ILLINOIS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
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 col-
lections.
SpR A book that will have appeal for the unusual reader only. Recommended
for the special few who will read it.

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

* * *

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS (ISSN 0008-9036) is pub-
lished monthly except August by The University of Chicago Press for The Uni-
versity of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An
advisory committee meets weekly to discuss books and reviews, which are writ-
ten by the editor. The members are Yolanda Federici, Ellin Greene, Isabel
McCaul, Hazel Rochman, and Robert Strang.

SUBSCRIPTION RATES: 1 year, $12.00; $9.20 per year for each additional sub-
scription to the same address; $9.20, student rate. Single copy rate: from vol. 25,
$1.50; vols. 17 through 24, 50c. Reprinted volumes 1–16 (1947–1963) available from
Kraus Reprint Co., Route 100, Millwood, New York 10546. Volumes available in
microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michi-
gan 48106. Complete volumes available in microfiche from Johnson Associates,
P.O. Box 1017, Greenwich, Conn. 06830. Checks should be made payable to The
University of Chicago Press. All notices of change of address should provide both
the old and the new address. Postmaster: Send address changes to BULLETIN OF
THE CENTER FOR CHILDREN’S BOOKS, 5801 Ellis Avenue, Chicago, Illinois
60637.

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

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

Second-class postage paid at Chicago, Illinois.
© 1981 by The University of Chicago. All rights reserved.

PRINTED IN U.S.A.

Based on a tale heard in Kenya and adapted by British anthropologist Sir Claud Hollis, this has been brought closer to the format of "The House That Jack Built" K-3 by the illustrator. The story, which comes from the Nandi people, was first published in 1909. Here it has the appeals of rhyme, rhythm, and cumulation as well as the satisfaction of achievement as it describes the herdsman Ki-Pat’s ingenious solution to the drought that threatened the lives of his animals. The illustrations are, although less stylized, reminiscent of the meticulous and dramatic paintings, precisely and strongly defined, of Paul Goble, although the work of this Argentinian artist is not at all imitative.


On each oversize page, Ames begins with some sketchy lines or forms (circles, ovals, two circles, etc.) and adds, in several other sketches, further details to reach a final drawing of a particular breed of dog. At the foot of each page, there are two lines of print that give facts about the breed. Example: "Weimaraner. Developed in the 1800s at the Court of Weimar, Germany. Originally used on big game. Rapid growth in America since 1929. Av. wt. 75 lbs., ht. 26". Coat: smooth. Color: solid gray." The information is minimal, and while the pictures may give children a way to copy drawings of dogs, they neither teach nor do they tend to inspire creative expression.


Baker lists types of crimes, suggests the appropriate points for detective consideration, and presents some observations and quizzes (with answers at the end of the book) to test the reader's powers of observation and deduction. The subject may evoke reader interest, but the flimsy fictional framework, the superficial treatment, and the haphazard arrangement of material weaken the text. Do readers really need to know how to conduct a wall search? How to pick up a gun to preserve fingerprints? Such considerations may, in addition to the weakness of the text, concern adult selectors.

Although the writing style is a bit choppy (due to shifts in subject rather than short sentences) this is, on the whole, a laudable effort at introducing to primary grades 2-3 readers the concept of pre-Columbian civilizations in North America. The illustrations, uncaptioned, are not outstanding but are adequately integrated with a simple text that describes the first migrants to the Southwest, the artifacts they left, and the knowledge that scientists have gained, based on those artifacts. The book discusses several increasingly sophisticated cultures, from the first arrivals of prehistory to the Pueblo peoples of the eight to the fourteenth centuries, not describing every aspect of those cultures, but giving enough material to stimulate interest.


Illustrated with pedestrian drawings, this is an adequate introduction to a broad spectrum of topics, described with accuracy but not described comprehensively; the water cycle is covered in just over a page, for example, geothermal energy in less than two pages. The writing style is clear and direct, marred slightly by Berger's tendency to repeat information: page 38, "Scientists believe that the rocks in these places contain large amounts of thorium and uranium, which are radioactive elements," and two pages later, discussing radioactivity in rocks in the earth's interior, "These rocks contain elements, such as thorium and uranium, which are always emitting particles and rays, and producing heat." Most of the material is not new, although Berger gives some new facts about such topics as earth tides and gravity waves. The book covers many subjects, the material is well organized, and a bibliography and an index are included, as are many suggested home experiments.


In her first novel for young adults, Byrd bases her story on her own experiences in Manhattan in the year that preceded the stock market crash. Julie, fifteen, is the narrator. She attends a progressive school, she's socially sophisticated and sexually naive, and she mopes romantically because her handsome, beloved father is never in town. Her mother, prim and practical, is a snob and can't tolerate Julie's growing love for Rick because he's from an Italian-American family. Dad's mine finally brings in money, lots of money, and he comes back to New York; they move to an expensive apartment, and Julie's mother at last has the security she's longed for; Dad even approves of Rick. That's the way the book ends—in October, 1929. The hit song of the time is "I'll Get By," but astute readers will understand the irony of the timing, with the crash and the depression looming. Perceptive in its delineation of characters, motivations, and relationships, the story is smoothly written, often acid and just as often amusing.


This may be too fragile for a library collection, but it's not by any means a run-of-the-mill pop-up book, since the oversized pages are vivid with color in Carle's distinctive style of combined painting and collage. Pull-outs and pop-ups embellish every page of a story about a honeybee that sips nectar, dances in the sky with a butterfly, and stings a bear who is threatening the hive. Not a strong story, but a handsome book; facts about bees are given in a final section that may be useful but
that seems gauged for older children (both because of the small print size and vocabulary) than those to whom the book will have its chief appeal.


It's been a long time between Harry stories, and in this little book with its small-scale, tidy, engaging drawings, it's clear that Chalmers's touch is still deft in story as in pictures. Harry is not anxious to visit the doctor when his tail gets caught in a door, but his mother insists. He doesn't like doctors, he says. ("Why?" "Because.") The waiting room proves to be full of interesting patients, and the confrontation with the doctor painless. Harry emerges filled with his own importance and articulate about his bravery; he even consoles three waiting kittens and tells them there's nothing to seeing a doctor. Ah, he's still beguiling, that Harry.


