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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.

CU Curricular Use.

DV Developmental Values.

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

SUBSCRIPTION RATES: 1 year, $18.00; $14.40 per year for two or more subscriptions to the same address; $14.40, student rate. Single copy rate: from vol. 25, $2.00, 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, Michigan 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.

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PRINTED IN U.S.A.
New Titles for Children and Young People


Marissa is delighted when her friend telephones and asks that she leave Liverpool M and come out to the country—but why, Marissa wonders, is Sabrina frightened? The 6-9 horn dancers, observers of an ancient and symbolic rite, have been used as the theme of several adolescent novels; here the plot is based on the mystery of how the horns can be seen when it is known that they are safely locked in church? The two girls and their boyfriends have already deduced a great deal about an old murder and a lost treasure when, in a final melodramatic episode, a fire leads to the discovery of the treasure itself. The story line is obscured by a plethora of minor characters and unessential details; the writing style is weakened by a plethora of gasped details and exclamation points.


Allen, a journalist, gives good coverage of some of the major sports in which handicapped persons can participate in this briskly written and informative book. 6-9 The text covers football, horseback riding, skiing, swimming, track and field, and wheelchair basketball; it is partially anecdotal, giving the viewpoints of both the participants and their coaches, it describes the programs and the adapted rules, and it has a rather cheerful and encouraging tone. There is no index, but the table of contents gives broad access, and an appended list of resource and sports organizations serving the handicapped adds to the book’s usefulness.


A dramatic story of the Maori migration to New Zealand is fiction, but it has the sweep and stature of legend despite one time sequence that seems rushed. On their home island the people lived in awe of their god of fire, Atua Ahi, and when his mountains rumbled angrily, it was their custom to sacrifice a maiden. This time the crippled child Rana is chosen to be the volcano’s bride; but there are those who do not believe, and they use Rana as a false sign: she is spared and she will be the new leader of the people, Ahi-Rana, the instrument of deliverance. A small group sails to the Land of the Long White Cloud, where Ahi-Rana, intended as a puppet ruler, becomes the true leader of her people and, after her, the new priestess, Ngaio. The story covers the lives of the two women, each with her problems of adjustment to a life of dedication and sacrifice. Ending with Ngaio’s decision to lead her people over the mountain to a safer, better life, the book has a compelling flow and strength.

In jaunty rhyme, Armour provides facts about almost twenty kinds of insects, from the tiny mosquito and flea to the butterfly and praying mantis. Two pages that precede the poems show comparative sizes; there is no attempt to maintain scale in the pages of poems. The bounciness of the poems may attract some readers, and the information is—as in most of Armour’s biologically-oriented poetry—accurate, but the facts provided are seldom unusual, so that this may serve more as an introduction than as a source of information.


An interesting assortment of science fiction and science fantasy is presented in this anthology, although not all of the selections are of equal quality. Ann (usually spelled Anne) McCaffrey’s familiar jewel-eyed dragons of Pern are the fantastic creatures of “The Smallest Dragonboy,” one of the better written and structured stories; other creatures are an insatiable flying form like a carpet, the Night Cloak, in “The Botticelli Horror,” by Lloyd Biggle, and the flying lizards of Roger Dee’s “The Anglers of Arz.” Several of the tales feature familiar forms (bees, pigs, cats) that have developed special abilities. The book isn’t outstanding for literary quality, but it has only two stories that seem turgid, and it will undoubtedly appeal to sf buffs.


Comic, cartoon-style drawings in black and white plus one color (some with green, some with blue, etc.) illustrate a compendium of odd facts, one per page. The material is not arranged in chronological or alphabetical order, although some segments of the text seem to have groupings; there is no table of contents or index to give access to the facts in the book; while most of the entries concern individuals, there are also facts about animals; on some pages there is a cluster of brief (from one to five sentences) entries. Given the random selection and arrangement, the book has no reference use, but any collection like this has some browsing interest, and many of the entries are interesting in themselves.


