself, occupying the full-page space; third, a photograph that shows the object in relation to something or someone else. The objects are as familiar as a daisy, a cat, an umbrella,
et cetera, with only one perhaps less familiar object, a lizard. A nice concept book, this has a guessing game appeal.


Green and a very dark brown are used to color the cartoon-style drawings that illustrate a story about a small soccer player who overcomes his fear of getting hurt. Sam’s afraid to hit the ball with his head, although he loves to play on a class team and is otherwise good at the game. A former soccer star shows the children various techniques and assures them that the human skull is hard, that “A header doesn’t hurt you if you learn to hit it right.” Sam is still fearful, but when he is hit accidentally and the ball goes into the net for a goal, he gets over his fear and hits three more headers to help win the game. The story line is thin, especially since it is accidental in solution of Sam’s problem, but the book will probably appeal to beginning readers since there are so few books for this age group about an increasingly popular sport. The writing style is adequate.


Ten stories of ghosts, terror, or weird events are nicely varied in this anthology, from the humorous story of a theater ghost, “The Walking Shadow,” by Jean Stubbs, to the somber chill of a more subtle psychological thriller, Fritz Leiber’s “The Warlock.” The story that may most intrigue some readers is probably Ray Bradbury’s “Forever and the Earth,” in which an admirer of Tom Wolfe’s writing brings him into the twenty-third century so that he can write just one more book. All of the selections were previously published.


Clear photographs on almost every page extend the text of an excellent introduction to hospital procedures; this is simply enough written to be read, also, to younger children. Howe is candid and comprehensive in his descriptions of procedures, equipment, and personnel and equally candid about pain, differentiating between treatment that is painless (X-ray), uncomfortable but not painful (CAT scan) or painful if brief (drawing blood from a vein). The whole book is permeated by a sense that children are rational people, that telling them exactly what hurts or what’s going to happen will evoke their cooperation and tolerance—and when the author addresses the question of stress and reaction, he never implies that children are any more or any less frightened or angry than adults. The text is in second person, and always clear.


Using the familiar science fiction setting of a post-holocaust world, Hughes envisions an encounter between two young people who live in communities near a ruined and dreaded Canadian city. Both Daughter-of-She-Who-Came-After and Benjamin are in their early teens, she the Healer of her tribe and he a member of a strict religious community of Plain Folk, the Hutterites. They meet when Benjamin is sent for help because some of the community’s children are dying of some mysterious illness; together they brave the city they fear in order to find a book in the university library; what they find is a very old, very eccentric librarian who has become the idol
of the savages who still live in the city. They escape and, although they have come to
love each other, they part. The setting is vivid, especially the rigid Hutterite commu-
nity, and the book has good style and pace; the ending is anticlimactic, in part because
the two adolescents part with a never-the-twain-shall-meet/to-each-his-own scene
that seems patterned, in part because the focus shifts from the drama of exploration,
chase, and discovery to a sedate final episode.

031552-3. 138p. $7.95.

Always a dependably lucid and accurate writer, Hyde examines the problems of the
dwindling sources of natural fuels, and investigates the ways in which people the
world over are finding alternative sources of energy: solar power, windmills, synthetic
fuels, fuels from waste, geothermal energy, fusion techniques, and many other
methods—some old, some new—that can fill the needs of our society. Pollution and
conservation are also discussed, as are the needs for large-scale cooperation in a
global fuel emergency. The material is well organized, the coverage broad. Appended
are a list of sources of information, a bibliography, a list of energy hotlines, and an
index.

Isadora, Rachel. *Jesse & Abe*; written and illus. by Rachel Isadora. Greenwillow, 1981. 80-
$7.95; Library ed. $7.63.

With an occasional bloom of golden light, reflected from the stage, the black and
white paintings of scenes before the curtain or backstage are remarkably evocative of
the 1920's setting. As she did in earlier books, Isadora brings the theater into intimate
focus; here the narrator and observer is Jesse, whose grandfather is doorman and
general factotum for a variety theater. The plot is slight: Abe is late one night, every-
one worries, Abe turns up to report he's had car trouble. Still, the warmth of theater
camaraderie and the small Jesse's loving pride in his grandfather come through in the
simply written text and are evident in the dramatic illustrations.