Spending the summer at Fire Island, Jenny finds a dog that seems to have no owner; she adopts and loves the dog, naming it "Finder." Her parents say she cannot take the dog back to a city apartment. That's plot A; plot B is the mystery of the two surly men who guard a lonely boy who apparently is Finder's previous owner. Since the boy doesn't speak English, there's no way to find out. Jenny begins to suspect the boy has been kidnapped, thinks of an ingenious way to communicate with him; she and her friends effect a rescue. The boy is heir to the sheikdom of Hejaz, his kidnapping arranged by an ambitious uncle, and he is grateful to Jenny both for rescuing him and returning his dog. End of story: Jenny's parents give her a puppy and announce they are buying a house, so she won't have to leave her new dog behind. The setting and writing style are adequate, but the book is weakened by shallow characterization and an unconvincing plot, slowly developed.


Gertie's Grandma had been married twice, and her two daughters by her second marriage, Gertie's aunts Lilly and Berenice, were just a few years older than Gertie. Gertie lived with them on sufferance, her mother incurably insane and her father decamped. Treated as a slavey, Gertie stolidly accepted the fact that she did most of the housework to earn her keep, and the only person who seemed to appreciate her was the elderly roomer Mr. Neufeld, who taught Gertie Hebrew and a good bit of Jewish history. In this Cinderella story, Gertie's chance to be queen for a day came when her pretty Aunt Lilly refused to perform the role she'd been rehearsing in a play about Queen Esther and Gertie, who'd been coaching her and knew the lines, stepped in. The story is set in 1913, has good period details, and—as told by Gertie—good style and perceptive handling of relationships, although the callous treatment by Grandma and her two daughters isn't quite credible. The book ends in believable fashion: Gertie's success in the play softens Grandma a bit, but there are no miraculous changes in Gertie's life; what she does gain is self-confidence and a realization, fostered in part by her friend Mr. Neufeld, that a rosier future is possible, not because of some accident but because she has stamina and determination.


For the dog-lover, definitely; for the searcher who needs to fill a particular canine
niche in a reading or an assembly, probably; for the lover of poetry, partly. The
selections, indexed by authors, titles, and first lines, are arranged in sections with
broad titles; even when the titles seem specific, such as “Doggone Funny Dogs,”
the selections do not always fit the category. There are a few lump-in-the-throaters
like Kipling’s “The Power of the Dog,” but these are more than balanced by the
humorous selections. Useful, varied, but not a collection to stun any but the dog-
addicted.


As Maddy describes herself, she’s dull and shy, adequate in face and figure but
no more, drab in dress; her only good quality is a quick wit—and she is so smitten
by the handsome new boy, Adam, who has the locker next to hers that she can’t talk
to him. Spurred by a book on self-improvement and encouraged by her four best
friends, Maddy buys new clothes, tries subtle makeup, and finally brings herself to
say more than “Hi” to her hero. There are a few ups and downs, logical and amusing
rather than dramatic, but in the end Maddy discovers that Adam is indeed attracted
to her and that he’s so shy he’s been getting therapeutic counseling so that he could
nerve himself to the point of making overtures. Basically, this is a girl-meets-boy
story, but it’s balanced by the warmth of the relationships between Maddy and her
friends and the less frequent but equally affectionate exchanges between Maddy and
her mother. Above all, it’s the lively style, especially in the dialogue, that makes the
book enjoyable.


The only text for this picture book consists of captions: “Dark in the country,”
“Dark in the city,” “Lights in the country,” “Lights in the city,” et cetera. Each
scene is a double-page spread, and while the topic isn’t covered comprehensively,
the book gives a reasonable spread of kinds of lights, artificial and natural, as well
as contrasting the difference between the garish neon flashing in a theatrical district
and the glimmering tracery of lights on a large bridge. The composition is bold,
simple, and effective; the use of color is dramatic.

De Paola, Thomas Anthony. *Now One Foot, Now the Other,* written and illus. by Tomie de

Like de Paola’s *Nana Upstairs and Nana Downstairs,* this is a loving testament
to the special bond that can exist between a child and a grandparent. Here it’s the
love between Bobby and the grandfather, Bob, for whom he was named. Bob had
helped his grandson learn to walk (see title) and little Bobby loved to hear the story
over and over again. When Bob has a stroke, Bobby is unhappy and frightened;
when his grandfather is brought home from the hospital, Bobby is disturbed because
his grandfather can’t walk or talk and doesn’t seem to know him. But Bobby tries
to communicate and is encouraged when Bob responds. Little by little his grandfather
improves, and soon Bobby is helping his grandfather walk (“Now one foot . . .”) just as the old man had helped him. Brown and blue tones are used for the illustrations,
a bit simpler and more subdued then de Paola’s usual work; the writing style is direct
and pleasing. While the book may lead children to think that all those who suffer a
stroke improve, and while it’s not quite believable that no other person gives ther-
apeutic assistance to the old man, it's still a satisfying story of one kind of family love.


Fahs, a notable figure in the field of religious education, died in 1978, leaving the completion of this book to her co-author; each adapted some of the stories. The fact that there is a teacher's guide and that there is "A Word to Parents and Teachers" at the back of the book indicates that the primary use for it is in a religious education collection. The stories (chosen from around the world) are adequately retold and awkwardly illustrated; sources are cited. The purpose of the book is indicated by the subtitle and borne out by the table of contents: stories are grouped by theme (reward and punishment, the meaning of living and dying, reaching for the good, etc.) and under each title is a question designed to stimulate discussion. Under "Stories about Love and Loyalty," for example, the questions under the story titles include "To what extent should we be faithful to those who need us and depend on us?" and "What are some of the costs of loyalty in marriage?" The material in this anthology is of variable quality; in addition to folklore there are selections like "The Boy Who Asked Questions," a brief biographical sketch of Isaac Newton, or "The Pollution Dragon," a story composed by a primary group in a church school. A pronunciation guide to unfamiliar words and names used in the stories is appended.


In a brief preface, Fisher gives the background for the story of one family's emigration to the United States; he describes the persecution of Jews in Czarist Russia in the last decades of the nineteenth century, and the oppression that led families like the Shapiros to leave their homeland in the beginning of the new century. Their property is damaged, their safety is threatened, and there is no hope for improvement, so—with help from relatives in the United States—three of the older girls set off and later the rest of the family follows. Like *Across the Sea from Galway* and *Letters from Italy*, this is a moving account; here the element of danger adds drama to the story. Capably told, the story is illustrated effectively with handsome scratchboard drawings in black and white.