Tracy, the sixteen-year-old narrator of this story from England, is the daughter of Polish and Irish parents. She’s left school with relief, and she makes it clear that she’s tough, and that she likes being a tough punk. It becomes evident during the course of the story, however, that the real Tracy is insecure, in deep need of affection, and rather prim. This emerges naturally and convincingly as Tracy describes a trip to Holland with six of her friends; during the trip she moves from an alliance with Kevin, an amoral groper, to Michael, who’s the oldest, most reliable, and most sensible member of the group. There is plenty of action in the story, and an exciting ending, but it’s the felicity of characterization and dialogue in Bank’s depiction of adolescents who, shaped by their environment, are proud of being punk, that gives the book its color and its strength.
Bawden at her best, and her best is very good indeed; in this taut story of a household menaced by a cruel bully, the suspense builds with terrible inevitability, and the interplay between and among characters is masterful. The viewpoint never shifts completely, but it changes in emphasis as each of the three children, who are staying with their grandparents because of parental illness, moves into the foreground almost as though they were on stage. An older cousin, swaggering and sadistic, foists himself on the household, terrorizes them and only at the point of crisis is driven away, more by accident than by the action of the children or the two old people. It is Clara who, when her parents return, makes the decision not to tell them what has happened; forever fretting about being kept in the dark by adults, Clara now understands why, for she realizes that her parents would only be upset if they knew, and that they could do nothing. A perceptive book, a good read, and a natural for film.

Beekman describes, in stages, the changes that came to the countryside of this continent when the white settlers began arriving. Unlike the Indians, who neither owned nor abused the land, the succeeding waves of migrants from Europe and the Orient were both victims of despoliation and perpetrators; as hamlets grew into towns, cities and megalopolitan sprawls, the decay within the metropolis was—and is—often attacked by urban renewal plans or by spontaneous rejuvenation of neighborhoods. The city, as the author points out in closing, is always an amalgam of the old and the new. Black and white drawings with good perspective and architectural detail illustrate a text that covers salient features of the changes from a rural pattern to an urban one but that seems to give thin coverage to the subject.

Berson’s light and elegant line and the brio of his composition add dash to a noodlehead story set in a small French town. The people of Rully so loved to gaze at the moon that they piled every barrel in town up so that one of the men could climb up, unhook the moon, and bring it back to be hung on the church steeple. Unfortunately, they were a barrel short; even more unfortunately, the mayor suggested pulling out the bottom barrel and putting it at the top. Result: a heap of fallen barrels. This doesn’t quite come off, although it’s amusing; the stupidity is too widespread to be credible, the mayor’s idea too silly to be so quickly accepted, and the exaggeration too broad—in several instances—to be as humorous as mitigating realism could make it. Nice pictures, however.

Beginning with a historical background, and including—as an example of one opera singer’s career and way of life—a partial biography of Sherrill Milnes, this is one of a series of books about the performing arts. See also the Headington and Swift reviews below. The text covers other kinds of singing careers, again giving examples from the lives of individual performers, albeit more briefly; it also provides information about composing, gives career advice and quite explicit information about vocal training.
There is no index in this or other books in the series, but given the broad coverage, the book should prove useful to aspiring singers and interesting to fans of folk and popular music as well as of opera. The writing style is competent although the pages seem heavy with print.


Set in the Cornish countryside, this is a slow-paced but effective, often touching, story of the friendship between an adolescent girl and an old man who is one of her mother's patients. Fran's mother is the district nurse and takes her daughter along to visit old Tom Treloar and his wife. Tom takes a fancy to "the maid," as he calls Fran, and eagerly awaits each visit; Fran, aware that he's playing on her sympathy, still feels affection as well as responsibility; she is deeply upset when Tom dies. This has good style and strong characterization, subtlety in relationships and color in its setting, but it has little movement, and although the viewpoint is Fran's, it is really Tom's life on which the story focuses rather than Fran's.