Strong lines and soft textures are combined in Jeschke's pencil drawings, spare and
occasionally humorous in details. They illustrate a love-lost-and-found story that has
a nice contrast between the fantasy of the events and the blandness of the style. The
writing is direct and simple, the plot equally modest: spurned by the other pigs
because he has wings (awarded by a fairy pigmother for his good deed) a piglet flies to
the city and is lucky enough to meet an artist who dotes on him, uses him as a model,
and feeds him tasty foods. One day, exercising, Perfect is lost in a fog, picked up by an
exploitive showman, and forced to fly in costume for his captor, who feeds the pig on
garbage. Fortunately, the artist sees a poster, comes to the show, claims her pig, and
they live happily if not forever after in a new little house in the country.


It's the combination of bland writing style and just-within-the-bounds-of-belief
story line that make this companion volume to *Fiona's Bee* so amusing. Unlike the
rest of her friends, Fiona isn't looking forward to the circus because she thinks the
animals are cruelly treated; however, she's delighted to help plan for a flea show when
she realizes it's simply impossible to whip a flea. Fiona's been protecting the flea she's
picked up from a stray dog, and only gives it up when she knows it will be treated with kindness. In fact, it will be trained to be a star. Fresh and funny, this is a bright little story that should appeal to primary grades readers because of the subject, the humor, and the brisk writing, witty but not intricate in style.


Most of the short stories in this collection have to do with animals and their owners, some with children only, and all ten are piquant, pointed, and amusing. Some are told in first person, and some characters appear in several stories. Recurrent themes are children’s friendship and the love of pets by owners who see their faults with no abating of affection. The resilience and candor of Kemp’s style are nowhere more evident than in “Mi3 and the Nine Days’ Wonder,” a hilarious account of an obstreperous group of classmates and their wise, patient teacher.


A chick runs away from her mother, refusing to take a nap; she goes farther than she’s ever been from the barnyard and enjoys the new sights as much as she enjoys her independence. Then she frets about her mother, goes home, and is relieved to find Broody Hen; Broody Hen and Little Chick are glad the latter wasn’t lost, and both accept the fact that such a demonstration of self-reliance is a part of growing. This is a pleasant, if not remarkable, addition to a fine series for beginning independent readers; it has a mild and encouraging message and is illustrated by cozy, vernal, two-color illustrations.


Although this has been given a cover with American spelling (“color” rather than the British “colour”) the title page indicates the British origin. The three-column format of this oversize book is irregular, broken by diagrams and photographs in color, and often confusing because the sometimes lengthy captions for the illustrations are printed within the columnar format, distinguished only by the use of a slightly heavier type-face. The text is arranged in four blocks: Our Earth, Plants and Animals, The Human Body, and Science and Technology. Within each block the organization is variable, at times progressing logically and at other times in an apparently random arrangement. The information is accurate and up-to-date, but far from comprehensive. The combination of that fact, plus the confusing page layouts, plus the use of British terms (fridges, potato crisps) indicates a limited browsing use for the book, which includes an index.


A chatty survey of hospital personnel and procedures begins with a confusing first sentence: “Monica Paul was the first to walk through the automatic doors of the big-city children’s hospital.” First after the building opened? First on a certain day? Monica and two other patients are used to illustrate various services and procedures, a running thread through a diffuse text. The material is organized by position (doctors, technicians, public relations, nurses, etc.) but the information it provides is encased in a fictionalized framework about Monica and Rob and Susie, and therefore less acces-
sible than it is in a presentation like Howe's *The Hospital Book*, reviewed above. The other, and more important, weakness here is the reiteration of joy-in-service: "In many hospitals another happy time is . . ." or "Social workers are like fairy godmothers . . ." or "Dietitians also have the fun of dreaming up all sorts of treats for children," or "Soon two smiling men came to take Rob to the operating room." A third weakness is the random placement of photographs that bear no immediate relation to the adjacent text. The one positive aspect of the book is that it includes the activities of some personnel often ignored in books about hospitals, such as maintenance staff or publicity staff, but these are not the people whose role is of most interest to most patients, and the broad coverage results in slighter treatment for each specialty. A bibliography and an index are included.


Black and white photographs of mammals, reptiles, and birds are accompanied by a simply written text, with the amount of information about each varying from a few sentences to several paragraphs. In only one instance does a statement seem likely to cause confusion: "Another name for the mammal dolphin is ‘porpoise.’" The text usually includes something about habitat, appearance, diet, behavior, and classification, although the treatment is not consistent; it is preceded by a list that gives common and scientific names, and habitat, and it is followed by an index.