Readers in the United States have had many opportunities to become familiar with the Depression Era in their own country; here Forrester describes her childhood during that period in a Liverpool slum. Twelve, Helen was the oldest child of a large family that had been wealthy; in the long struggle to keep alive, she was kept out of school to keep house so that her mother could work. Plain, always dirty (no soap, no money for clothes, not even a comb) and always hungry, Helen yearned to attend school and was refused because she was the oldest, because she was a girl and didn't need an education, because she was needed at home. Although the book tells a long, grim story it is so vivid, so powerful that it is absorbing, both as a picture of the rock-bottom of poverty and as an account of an intricate and complex tangle of relationships within an unhappy family.

In an oversize book, the pages are in a three-column arrangement, although they are broken in various ways, so that on most pages there is only a column or two of type, the rest of the space being taken with diagrams, drawings, or photographs. Most of the text discusses Earth’s solar system; the final portion describes formations and phenomena of deep space, as well as space shuttles and starships of the future. Gallant surveys important astronomical discoveries as background for the body of the text; his work is authoritative and accurate, and his writing is clear and precise. Although many of the pages seem overcrowded by the bright, profuse illustrations, many of the pictures are attractive in themselves. A list of space age highlights, a glossary, and an index are appended, as are some tables of measurements and a list of planetariums, observatories, and space and science museums in Canada and the United States that are open to the public.


Melissa, thirteen, has come to stay with her grandmother in the small town in New Hampshire; her father is travelling, her mother has died, and Melissa responds as eagerly to Jed’s friendship as she does to Gran’s love. This realistic background is merged with the fantasy element of the story, although the latter is never fully explained or integrated. Jed and Melissa are taken prisoner by the mad hermit who claims to be centuries old and who is trying to preserve the integrity of the spring festival, a rite he feels has been corrupted. The book also involves a coded pattern on a silver platter, a dog that seems to have magical powers, a hidden root cellar where the two children are imprisoned—and the fact that the hermit’s occult obduracy has kept spring from coming to Fours Crossing. The writing style is capable, the characterization adequate, the story weakened by the intricacy of the fantasy element.


What happens to Leslie, as she suffers through her mother’s adjustment to divorce even more than suffering through her own adjustment, is a fairly typical sequence of resentment, pity, self-pity, and ambivalence about people and relationships. Her story is therefore believable but not likely to lead the reader to new insights, although it may bring to some an understanding of how and why newly divorced adults may adopt protective behavior patterns. Leslie’s mother has a feverish need for reassurance that takes the form of a series of bedmates, and it’s a shock to Leslie when the latest—and last—proves to be a former teacher who has become a beloved friend. In fact, it is he who helps Leslie accept her mother. Other themes: the shocking death of a friend, Lois, in a car crash; Leslie’s indecision about which of the two males in her life she cares most about, and Leslie’s relationship with her father, his new wife, and the wife’s two children by an earlier marriage. Gerber’s writing style is competent, with natural sounding dialogue; characterizations are solid and distinctive, believable save for the precocious and bratty small stepbrother. The story ends with Leslie’s full acceptance of the approaching union of her mother and the teacher/friend and of the fact that their plans to move will not completely shatter her life.
Jessica, who turns fourteen in the course of the story she tells, has a problem on her hands when her divorced mother goes back to college and institutes a role reversal. She asks Jessica for advice, confides in her, and takes for granted that her daughter will assume household responsibilities. Jessica and her younger brother Ben adjust to it all: Mom’s cheerleader phase, her spurt of activism, her boyfriends; they also adjust to Dad’s remarriage. What wears Jess down is being a mother when what she wants to be is mothered. Fortunately, when Mom begins dating her psychology professor, she does another turnabout, and the book ends with Jessica deciding maybe she’ll ask Mom for advice about a boy, “After all, she’s gotten pretty experienced. I think her time has come to help me.” The handling of adjustments to divorce and stepparents is perceptive, and the lightly humorous tone of the writing adds vivacity and appeal to the story.


Using a matter-of-fact tone and a let’s get-it-out-in-the-open approach, Gilbert urges adolescents to make efforts to change what they can, adjust to what they can’t change, discriminate between minor irritations and major problems, and get outside help when it is needed. The text begins with a general discussion of conflict and tension within the family, and of some of the most frequent causes of such tension; the author is neither judgmental or partial, pointing out that each member of the family has his or her own needs and reactions to stress. Separate chapters deal with such specific situations as divorce, sibling rivalry, alcoholism, and drug addiction. A sensible and useful book, written without melodrama, without jargon, and without didacticism.


Mitch has reached the finals in a baking contest; with his mother, he goes to Miami for the bake-off, for which he is making his natural foods special, Health Nutty Gingerbread. The account of the event is lively; Mitch loses, but is invited to be a guest on a network talk show. Accompanying this major plot are two subplots: one is the fire that guts Mitch’s parents’ health food store, the other is the catching of lice, which is prevalent in Mitch’s school and which he passes on, unwittingly, to the only other adolescent participating in the contest. It’s all light fun, and it’s told in good style, but the story has little real substance.


Mary, seventeen, can understand why dashing John Drysdale prefers her older sister, Roxanne. Roxanne is beautiful and self-confident; Mary is plain and timid. At one point, excited by John and by the cocaine he has given her, Mary spends the night with John. Nothing in particular comes of this. Although Guy writes fairly well, she is an uneven unwriter; the book is marred by oddly constructed passages like “Gloria, leaned back and stretched out, sinking in her waistline,” or, referring to a clock, “The ticking . . . emphasized the stillness . . . rubbing against Mary’s sensitized nerves,” and by a repeated and awkward attempt to reproduce phonetically Mary’s nervous stuttering. The greater weakness, however, is in the diffusion of the
story line; the author uses the book as a vehicle for expressing her ideas about race relations and class differences and the story remains a showcase rather than a narrative.


The text shifts several times, with no break, to tell the story of a mutually frightening encounter between a small Eskimo boy and a small polar bear. George has heard stories of the mighty polar bear, tall as five men, who had frightened many hunters. Tarrak, the little polar bear, had heard from his mother of the giant hunter, tall as five polar bears. In the long shadows cast by the spring sun, each sees the shadow of the other, each runs off in fear, and each later boasts of how he frightened away an enemy so huge. The broken-line illustrations, with cool blue-green-yellow hues against the stark black and white, have vigor and some humor; the story is appropriately brief, with an interesting setting and a satisfying concept, but it is weakened by the shifting mentioned above, and to some extent by the anthropomorphizing of the two bear characters.