Billy goes with his parents, grandmother, younger and older sisters, and the latter's boy friend, to a popular ocean town for a day's outing. In addition to the usual delights offered by arcades and amusement piers, the hunt for Grandma, who manages to get marooned by the tide (Grandma always manages to get into some kind of trouble) enlivens the day. This is a very English and absolutely universal family story, with the resentments and acerbity that ruffle the surface and have little to do with the deeper aspects of love and loyalty that lie solidly beneath it. It's not a structured tale with a strong story line, but it has warmth and humor.


In the folklore of almost every country, there is a town that has a reputation of being the home of fools—Chelm, for example, or Gotham. Although the town in this story is given no name, the tale is based on the legend of how the April Fool tradition began in England in the town of Gotham. Aware that there will be trouble if the King adheres to his decision to build a house so that he can hunt and fish, the townspeople are dismayed; they know that the paths he travels become public roads, they know he is an ill-tempered man, and they can predict the loss of peace and plenty. They plan to fight King John, but a better plan is presented by the young man they've always taunted with being an idler: Seth the Dreamer. Seth uses his wits, the whole town cooperates (on the first of April) to impress on King John the fact that they are noodleheads, and the town is saved. The style is a bit choppy, but the story is fun, it's easy to read, and it's a useful source for storytelling.


Insisting that his talking dog, Burford, is different from other dogs, Arthur tries to get Burford a job in a circus, then a theater, then a television show. Each time, when Burford answers a question, his answer is wrong. Example: "Who was the first president of the United States?" "Andrew Johnson?" Burford asks. Each time, the person conducting the audition points out that this must have been a ventriloquist's trick. Each time, Arthur has taught Burford more performance tricks, so that finally,
at his school’s talent night, Burford can do things like jump blindfolded through a burning hoop. What he can’t do is convince anyone that he can talk. There’s a bit of a twist at the end of the story, which is mildly amusing as a tall tale, but a bit heavy-handed in structure and style.


Wexler’s photographs, stills or action shots, are of the high quality his fans have come to expect: clean, sharp lines, good closeups, clear magnification. Like other books in the author’s anatomical series, this has a well-organized continuous text, careful integration of illustrative and textual material, and a direct style for the accurate information provided. Cole describes the structure of a snake’s body, using a python as an example, and shows how snakes move, how a constrictor catches and kills its prey (some may flinch at the anguished expression of the downy chick that’s being strangled) and how the internal and external features of the snake function. While this gives no facts on the mating process, it does discuss the way in which the python protects a clutch of eggs, and how those eggs hatch.


At the time the news of the Watergate break-in was making headlines, and in the months that followed, the accusations, revelations, allegations and denials, and eventually the televised hearings gave the American public a confused view of events, confused because many of them were revealed out of sequence. Cook, assembling facts and testimony, explains and illuminates the course of events that led to the first resignation of a United States President so that the pattern and motivation were clear. Sordid and criminal, the true story can hardly be viewed objectively, but the text achieves a measure of objectivity through its calm tone; it excels in the organization of material and clarity of development, and it has, still, all the terrible drama that the scandal had at the time the Nixon government came to its abrupt end. A relative index and a selective bibliography are appended.


De Paola’s reverent but stiff illustrations are softly colored, less crowded than the usual work of this illustrator but otherwise easily recognizable as being his style. The biography describes the life of Francis, son of a wealthy Italian of the twelfth century, who was made a saint (St. Francis of Assisi) in 1228. The tone of the text matches that of the illustrations, with miraculous events (the rays of light from the wounds of a six-winged Lord piercing Francis so that he carries similar wounds, a blazing sky caused by “the holy souls of Brother Francis and Sister Clare speaking of the Lord”) presented as facts.