Levy, author of several lively mysteries for younger children, here combines a time-shift fantasy and a bit of history, the slaves' rebellion led by the gladiator Spartacus. Running through fog one morning, three Denver children find themselves on a Roman road; they are taken for slaves by the slavemaster of a troop of gladiators. Frightened by the prospect of having to fight in the arena, worried about how they will get back to their own time, and determined that when they do they will keep their adventure a secret, the children (Nina, Francie, and Bill) help in the slaves' revolt and even in the successful escape from the crater of Vesuvius (a fact) when Roman soldiers thought they had the slaves blockaded. Unfortunately, this is successful neither as fantasy nor as historical fiction, being heavily permeated with information, having little or no characterization, and failing to blend fact and fiction smoothly.


Limburg defines aquaculture as "the raising of water-dwelling life forms for profit or subsistence;" although some fish farming is designed to provide pet stores, laboratories, and bait, most aquaculture—and most of this book—focuses on the production of fish, shellfish, crustaceans, and seaweed for food, medicines, and manufactured products. While the text is addressed to methods used in aquaculture, it also gives a considerable amount of interesting information about the feeding and breeding habits of the species that are discussed. Salmon that have been bred in man-made ponds, for example, return to their release ponds when they are mature and ready to spawn. Limburg gives a considerable amount of useful information to readers who would like to try small-scale aquaculture, both in his clearly written text and in the several appended sections which include, in addition to a bibliography and index, a list of sources of supplies, hints on raising earthworms as fish food, and some quite explicit "Suggestions for the Do-It-Yourself Fish Farmer."

A framing verse by the Market Street shopper encloses an alphabetical series of visual triumphs, as Anita Lobel brilliantly concocts (in the style of her 1977 *Book Week* poster) figures made out of apples, books, clocks, doughnuts, et cetera. Each full-page picture is an ingenious figure and a beautiful one, clever in the use of detail (the instruments that form bent arms and legs in "musical instruments") and particularly striking in the elaborate but controlled details and colors. A smasher.


Softly washed in bright, light colors, Low's ink drawings have a casual effect with their broken lines and the vigor of his animals' facial expressions. This is the sort of turnabout story that appeals to children's sense of justice, for the fat cat that expects to eat the mouse and its friend she's invited for dinner finds that Mouse's friend is not another mouse (mice twice had sounded even better to the hungry cat) but a large dog, and that starts a chain of one-upping until a ferocious lion is bested by a wasp. That leaves, and who can fail to enjoy it, the wasp and the mouse to enjoy the feast that the calculating cat had laid out for the lion. Breezy action in a brief story.


An oversize book with bright, page-filling pictures (rather eye-jarring, despite the lack of cluttered details, because of unremitting use of color) tells the story of an elephant on roller skates. Harriet is law-abiding and safety-conscious; she obeys lights, pays attention to signs that warn of danger, and uses other signs to do some errands: she mails a letter, buys an ice cream cone, buys a cake to take along. The last sign (unlike the others, not believable) says "Grandma's House," and the last picture shows Grandma cutting the cake while Harriet eats her ice cream. A useful reiteration of common signs, perhaps, for the child who is ready to read, but a rather dull book.


What fun, within an easy reader, to find a story that pokes fun at easy readers. Three friends, lolling about after a picnic lunch, tell each other stories. Sam and Spider say the story from Lolly's reader is dull (they're right) and volunteer to do better. Sam tells a story, then Spider tells a scary story that incorporates the characters from Sam's story and that really holds Sam's and Lolly's attention. The mild lunacy of the illustrations (an almost vertical hill, a neatly striped cat) with their ungainly, comical figures is nicely matched with the bland directness of the writing. This is good-humored and amusing, good practice for the beginning reader, and unusual in its presentation of storytelling within the story.


Admiring but not adulatory, this serious biography of Agnes Smedley—journalist, author, activist, feminist—covers the other parts of her life but focuses on her years in China where she marched and camped with the Communist guerrillas. The title is taken from the inscription "Agnes Smedley, a friend of China" engraved on her
tombstone in a Peking graveyard for national heroes. Smedley had come to China as a journalist for a German newspaper; she stayed to work in medical service, to advocate feminine liberation, and above all to see and report on the guerrillas, the war with Japan, and the internecine battle between Chiang Kai-shek and the Communists. Ill and weary, she returned to the United States to be accused of being a Soviet spy, an accusation hastily retracted by the U.S. Army in 1949. In 1950, she died. Milton gives a trenchant picture of Smedley, but she also provides a great deal of information about China, based in large part on Smedley’s own books and articles; the latter are included in a divided bibliography which is followed by a relative index.