Based on Peter Yershov’s tale in folk style, this incorporates many figures familiar in Russian folklore and many devices common to all folklore (the supposedly foolish youngest of three brothers, winning the hand of a princess, accomplishing an impossible task, etc.) and is illustrated rather nicely by Conover’s folksy but not very Slavic paintings in soft colors. The style of the retelling is fluent and colloquial; young Ivan the Fool, with the help of his little horse, resists all who stand in his way, wins the hand of the lovely Tsarevna, and becomes Ivan the Tsar.


Realistic mixed media pictures share, to some extent, the static quality of a text that is tender and perhaps too sedate to be greatly appealing to children; it consists of a child’s loving reminiscences of a dearly loved uncle who used to spend the summers with her and who is no longer alive.


Spacious, ingenuous drawings in cartoon style are in blue and yellow, an amusing accompaniment to a bland and equally ingenuous text. Nina got tired of only seeing the bottoms of things, of always having to ask for things that were on unreachable shelves. Suddenly, a switch: Nina was full size, and her parents were tiny, knee-high people. She had to lift her wee father so that he could see himself in the mirror while shaving; she had to reach up for the coffee pot that her mother couldn’t get. This state of things proved unsatisfactory, and she and her mother talked it over, Mother sitting on Nina’s lap. “But I wasn’t through being little yet,” Nina said, not enjoying the boredom of being too big to play. “And all of a sudden she was!” Mother baked
a cake to celebrate and lifted Nina up so she could see the batter. A nice conceit in a brisk and amusing story.


In a fast sweep of some of the things that go on during the night, the Kesslers begin with a family that’s retiring just as Father, a truck driver, goes off to work. Father describes some of the night creatures he sees: he goes under a bridge that’s being crossed by a freight train. The text then abandons father (the one flaw of the book) to mention night cleaners of offices, hospital activities, the work of such municipal employees as police and firemen, and electrical repair crews. Then it’s back to father in this continuous text, with a stop in a diner and a return home as day breaks. He wakes the children, and then he goes to bed. The overview is appropriately simple for the preschool audience; it seems oversimplified for the ages suggested by the publisher, six to nine. The text is direct and simple, the illustrations equally simple and clear but given drama by some of the activities as well as by the effective contrast between greys, black, and white, and bright yellow and orange.


In a sequel to *The Road from Home* (reviewed in the January, 1980 issue) Kherdian continues the story of his mother, a young survivor of Turkish persecution; here, she is a mail-order bride. The adolescent Veron arrives in Racine, Wisconsin, contracted to marry Mike (Melkon Kherdian, twice her age). The writing style is competent although the pace of the book is at times slowed by detailed descriptions of minor events. Interesting as this is as an account of immigrants’ experiences, it will probably be less appealing to young adult readers than the first book, since it has less tragedy and drama, and more emphasis on interpersonal relationships and Armenian customs.


A dependably authoritative science writer, Klein has had experience as a parasitologist, and he begins his survey of the organisms, benign or malignant, that infest human bodies, by distinguishing among true parasites (which feed on their hosts) and those organisms that live in other arrangements: commensalism, phoresis, or mutualism. Separate chapters discuss such forms as roundworms, tapeworms, and protozoa, describing their appearance, behavior, life cycles, and the ways in which they affect human beings—that is, what they do, what symptoms they evoke, and how they can be treated if they are harmful. A carefully compiled relative index gives good access to a text that is serious, comprehensive, and well-organized, albeit rather dry. A glossary and a bibliography are included.


"During the long hot summer between the first and second year of medical school I came to feel that the study of neuroanatomy was one of the most potent anesthetics known to man," is a comment that typifies the author’s humor and candor. Klein’s account of his four years in medical school (the book ends with his application for internship) will have special appeal for those fascinated by anything medical, but it is also likely to appeal to the general reader: it is wryly compassionate, written with
flair, and remarkably informative. Klein is equally articulate about what medical training consists of and about how a medical student feels when progressing from a neophyte's trepidation to an intern's self-confidence.


The page-filling paintings, filled with brilliant colors and the wavering outlines of oddly-shaped creatures, take full advantage of the oversize format of a read-aloud book about a small frog who blurt out family secrets to every creature he meets. His mother wears a bikini when she "discos," father wears long johns for roller-skating, Aunt Patti wears soft contact lenses, etc. His father's irritated, the Creeps and the Nincompoops (neighbors) are shocked and appalled. Everybody wonders what will become of Mert the Blurt. And what does become of him? He becomes a successful T.V. news anchorman. A bit labored, this is slight and only minimally amusing.


 Newly illustrated by the author with brisk, usually small, line drawings, this collection of her poems, previously published and culled by Kuskin, is designed, she points out in an introduction, to introduce children to poetry. Therefore, throughout the book—but not for every poem—there are italicized comments or suggestions: "Many poems are descriptions of places, moods, things," or "Often the rhythm of a poem is so strong that it alone holds a poem together. This poem doesn't rhyme at all," or "As you read a poem aloud listen to the sounds of the words." The comments don't add much, although adults who need help in encouraging children's enjoyment of poetry may find some of the comments useful; the poems are deft and pleasant, but since all are readily available, this seems a regrouping useful primarily if there are specific collection needs.


Cool colors and grey shadows illustrate adequately the mood of a bedtime poem, although the details of the drawings (a spherical reflection of the moon on a floor, window sills almost as high as adults' heads) are at times awkward. The poem is gentle, lyrical, simple, and imaginative, reflecting the dreamy, wandering thoughts of a sleepy child as well as picturing the bedtime routine.


Mike, fifteen, was having trouble running his own small catering business, and it was not surprising that when he took a part-time job at Burgerland, he thought of ways to improve the menu. His employer was delighted, and the crowds flocked to Burgerland, but Mike soon found he was overworked. And underpaid. There's some material about Mike's relationships with his divorced parents, and some about his friends; this gives some variety to the story but doesn't always contribute to the development of characters or action. In fact, although the writing style is passably convincing as the work of an adolescent, the first person format allows for little depth and the story line has had to be pushed hard to serve as a vehicle for a full-length book.