Chrisiss begins her story with an attention-getting sentence: “On my thirteenth birthday my father called me a slut once too often, my dog was hit by a car, and I lost my virginity—what was left of it.” Resentful toward her parents, Chrisiss has a scolding father and a mother who (wearing size sixty-two) lives to eat. From a lonely
childhood, through a brief period of rebellion, then through three years of drifting from place to place after running away, Chrissie finally finds a haven: a small Arkansas town where she gets a good job, makes friends, falls in love with Luke, has an operation (infection due to long-latent gonorrhea) that makes it impossible for her to conceive—and (to get to the title, finally) takes in a hostile boy of twelve, Dare (Darrell) who eventually runs away just as she had herself. Until the end, when she confesses to Luke that's she's only sixteen, everyone has believed her claim that Chrissie is twenty-four. The writing style, imbued with an emotionally fervid identification with adolescents, has more power than polish; the quality of the characterization varies; the story has good pace and a blunt, casual acceptance of a range of adolescent behavior patterns.


Maria’s father was a ship’s captain, her mother was in hospital, and Maria was staying with Mrs. Bloom, who was often cross and seldom loving. The only person in her family Maria saw was Erik, her retarded and beloved brother who had been put into a home and came to stay at Mrs. Bloom’s on the weekend. This is an episodic story, with Maria occasionally getting into some minor scrape, having an unexpected trip to the zoo, visiting Mama, making a new friend, etc. Papa shows up as soon as his ship docks, and the book ends with the family at home, reunited, even the dog. The episodes have a bland, almost static quality that makes them seem repetitive, like a musical phrase that is pleasant in itself but is made almost cloying by being repeated at the same pitch and tempo.


Laurie, who tells the story, is seventeen. Oldest of three children, she lives a happy and uneventful life on an island off the New England coast, attending school on the mainland, enjoying her friends and her artistic and pleasantly off-beat parents. At first Laurie is puzzled when people say they’ve seen her in places she hasn’t been. Then she sees her doppelgänger—and the book smoothly moves into the occult plane as Laurie learns that the ‘stranger with her face’ is a twin sister who has learned astral projection and can be visible to others as well as to Laurie. Lia, her name is, and she is evil—as Laurie gradually learns when a jealous Lia hurts one person after another so that she can have her twin to herself. One must, of course, suspend disbelief to accept the story, but Duncan makes it possible and palatable by a deft twining of fantasy and reality, by giving depth to characters and relationships, and by writing with perception and vitality about other, universal aspects of adolescent life as well as the more dramatic core of the story, a core that includes Laurie’s discovery that she is adopted—a fact she stumbles on as she tries to learn about her malevolent twin.


Once, in the past, two elderly sisters decided that they were bored by the plain white bedspread that covered their bed, a piece of furniture so long that one sister slept at each end—with room to spare. They decided to embroider it in duplicate, each sewing and stitching what she remembered of their childhood home. One was meticulous in her work—but stiff; the other was careless but communicated the joy and fun of a happy childhood. Now the bedspread hangs in a museum and is reversed each day so that one sister’s work is right side up. This may be too static (or too
embroidery-oriented) for some readers, but it's a fresh idea, it's adequately written despite the rather deliberately concocted plot, and it's both ingenious and attractive in its intricately textured and ornamented representation of Victorian stitchery (the author's inspiration, according to flap copy) and patchwork pieces of materials.


Fenton, an American author and translator of note, has lived in Greece for many years and gives, in this absorbing and colorful story, an understanding synthesis of the viewpoints of Greek residents and American visitors as well as an evocative picture of a period and a way of life. The time is 1922, the place an Athenian suburb where two cousins, Oliver and Edith, become fast friends with Nikolas and with the two daughters of another foreigner, the mysterious and beautiful Madame Arnauld. Greece is at war with Turkish Anatolia, and the five partisan children form their own patriotic secret society, hoping to help the cause they espouse. It's all idealistic, and a bit remote, until refugees begin trickling into the community and then the children become seriously involved. The characters are vivid and varied, the setting unusual, the style sprightly, and the story line firmly structured.