In cartoon style illustrations, a bright orange ape dominates the framed drawings on each page; within the text, printed at the bottoms of the pages, the letters that spell “ape” are in the same eye-catching color within such words as canapes, Chesapeake, tapering, skyscraper, shape, etc. The story line is blatantly concocted: the ape puts on the diapers (sic) belonging to Anthony’s sister (This is a companion book to There’s an Ant in Anthony) and then dons Anthony’s father’s lapels, and then gets on a bus and reads a newspaper, and so on. Anthony, all this time, is chasing the ape all the way to Mexico and back. While the humor of the situation loses its impact through over-exposure, and there’s no humor in the writing style or plot development, the book may appeal to those children who are intrigued by words and word structure.


Like the three earlier books about the two young samurai, Zenta and Matsuzo, this story of medieval Japan has deft construction, well-paced action, and suspense. This time the two have returned to the village where Zenta’s old teacher, Ikken, lives; they find the wise and gentle old man as terrified of the creature (human or beast) that has killed four young women as are the other and more credulous members of the small community. Warriors with a Robin Hood approach, Zenta and Matsuzo are determined to find the reputed “Vampire Cat” which scratches its victims, and capture or kill it. There’s mystery and intricacy in Namioka’s plot, strong delineation of characters, and a dramatic conclusion, yet always—here as in the earlier books—there is a substantive amount of historical research, effortlessly incorporated, so that the period details, the mores, and the customs are smoothly integrated.


Written in either first or third person, the text consists of eight accounts of groups of children investigating different wilderness areas and learning the skills of living in the wild. The chapter headings are indicative of the diversity of settings: New England Kayak Adventure, Backpacking a Yellowstone Trail, Georgia Swamp Lures Young Paddlers, It’s Climb Time in the Rockies, etc. A final chapter cites safety rules, gives advice on clothing and camping gear, lists some wilderness associations that provide information, and closes with a bibliography and an index. The pages have broad center columns, with wide margins affording ample caption space for maps and photographs; the book is profusely illustrated with color photographs that demonstrate the joy of the participants and the beauty of the settings.
Lupe was one of the few defenders of Manuelita, the curandera (healer) in their New Mexican village, and she was upset when she learned that the town was to have a clinic. What would happen to the curandera when people stopped bringing her food in exchange for her herbs and advice? Many already thought her a witch. Lupe and her friend Maria made some attempts to help the old woman, who seemed to accept the idea of the clinic calmly. However, when the story ends Manuelita goes off into the hills and disappears although she has already had one opportunity to help the new doctor in a childbirth and had been told by Dr. Johnson, "Thank you, I . . . I guess I have a lot to learn." The author's desire to show the dignity of the curandera and the recognition by the doctor of the value of folk medicine is clear, and there is equally evident a strong and touching bond between the young girl and the old woman, but the story is slow-moving, with shallow characterization and with an unexplained—or at least not quite credible—role for Lupe of being Manuelita's one ally among villagers who have trusted the curandera to help them many times over.

A collection of recipes from the American Southwest includes some Hispanic dishes and begins with some safety warnings, a glossary of terms, and a table of contents that is not always specific: "All the Fixin's" is not as informative, for example, as "Trail Riders' Thirst Quenchers." Since the index lists recipes under such headings as "Beverages" and "Salad Dressings" there's no direct access to concoctions called "Texas Suicide" or "Pink and Pretty." Easy recipes are "Tenderfoot," and more difficult ones are labelled "Range Rider," while the most complex are tagged "Bronc Buster." Ingredients are listed in one column within each recipe, cooking gear in another. The instructions are clear, but the illustrations are quasi-humorous line drawings that give no information; there are no pictures of implements or procedures.

Each page of story is faced by a page of illustrations, in full but flat colors and busy in cartoon style; the print is oversize, centered on a spacious page. The story should appeal because of its exaggeration and the disaster humor that is so popular with younger children, but it is a bit stretched. Henry the Duck sees an ant as he's preparing dinner for a friend; afraid he'll be thought a bad housekeeper, Henry pursues the ant. First it's hammering a crack in the wall to get at the ant, then a hit water pipe, and ultimately Henry's house is swept away in a flood. After he's moved into a new house and is making dinner for a friend, Henry sees an ant and, the story ends, "He looked the other way!"