Ramon Santiago, fourteen, is one of a gang, a tough kid who participates in crime, who—with a father in jail for political activity and a mother hospitalized because of a nervous breakdown—is on his own. But Ramon has a tender heart, a gift for the poetic phrase, a deep yearning to be a writer. This is the story of his friendship with an elderly painter, Arnold Glasser, a friendship that springs, curiously, out of Ramon’s attempt to rob the wheelchair-bound Glasser. The boy becomes the painter’s advocate and manages (credibly) to get him a gallery showing. The story ends with Ramon’s father coming home on parole and Ramon having, for the first time, the courage to be himself rather than to conform to his father’s concept of what a macho adolescent ought to be. Tough, candid, and perceptive, this is an unusual story, unusually well told.


This is not at all the usual story of a summer camp, with patterned adjustment to camp life, for fourteen-year-old Jenny, who tells the story, is spending her final summer at a camp she’s loved for many years; she’s delighted to be seeing her old friends, to be horseback riding again, to be coached by the counselor on whom she’s always had a crush, Peggy. It is a shock to Jenny when she sees Peggy kissing Ann, another counselor. Are they lesbians? Is she herself a lesbian? Upset, confused, and resentful, Jenny is furious when her sarcastic father, while visiting camp, casually comments that Peggy and Ann seem to him to be dykes. She never talks to the two women about her feelings, but she does come to realize that whatever their sexual preferences, they are still people she cares for; she isn’t yet sexually responsive, but Jenny seems clearly heterosexual. Part of the story—and it’s nicely woven in—has to do with Jenny’s feelings about her father and his biting sarcasm, her resentment at being his target, and her realization, after talking to Ann about him, that there are reasons why people are sarcastic. The title refers to the practice Jenny’s parents had of sending her to her room when she was angry, telling her not to come out until she could emerge smiling. That’s the gist of this story, fine in style and characterization: Jenny is angry—very angry—for several reasons, and her last wish, in the final camp ceremony, is “Give me courage to come out smiling.”


With a few photographs on each page, and a direct, simply written text, this is a good source of information for the primary grades reader. It pictures and describes the facilities of a typical fire station and the three kinds of vehicles the fire fighters use: the pump truck, the ladder truck, and a boat. It describes the way the men live when they are on duty, and the way they care for vehicles, personal gear, and equipment; it also gives some facts about how the equipment is used when the men arrive at the scene of a fire.


Jawn Lewys, an adolescent citizen of the future, is a brilliant student whose work in biology has won his teacher’s enthusiastic support in the past. Now Jawn has stumbled on a carefully hidden bit of history in his research, and he is warned by his teacher that if the research is continued, Jawn will be—at the least—severely
punished by the government's secret service. Jawn goes into hiding and, helped by friends, runs away; he is determined to prove his theory that the first space travelers to his planet ruthlessly killed the native population. In a diffuse and rather confused ending, Jawn finds a survivor from the past, and he learns the whole truth; a time-slip enables him to change history, and he knows that whatever the danger, it had been right to fight against evil. There's some suspense in the story as it develops, but the development is uneven in pace.


McClung writes in a straightforward, lucid style, with good organization of material and good integration of text and illustrations; the latter are soft, accurately detailed pencil drawings. He discusses, in separate chapters, the distinctive features of the reproductive patterns of such forms as mollusks, insects, fish, and birds, beginning with the *egg* of a chicken and concluding with mammalian *eggs*. Nothing new here, but it's an exemplary science book, with broad coverage and authoritative tone; the appended index has been carefully compiled.


Sixteen, fat, and unhappy, motherless Cleo loved only one person, her younger sister; with her sister's death, the story begins. Cleo cannot face yet again the loneliness of being the outsider at a summer camp. She runs away, stopping for camping gear before she reaches the Canadian island her father owns but never uses. The rest of the story is a Robinson Crusoe saga, and very well done, a record both believable and suspense-filled, and—when Cleo finds her canoe smashed and faces being on the island for the winter—exciting. She gets away by crossing the frozen lake, and she finds that her father and grandmother are no more understanding than they were before the long period in which they didn't even know if Cleo was alive. It may be realistic, but it's a rather sad ending: Cleo simply decides to go back to boarding school. She has the thought of the island to sustain her, but otherwise her life hasn't changed. The author maintains interest with skill; like O'Dell's *Karana*, Cleo has to learn wilderness living, and the details of her coping are all believable and nicely paced.


Although this can serve adequately as an introduction to the subject, it is limited in usefulness and possibly in interest because it touches only superficially on many aspects of automata. In addition to giving information about some famous robotic devices of early history or the entertaining little automatic figures of the past few centuries, the text covers the use of robots in industry, scientific research, and war, as well as in the world of entertainment. Metos also discusses the use of robotic devices in the home, and makes some conjectures about robots of the future. The writing style is adequate, the subject one that will probably appeal to many readers. An index (unfortunately, with many entries under "robot" that are not cited separately) is appended.


A crisp, straightforward text describes the rescue and rehabilitation of an orphaned harbor seal. Taken to the California Marine Mammal Center, the two-week-old pup named Pearson and became a special pet of the staff. Good quality photographs
of the round-eyed seal pup show some of the equipment used to care for animals and to train them for an independent life in their natural environments; the book ends with a description of the return of a healthy, carefully trained Pearson to the sea. Implicit in the well-spaced, continuous text is the loving concern of those who work for and with animals, who are more interested in preparing young creatures for independence than in gaining their affection.


Unfortunately, since the book has no index and since the chapter headings are not indicative of specific content ("Getting Yourself Together," "Going by the Rules," "Real Trouble") there is little to guide the reader to identifiable problems in teacher-student relations. The text is well organized, and is only moderately well written; there are several fictional episodes that are designed as examples but that do not expand on what is already in the text. It may be realistic to assume that it is usually the student who is required to adapt, adjust, tolerate, etc. rather than the teacher, but it can't be very encouraging to the reader. The text may, however, help some readers to understand that all relationships are susceptible to change if either party takes the initiative and tries to improve them.


The yellow of the bus is the only color in scrabbly, broken-line drawings that are, with few exceptions, overly crowded with small details. The text is flat, albeit mildly informative: Big Paul carefully checks safety equipment, always obeys safety laws, is kind to the children, etc., in this description of one working day. What is told as a narrative might have been more effective as unadorned, but amplified information.