In the faded colors and modern clothing of Duntze's sometimes-eerie pictures, Princess Kalina and her Prince (and their children) look more like rather scruffy members of a beatnik commune than the traditional protagonists of a fairytale. This is an original story in the fairytale tradition, with a helpful animal (hedgehog) who helps messy Kalina clean her room and comb her hair when threatened by a new nurse ("nurse" seems to be used in the sense of "governess") and who—when the Princess refuses to toss the animal out—proves to be a prince who has been under enchantment. He promptly proposes, she as promptly accepts, and "So they were married, had a great many children and lived happily ever after," in an ending that is both abrupt and trite.


Although this has the same format as other Goodall books: same size and no text, it lacks the half-pages that the artist has used in earlier books to show a partial change of scene. Here there is no story; indeed, there is no reason to suppose this will appeal to most children. It portrays a series of scenes of places frequently visited on the Grand Tour for travellers in the Victorian Era. A prefatory page lists the scenes in order, but since no page numbers are provided, it means scanning back and forth. The paintings are charming, with their small-scale details of architecture and period dress, their vigor and pervasive good humor—but to whom does this nostalgic trip appeal?


A direct, simple text encourages viewers to understand how shadows are formed, and how variations in light sources cause similar variations in the size, shape, and direction of shadows. The pictures are excellent, both as art objects and as illustrations of the author's explanations. Not just a nice book about shadows, this can also be a spur to thoughtful observations in general.

Although this is so laudatory it might almost be a commissioned publicity piece, it is, instead, an enthusiastic account of the Jackson Laboratory in Maine, an institution that supplies mice to other research organizations the world over, and that has contributed to medical knowledge through its own research. The authors describe the meticulous standards of the Jackson Lab, not only in the care and feeding of its mice, but also in maintaining sanitary conditions and breeding records. They explain how the mutant strains are developed, how mice embryos are frozen to preserve particular traits for the future, how delicate operations ensure the lab's ability to provide mice that are germ-free. The writing style is direct, the coverage and arrangement of material sensible, the information interesting. A relative index is appended.


*Summer Home* is the name of the cottage where Max, the narrator, comes with his family each summer to stay with old friends, Aunt Vi and Uncle Howie, and their obnoxious son Baby Boris, rather large for fifteen. Boris is a lazy, teasing bully, a thorn in Max's side; Max's other problem is that his older sister Lorraine, who used to be his best friend, now considers him a nuisance. Her focus is on Wayne, on whom she has a consuming crush. There's no story line, but there are amusing incidents; the characters are seen from Max's viewpoint and are therefore understandably, excitably overdrawn—but they aren't drawn in depth. The writing style is breezy, the book entertaining but hardly memorable.


Seven-year-old David feels that his brother Steven, ten, has all the privileges: staying up later, getting new clothes that become David's hand-me-downs. What's salt in the wound is that Grandma sometimes calls David by his brother's name, and that David's teacher repeatedly reminds David of how well his brother did when he was in her class. However, when Steven goes away for two days, David misses him, and when they have a bedroom talk, Steven tells his brother that grandma sometimes calls him David. That's the big punch line, the abrupt and satisfying end of the story. It does show that brotherly affection is stronger than jealousy, but it is a prettified and simplified treatment of a problem that can be more serious—and most readers will know that.


Both of sixteen-year-old Blissful's divorced parents are actors, and while she loves them, she feels that she is the only practical and sensible person in the family. A bit of a prig, Bliss is shaken by the change in her self-image when she gets a low grade on her first SAT try. Why is she so bad at it when her school grades are so good? It isn't until her old friend Jenny and her newest friend Colin point out to her that she's romantic and imaginative (qualities she'd sneered at in her parents) that Bliss understands herself. The romance is treated lightly but perceptively, the relationship between Bliss and her parents is handled with sensitivity and warmth, and the sophisticated humor of the writing is in both dialogue and exposition of a smoothly flowing story.