Eleven-year-old Shamus is the narrator in this English fantasy that has an intriguing concept and adequate writing style but is weakened by a stretched story line and some inconsistent details. Wanting to spend the night in Westminster Abbey before it is to be left open all night (the promotion person thinks of tourists and income, the clergy of floods of pilgrims) Shamus and his twin, Jonny, hide. They meet all the Abbey ghosts, particularly the members of a council which includes Henry V, Major André, and Ben Jonson. The next day, nobody believes Shamus when he says that Jonny has volun-
teered to be held hostage; the ghosts want their nights undisturbed. There are several
confrontations—including the appearance of a ghostly horse and rider before a throng
that includes the press. A psychiatrist insists that Jonny is dead and Shamus hal-
locinating; Shamus insists that Jonny—after a long hospital stay—has not been in a
coma, but has been returned from the dead because he was a twin. In a final dialogue
between the boys, Jonny reveals that he knows details that he could have seen only
while he supposedly was hospitalized and comatose, an unsatisfying ending of a story
that does not live up to its potential.


The daughter of deaf parents who used only sign language to converse with their
children, Mary Riskind writes with both knowledge and understanding of a deaf child,
his encounters with those who hear, and the range of attitudes deaf people may have
about their handicap. The story is set in Pennsylvania at the time of the first horseless
carriages (an invention that excites the protagonist and leads him into an adventure) in
a school for the deaf. Ten-year-old Harry is at first homesick, but he soon makes
friends, becomes excited about learning to draw and learning to talk. Aware that his
father is ashamed of his own deafness (both parents are deaf) and that his mother is
not, Harry learns to accept his situation as his mother has: a handicap rather than a
stigma. The story has some strongly active episodes, a sensitive exploration of re-
lationships, and an implicit but clear message that the interests, needs, and fears of
deaf children are the same as those of hearing children. The one artificiality of the
book is in Riskind's efforts to evoke the style of sign language in dialogue ("Let-me
carry to sleep-room?" "Yes. Go-on. Hurry," or "I here-soon four years. First not
like. After-while you like.") but readers will undoubtedly adjust to this.

Robbins, Albert. Coming to America; Immigrants from Northern Europe. Delacorte, 1981.

Although the experiences of Northern European immigrants are not as fraught with
bitter drama as those in Linda Perrin's book (an earlier volume in this series) which
describes the problems of those from the Far East, there are instances of bias and
discrimination, prejudices that become more pronounced in times of stress. Robbins
examines such instances as well as the difficulties of the voyage and the problems, in
addition to bias, that contributed to the hard period of adjustment faced by most
immigrants. The author makes it clear the nature of the adjustment changed as the
country grew, so that the newcomers were adapting to an increasingly industrialized
society and a shrinking frontier. Notes on sources are appended, as are a bibliography
and a brief history of U.S. immigration laws. Useful as supplementary material in the
social studies, the book—like others in the series—is well organized and well-
researched, with many citations from primary sources (particularly the letters sent by
immigrants) giving variety and veracity to the text.

Rosario, Idalia. Idalia's Project ABC: Proyecto ABC; An Urban Alphabet Book in English and
Spanish; written and illus. by Idalia Rosario. Holt, 1981. 80-21013. ISBN 0-03-
044141-2. 30p. $6.95.

Each sentence (or two) of this bilingual alphabet book is printed first in English,
then in colloquial Spanish; occasionally the placement is reversed. A small girl living
in a housing project is the speaker, and the project setting is heavily stressed in the
choice of words that illustrate letters. This may prove useful for bilingual programs,
but it is not successful as an alphabet book for several reasons: one is that the author
uses abstract concepts at times, such as U for unity, another is that when there is no
convenient word available she uses names (Q for Quincy, W for his sister Wilma)
which is weak even if adapted to the language limitations. Not all the words are related to project living, or even to urban living, so that the structure of the text is inconsistent. The use of other’s names by the nameless speaker adds a narrative quality, another element in an overly-ambitious text.