John is adjusting to a stepfather, to the fact that his mother is going to have a baby, and to his newly-acquired third set of grandparents. Already jealous, John refuses to go to the zoo with his mother and stepfather; he does agree to stay with his stepfather's parents while the zoo visit takes place without him. When John realizes that the "grandson" for whom his stepgrandfather is making a bait box and the boy for whom his stepgrandmother is knitting a cap is not the baby but himself, John brightens and decides that he'll go to the zoo with his new grandparents. This is an adequate story of adjustment, but it is diffuse, the focus shifting from John's apprehensive jealousy and consequent sulking to his relationship with his new grandparents; it is realistic but static, having a stiff quality that is echoed in the pedestrian line drawings.


It's Angela who's the narrator in this touching and trenchant story by a major Austrian writer, convincingly told and smoothly translated. Angela and Luke have always been best friends, she the leader and he the quiet follower. Then Luke comes back from a summer in England, and he's no longer the dependable, inconspicuous pal Angela's known: he dresses flamboyantly, he speaks out in class (to the point of infuriating one teacher) and he wants to kiss Angela. He does kiss Angela, and she worries about whether she's normal, because she doesn't really enjoy it. However,
when Luke becomes popular she’s jealous; when he is taken up by an older woman (she’s about 22) she’s desolate; still, when the other woman jilts Luke and he is in despair it is Angela who comforts him, her love stronger than her jealousy. A touching story, lightened with affectionate humor and strengthened by its universal appeal, is effectively constructed and written with polish and perception.


First published in Australia, a story about a boy who discovered that the faces he made were awful enough to frighten a ferocious dog. His grandmother screeched K-2 when he showed her; his mother who “was not a screecher,” asked him not to make faces on the street because it would be bad for Dad’s business. Unfortunately, just as Josh was making his newest, improved Awful Face, the wind changed and he was stuck with it. Fortunately, he came into his Dad’s bank and frightened away some robbers. Unfortunately, just as a pleased Dad was showing Josh the Awful Face he had made as a boy, the wind changed. The pictures are in bright, cartoon-like pastels, the faces more grotesque when contorted than funny; the story is slight, a bit contrived, but adequately told and mildly funny.


Everything, but everything you ever wanted to know about cheerleading: what the prerequisites are, how to apply, how to train, learning the cheers, doing the movements, learning the rules of games, raising funds, disciplining oneself, displaying leadership, and so on. The largest section of the book is devoted to the basic movements and the variations on them. For those who think the whole business of cheerleading extraneous, this may seem humorous; for those who take it seriously—and many young people do—it is undoubtedly a useful how-to book. Amply illustrated with photographs, the book ends with a sample constitution and an index. Like any book that is intended to teach physical skills, this cannot substitute for real-life instruction, but it can supplement it, and it gives practical advice to would-be cheerleaders.


Katie has come, with Aunt Helen and Uncle Jack (brother and sister), to live for a time in Dover so that Uncle Jack can recuperate from an illness but be near his doctor, “Uncle Doc.” Ten, bright, and outspoken, Katie gets into trouble with the conservative adults because she wants to be friendly with the Wiggins family, the town’s lower crust. Some Wiggins progeny are nasty, some are nice, and Katie’s involvement with them convinces her that one of the nicer members of the family has been unjustly jailed. Tracking down his twin brother (who makes a contrived late appearance) brings a reversal of sentence. Katie is injured while engaging in her detective work, and recovers to an all-ends-tied conclusion: crusty Uncle Jack becomes engaged to an unpleasant woman, nice “Uncle Doc” becomes engaged to nice Aunt Helen, the snobbish rich girl who’s persecuted Katie becomes her friend, and the Wiggins Crusade ends in deep gratefulness to Katie. Oh, yes, she’s also rescued a small Wiggins child who was in danger. The author does a fair job with period details, the story being set in 1927, but there are too many characters clogging
the scene, almost every character is stereotyped (mean, kind, snobbish) and the story's plot lines are patterned.


An anthology of Christmas stories from diverse sources and of varied quality; there's an occasional note of sentimentality, a few selections seem dated or obtrusively purposive, and some material describes customs or ways of celebrating. A conventional collection, conventionally illustrated, this is undistinguished but probably useful.


If the read-aloud audience can accept the idea that a cloud has a mind and feelings, this is a fairly successful fantasy, although it really is an expansion on one idea: a rain cloud moves on when people below say that rain will spoil their picnic or their drying laundry. Here the cloud, filled to bursting and anxious to drop its watery burden, obligingly keeps going until it finds a farmer who welcomes the rain. Nicely told, pleasantly—if conventionally—illustrated with neat little watercolor pictures, but slight.


In an oversize book, a tale in the folk tradition is illustrated by lush, colorful full-page paintings that have ornamental borders and that incorporate folk art motifs that reflect the Russian setting. Ivan the Rich and Ivan the Poor are brothers, the former reluctant to help the poor brother who has seven children. Three times Ivan the Poor receives a small bit of food from his brother; three times the food is spoiled—by the Wind, Sun, and Frost. Each time, Ivan the Poor is given a magic gift in reparation; the first two times his crafty brother wrests the gifts away, but the third time the rich man is outwitted, and Ivan the Poor has his magic objects returned, so that he always has food and money. Adequately but not smoothly told, the story incorporates many familiar folktale devices; one of these is rhyme, and this tends to be contrived, as in, "All he owned was a cat by the fire/And a frog in the mire . . . ."


Clean lines, spacious composition, solid blocks of color, and plenty of white space are combined in the simple if static illustrations for a rather tepid book about an experience shared by many children. A boy describes his trip to the barber shop with his father, where both get haircuts. "My barber holds up a mirror so I can see how my hair looks in back. I like it. It is not too short. I tell my barber so." Simple enough to be read by beginning readers, this is probably too slight, too simple to hold their interest, although it has mild appeal as an account of a familiar occurrence.