Often-blurred illustrations that are rather repetitive show Mikeno and the members of his troop in rain forest scenes that, on some pages, make reading difficult because the print does not stand out clearly against the dark background. The text follows Mikeno’s life (he has a name but there is no anthropomorphism) from birth to the time he mates and, fully adult, moves off to start his own troop. The facts about the individual and group behavior patterns of the gorillas are interesting but not unavailable elsewhere; there is no index for the continuous text; the writing style is direct but static.


In the same format as the Blackwood book above, this includes a lengthy profile of Andrew Webber, giving the composer’s view, and shorter pieces on an orchestra member (Sue Addison, trombonist) and a rock musician, Jerry Harrison. Headington provides historical background and arranges the remainder of the text by types of instruments (strings, percussion, etc.) as well as including a chapter on the conductor. Profusely illustrated and lacking an index, the book is adequately written, interesting because of the broad scope and the personal anecdotes or comments by performers, and useful because of the practical advice it gives. It will probably be true of some readers with specific interests that they will find sections other than those that deal with their own special interest a waste of their time.


When a child dies suddenly, it is probable that most of the members of the family share, along with other aspects of bereavement, the anguished conviction that things might be different if only they had done—or not done—something. For Emily, it was the conviction that if she hadn’t been in her brother’s room playing a trick on him, she would have heard him call for help before the lawnmower ran over him. Guilt and grief and anger are mingled, and only when Emily realizes that her parents have the same kinds of convictions, that it was indeed nobody’s fault, can she feel a grief and love untainted by the agony of self-blame. This happens in large part because of a sympathetic therapist. This hasn’t a strong story line or even distinctive characters, but it has conviction in the reactions and relationships, with more insight than polish.


Sturdy pages with minimal text in very large, bold print and with cartoon-style pictures equally big and bold are combined with a bit of game element: flaps that fold back to reveal a new part of the picture and serve entertainingly to tell a slight story and simultaneously encourage the pre-reader. The appeal of a frisky pup as protagonist adds to the book’s potential for popularity and, like the first book about Spot, this serves both as a toy book and as a contribution toward reading readiness. The pup gambols about investigating his surroundings and comes home wet and happy, responding to his dam’s “What have you been doing, Spot?” with a nonchalant “Nothing.”

In a sequel to *Keeper of the Isis Light*, the story begins several generations later with a protagonist who is the grandson and namesake of Jody N’Komo, who was a small boy and a minor character in the first book. The year, Earth time, is 2136; the community on the planet Isis is backward, primitive, and superstitious; and Jody is repeatedly in trouble because of a shrewd, questing mind that cannot accept the harsh dicta of President Mark London. Those who have read the first book will recognize the fact that under Mark’s reign, the regression to a primitive society has been deliberate and they will guess why. However, this second book stands on its own, and although new readers of the series may not enjoy the nuances, they will learn at the end of the book, when Jody ventures into the mountains and meets both the Guardian (a robot who has become deified) and the Keeper (who has become a symbol of ugliness and death) what the links are between the history of Isis and its mythology. This has a strong protagonist, good structure and pace, and a smooth, disciplined style.


In all the sixteen years since her parents had died, Olwen has never seen another human being on Isis, the planet where she lived quite happily with Guardian, a robot who was her friend and teacher. When a ship arrived from Earth, she introduced herself as the Keeper and welcomed them. Guardian insisted that she always must wear protective clothing and a mask, but Olwen didn’t understand until Mark, the young man with whom she had a budding love affair, saw her—by chance—without those garments, and then she learned that she didn’t look human, that Guardian had adapted her for survival in the harsh atmosphere of Isis. Mark’s horror and her grief are a shocking and dramatic climax to an exciting and tautly-structured science fantasy, written with polish and developed with good momentum. The story ends with Olwen adjusted to her fate and aware for the first time, sympathetically, that her dear Guardian will be alone with the settlers when she dies. The theme of the story is inherent in Olwen’s remark to the spaceship captain, who plans to return to Earth for another load of settlers: ‘‘What a pity that the prejudices cannot be left behind when you go into star-drive.’’