Although Ross provides basic information about materials and tools at the beginning of the text, this is not a book for beginning model buffs. The instructions are clear, but they are extensive, often procedurally complex, and the drawn-to-scale diagrams require careful interpretation; the step-by-step instructions in print are not matched by step-by-step diagrams. The models (1909 Touring Car, 1913 Pickup Truck, 1913 Runabout, and 1914 Speedster) are made of construction paper and rigid cardboard or matting board, with smaller parts made of matchsticks, toothpicks, wood strips, and wire. Materials for decorating parts or holding them together are just as easily available as the basic materials.


The choppy format and crowded pages militate against the achievement of this oversize volume’s potential as a source of information about this towering figure of the Renaissance. The headings move from the general to the specific and back; for example: a chapter on Leonardo’s world is followed by one about Leonardo’s boyhood in the middle of the fifteenth century, then it’s back to Florence in that period, then back to the artist, and so on. Not cohesive although seldom incoherent, this gives a great many facts about Leonardo, about the political and artistic figures of his time, about works of art. The book does not give any sense of Leonardo as a human being, but it is adequate as a source—albeit incomplete—of information about the painter. A list of Leonardo’s greatest works, a brief glossary, an index, and a time chart that correlates other events in the Renaissance world in each year of Leonardo’s lifetime are appended. Many works of art are reproduced, and the endpapers (front and back) reproduce “The Last Supper.”


A gentle yet powerful story in the romantic tradition, this long-awaited successor to Where the Wild Things Are and In the Night Kitchen is illustrated with paintings that are with little question Sendak’s most beautiful work yet. Soft in tones, rich in the use of light and color, with the grave dignity of the black and white art of The Juniper Tree softened here and given warmth, the pictures are particularly distinctive for the tenderness with which the children’s faces are drawn, the classic handling of texture, the imaginative juxtaposition of infant faces and the baroque landscape details that might have come from Renaissance paintings. There is an occasional stylistic oddity in the writing (“The ice thing only dripped and stared, and Ida mad knew goblins had been there.”) but it is not inappropriate in a text that often has a lyric quality, and that describes the magical rescue by Ida of her beloved baby sister, stolen by the goblins. Ida seeks the child outside over there, and finds her only because her sailor father’s song reaches her and tells her how to outwit the goblins. (Mother, pining in solitude, takes no active role.) A love story, this should enchant all of Sendak’s adult fans, who will also appreciate such details as Mozart in a little summerhouse, a background
vignette that may be missed younger readers and viewers. This is a rarely bea-


Television has increased the popularity of figure skating as a spectator sport, and
the men, women, and children whose prowess is described by Van Steenwyk will be
familiar to many readers. She describes the training, the dedicated hours of practice,
and the amateur competition of stellar figures in ice dancing and in figure skating,
singles and pairs. Some of the stars are holders of Olympic or world championships,
each person or pair is discussed in a separate chapter; stars of the past and those who
show potential for future performance are described in the concluding chapters. The
tone is admiring but fairly objective, and the writing style competent; the book gives
information about levels of competition, figures on which the performers are graded,
and the organization of the sport, and an appended index gives access to such facts.

Weilerstein, Sadie Rose. *The Best of K'tonton*; illus. by Marilyn Hirsh. Jewish Publication

The stories of the Jewish thumbling first appeared in 1930 in *Outlook* magazine and
were subsequently collected in three books; the present volume is a selection of tales
from those three books. Oversize, the book has a dignified format with wide-margined
pages and is illustrated fairly profusely by technically competent but—with a few
exceptions—cluttered black and white drawings. As do many tales of tiny creatures,
this begins with a childless couple whose wish is granted; unlike many of the other
tales, this has a wee hero who is born in the usual human fashion. K'tonton gets into
and out of trouble, often bewailing his size or fate, and he eventually comes to Israel,
where he finds it comforting to think that—like him—Israel is small but important.
Most of the chapters, episodic and a bit choppy, have to do with Jewish holidays and
all of them seem designed to inculcate Jewish customs and mores. The book has
action aplenty, some humor (too often forced), and seems, pervaded as it is by Jewish
lore and Jewish terms, to be most appropriate for a religious education collection; the
writing style is adequate but not much more.
READING FOR TEACHERS

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


Murray, Frank, ed. Language Awareness and Reading. International Reading Association, 1980. 59p. $3.50; $2.25 for IRA individual members. IRA Book Number 525.

Ollila, Lloyd, ed. Beginning Reading Instruction in Different Countries: Selected Papers, Part I, 7th International Reading Association World Congress on Reading. IRA, 1981. 78p. Paper. $5.00; $3.00 for IRA individual members.