In a Texas tall tale, eleven-year-old Squint and his older sister become involved with their father's wrestling troupe after their mother dies. Their father, Claudius, an inventive promoter, comes back to the home he had left years before and turns
it into the Claudius Gains Wrestling College. Although Squint participates in much of the action, this is less a story about him than about the eccentric characters who wrestle, the sharp dealings between Claudius and a rival promoter, and the somewhat repetitive and detailed accounts of the matches between the Masked Marvel (who refuses to move his mask, ever, but who becomes the beloved of Squint’s sister), the Claw (who has a hand and a hook), the ferocious rival called the Angel of Sorrow, and others. There’s an indignant preacher, a cooperative sheriff, a terrified tame bear, and so on. Many of the scenes are amusing, but there’s little variation in pace or pitch, so that the odd characters and even more odd events soon wear thin.


A few of the selections in this anthology (stories by Edgar Allan Poe, for example, and Montague James) are of honorable vintage; most of the nineteen selections are fairly recent and were originally published in other anthologies or in magazines. Among the tales, varied in style, subject, and mood, are some that are fantastic or poignant, but most are in the mainstream of the horror story, whether or not they have as the catalyst a mad scientist or, like David Campton’s "At the Bottom of the Garden," a shy child healer who can effect changes by removing, repairing, and replacing body parts. Although all of the selections are available elsewhere, this will probably appeal to devotees of the genre. Among the contributors are Ray Bradbury, Arthur Clarke, and Gahan Wilson.


Known primarily for his television documentaries and nonfiction for adults, Shachtman writes in a clear, flowing style about the living patterns of the Masai herders, focusing on a brother and sister in one family. Describing the ways in which the children participate in tribal and family affairs, do their chores, and prepare for adult roles, the author gives a good picture of the strength and dignity of the culture; he concludes by commenting that, although some Masai have accepted roles in contemporary or urban life styles, most Masai prefer to live as their ancestors did, in the close-knit pattern of tribal communities. Some of the folklore of the Masai is incorporated into the text, and the photographs of the people, the landscape, and the animals of the region are handsome. Some Masai words are defined in a brief glossary.


Although the format seems more suitable for middle grades readers than for the young adults specified as the intended audience by the publishers, this should prove a useful source of information: it is explicit and crisp in style, the coverage is good but not overextended, the information provided is accurate, and the material is carefully organized. The authors describe the structures and functions of the various parts of the human auditory system, discuss the way in which sound travels, selective hearing, noise pollution, the problems of the hearing-impaired, and the way the inner ear controls a sense of balance. Illustrations are well-placed in relation to the text and are usually carefully labelled; a relative index is appended.

[ 180 ]

In a way, it was Grandma’s fault. Ned, an oversize fifth grader who tells the story, can’t resist Grandma’s rich cooking; she insists, when his parents want Ned to diet, that a growing boy should eat heartily. Sent off to Camp Lean-Too, Ned finds that all the other fat boys in camp know ways to beat the diet program; he loses some weight over the summer, but not enough. It isn’t until he gets home and has a showdown with Grandma that Ned really gets down to his proper weight. Save for the argument with Grandma and the peripheral besting of a bully, the focus here is on Ned’s losing weight; although it’s handled with humor, the subject isn’t quite substantial enough to carry the whole book, so that it seems overextended. The characterization is variable: Grandma (drawn with some acidity) is a strong character, as is Ned’s sympathetic brother, but most of the camp personnel (the hearty director, the voracious bunk-mates) verge on stereotypes.


Kenny doesn’t know why he’s afraid of the dark, but he is. His sympathetic family tries to help him but never pushes him; at school, however, he cries fearfully during a blackout and is teased by a classmate. It helps a bit to know that other people in his family are afraid, each in his or her own way; it also helps a bit when Grandpa buys him a pocket flashlight; it is comforting, when another child cries during a class movie when the projector fails, and Kenny can comfort her by turning on his flashlight. Simply written, this will no doubt touch a chord in children who suffer the same fear; it is positive in the support and understanding given by family members, and it is pleasantly illustrated with realistic pictures in pencil and wash. The story has little contrast in tempo, however, and it has an aura of purposiveness.


A simple arrangement of the traditional nursery song is given at the back of the book, after the lyrics are used as the text for a read-aloud picture book. The rhyme and rhythm, as well as the humor and the animal subjects, have perennial appeal to young children; Steven’s vigorous, humorous drawings, in pencil and crayon, show the animals in a circus setting. The small boy who observes and enjoys the antics is brought (in his dream) by a benign panda and is returned to his bed by the dapper, if inebriated, monkey. Some of the pages seem over-filled by the large figures, but on the whole the composition is effective, with good use of perspective and with nicely varied animal faces.


One of a publisher’s series, “The Library of American Biography,” this is a carefully compiled and well researched biography, limited in appeal perhaps by a dry writing style or by the very small print with little white space in solid pages of type. Stites focuses more on Marshall’s contributions to the new country and its government than on the man himself; the picture of Marshall as a debonair and dedicated patriot, a Virginia gentleman with fortunate connections, never goes very deeply into John Marshall as a man. As a study of one man’s contribution to the growth of
federal power, of the development of constitutional law, and the shaping of the republic in the years of Marshall's tenure and leadership, however, this is a most interesting study. Ample notes on sources and a fairly extensive relative index are provided.


At first, when David's parents suggested that he visit a hospitalized classmate, David—who tells the story—was apathetic. Howie was a newcomer, not an old friend; David was busy with school and soccer practice; being around someone with leukemia was uncomfortable. With successive visits, however, David became increasingly impressed by Howie's courage and by his need for sustaining friendship in the face of death. In fact, David changed; to his father's dismay, he gave up a chance for a soccer scholarship and decided to go to medical school. He also urged his classmates to visit Howie, although he knew he was making them uncomfortable. The book is both touching and convincing in its exploration of the deep feelings of both Howie and David, and the themes of friendship and illness are balanced by other aspects of David's life. For Howie there are no other aspects, and no expectations of life. The story ends with Howie's family going back to Florida, a move that Howie's mother, who had hated leaving, had doggedly insisted on. The toughest part, David concludes, is accepting the fact that some things happen for no reason, and the book ends, "Over the next couple of months I wrote to Howie three times. He never wrote back."


Everything a girl would want to know about becoming a model; although there's an occasional nod to males, the text is really directed to female readers, and all of the many photographs are of girls. The book is comprehensive, giving sensible and useful advice on every aspect of being a teenage model: the fact that (in the author's opinion) it's a waste of time to go to a modeling school, that one should keep up with work in junior or senior high school: the need for capital outlay at the start of a modeling career: tips on how to prepare for an interview, on what is needed in a portfolio, and on working in different kinds of jobs. Turner discusses, also, such physical requisites as minimum height and clear skin, and gives suggestions for behavior and for continuing cultivation of new skills. Crisp, comprehensive, and informative, the book concludes with a glossary, a bibliography, an index, and a list of talent and modeling agencies, divided by state.


Flat pastel colors, small stiff figures, and plenty of space are used in the illustrations for pages with an orange background and a broad band of blue across the tops. Bill accepts George's challenge to a horse race, but loses the race because he puts his cart in front of the horse, so that the horse can't see. Fred joins the next race, but goes backward; George wins again. Next race, Joe's horse and cart both go backward. Next race, Joe goes the wrong way. Then they all get into a discussion of right way/wrong way, with the inevitable conclusion that it all depends on how you look at it. The concept may baffle some children but may be found intriguing by others. It isn't much of a story, but it's interesting as a puzzle, and it's certainly not hackneyed.

Their father had walked out long ago, and now Momma had left them in a parking lot and disappeared; en route to the Connecticut home of a great-aunt, the four children decided to walk there. Dicey, thirteen, takes charge of the younger three, one of whom is so reticent that many people think her retarded. After diverse adventures they arrive, find that their Great-aunt Cilla has died, and are taken in by Cilla’s daughter, a kind but self-righteous woman. They eventually take off for the small Maryland town where their maternal grandmother lives, after they learn that their mother is in a mental institution. Their grandmother is a crusty, independent woman who at first rejects them but then relents — so at last the children have a home. The writing style is good, the children strongly characterized if a bit precocious, and many of the incidents on the various stages of their journeys have drama (the six-year-old steals food when they are all hungry; a mercenary farmer tries to capture them, claiming they’re his foster children; they are rescued by a circus owner and stay with the circus for a time) but the book is too long, too detailed, too uneven in pace to have real impact.


The three children who escaped by boat from Vietnam in *A Boat to Nowhere* (reviewed in the December, 1980 issue) are in a refugee camp in Kowloon, where Kien, the street-wise orphan, is caring for the brother and sister, Mai and Loc, whom he now considers his siblings. Sponsored by one of the Americans who had rescued them, the children fly to California to become wards of the Olson family. They are secure at home, but Kien and Mai find school a difficult adjustment, especially Kien; fifteen and independent, he finds it hard to conform to rules and he encounters a prejudice Mai does not. His resistance to a bullying classmate leads to an ambush in which Kien injures the bully and the police are brought in; Kien is released when witnesses testify that he had hit in self-defense. Kien runs away, encounters prejudice, finds refuge with other Vietnamese in a nearby town where bias is felt because of economic competition among fishermen, and where hate and fear erupt into violence. There is a fire, and Kien saves the life of the town’s most rabid persecutor of the refugees; later he convinces both sides to work together; subsequently, he decides to go back to the Olson’s and try again to go to school and adjust. This is a strong plea for understanding, and it depicts with sympathy the plight of the persecuted newcomer, but it is melodramatic rather than dramatic in plot development, and it is uneven in style, characterization, and pace.


Fourteen-year-old Courage is one of a large Amish family, but she’s not always in agreement with the strictures of Amish belief. For one thing, she loves school and knows that Papa won’t want her to go to the high school in town, fearing that she may be mislead by the worldly ways of the non-Amish. He finally agrees to let Courage go because she has been so helpful in taking care of her youngest brother, sickly and physically retarded. When the boy dies, after Papa has refused to get medical help, it is one more factor in bringing Courage to make the decision to leave home even though she knows she will never be accepted again by her family. This gives a convincing picture of Amish life, although the use of Amish speech in dialogue at times seems forced. The book is further weakened by occasionally awkward writing like, “He threw the last words over his shoulder as embarrassed at being almost sentimental he hurried to catch up with his brother.”

This is typical of the series biography: superficial, laudatory, written in a choppy, cut-and-paste style, with no sources cited, no index, and with mawkish drawings of the subject’s childhood and publicity shots of his adult years. The one value of the book is that it gives information about the civil rights struggle, but the book is weakened by the fact that even that information is given in diffuse fashion.


Challenged by her ex-best friend George, son of the town’s chief of police, to solve a real mystery, Shirli and her girl friends investigate the rash of robberies. Who has been stealing antique furniture from closed summer houses? Shirli and her friends find some interesting clues, and George becomes so interested that he agrees to take a pledge the girls concoct; among other things, he has to swear “to try harder to be as good as a girl in all things” in order to be allowed to participate in the girls’ plans. Most of the deduction and the action excludes adults, who participate only at the end of the story after Shirli has been taken by the thieves (they don’t understand why the wardrobe they’re stealing is so heavy) and her friends have contacted the police chief. There are action and a note of feminism to appeal to readers, but the plot is slight, the characterization superficial, the writing style breezy—especially in the self-consciously cute banter of the children.


Fifteen, Charlene was not enchanted by the prospect of spending the summer taking care of the eight-year-old cousin, Gracie, who had come to live with them. Maybe if she could encourage their elderly neighbor, Mrs. Mayfield, to become fond of Gracie (Mrs. Mayfield’s daughter, also Gracie, had died at thirteen) it would mean more time for herself. Maybe a legacy for Gracie. But when Mrs. Mayfield’s son decides that his mother must come to live with him, the plan is scotched. Not until a last, poignant visit to the old woman does Charlene realize how much she has come to care for her loving little cousin, and she makes Gracie, who adores her, very happy by saying that they are going to be like sisters. This is a touching story about old age and the friendship between Mrs. Mayfield and Gracie. Well-written but subdued in tone, and at times in pace, it is also a touching story of an older child’s response to the love and trust of a younger one.


Spacious, simple line drawings in pictures that have clean colors but keep background details subdued in black and white, illustrate a simple story, first published in 1955. The new illustrations are pleasant, although the child in the pictures looks older than the text implies she is. Sunny, affectionate, the book describes the things a mother and daughter see on a walk; the love between the two permeates the story, which is light on plot and strong on environmental concepts and on observation.

**Erratum:** The author of *Tarantula and the Red Chigger* was erroneously given in the February issue as Mary Robinson. The correct name is Robertson.
BIBLIOGRAPHIES

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