Carrie, the narrator, is one of six girls in the family of a peripatetic rabbi in a story set in an Ohio town in the 1920s. Basically episodic, the story has two major threads: the attitudes of Jewish and non-Jewish residents toward the newcomers, and Carrie’s love for her father, who dies of a long-standing unidentified illness, his condition weakened by exposure and exhaustion incurred when he helps the town’s tornado victims. As a family story this has warmth and cohesion, although the pace sags occasionally; the characterization is adequate with the exception of Carrie’s mother, who is drawn as a woman so ignorant in her superstition that she seems more a resident of a nineteenth-century shtetl than of a twentieth-century town.


Jenny, staying with her aunt while her just-remarried mother is on a honeymoon, is feeling rejected by her divorced parents and is concentrating on her ballet lessons. Then she meets Ben, and each inspires the other to do better (Jenny at ballet, Ben at football) as they fall in love. Big finale: Ben’s team wins the final game, Jenny dances
the lead in a recital, Mom and new stepfather show up for the recital and Jenny accepts the latter, introducing him to Ben as "my new dad." So sugar icing is spread over everything, and almost nothing has happened to the cardboard characters. The plot is simply girl gets boy, the characterization is almost nonexistent, and the writing style is liberally sprinkled with cliches, banalities, and syntactical errors. If this is an example of the new wave of paperback romances, the prospect is depressing.


As is true of many bilingual books, the audience may be very broad; use of the book can depend on whether or not it is used alone or with a teacher; whether it is used with a dictionary or with other books, or by itself; whether or not it is reinforced by other kinds of instruction. The text has three approaches: on all pages, objects are labelled in French, with no translation; on some pages there are a few lines in English that give background for the scene; on some pages there are short sentences which are given in French and in English. Any book that helps identify objects or translate phrases is of some use to the student of a second language, but this is weakened by the variant treatments and by the apparently arbitrary arrangement of the pages (one sequence, for example, is "Painting and Music," "The Supermarket," "What Will Laura Be When She Grows Up?" "And What Shall I Be?" "Lunch," and "We're Off!"). Illustrations are adequate; and index is provided with French entries followed by the word in English.


Ten-year-old Su Su, who had come to London from Hong Kong, was slower to adjust than her brothers or sister, and she was aware that part of her problem was the confused half-memory of a bad period in Hong Kong. This is basically a touching story, solid in its writing style, effective in the long flashback that tells the dramatic events of Hong Kong and that—in so doing—acts as a therapeutic release for Su Su’s long-pent fears. What isn’t convincing is the bridge between the two, for Su Su and her friend Karen simply disappear from the London park, where they are lunching while on a school outing, by entering an opening in a wall. The flashback is meant to be Su Su’s telling the story, one she had kept to herself, to Karen; the bit of fantasy serves no added purpose and strikes a false note.


Living below the volcano they called Belcher, the Firelings have built up a corpus of rites, legends, and superstitions based on the phenomena they do not understand and on their interpretations of past events. Belcher has become active after many years, and it is decided to revive the old custom of offering a sacrifice. The sacrifice is meant to be Tacky-obbie, who runs away and who is helped in his flight by Life and Trueline. The escape, the chase, the fulfilling of an old prophecy that will lead the Firelings to a safer home, are all consistently and imaginatively conceived; the weakness of the book is that there are so many personal and place names, so many new customs and foods and rites and terms that many readers may feel overwhelmed, especially at the story’s slow start.


More comprehensive than Jonathan Rutland’s *The World of Robots* or *Robots A2Z* by Thomas Metos, this is for a somewhat older group of readers but probably will,
Krasnoff gives good coverage to the robots of the entertainment world but points out that present and future robots are unlikely to have the human traits of robots or androids of stories or films. She describes the ways in which robots of varying complexity function, from the simple machines to modular robots or the still more intricate teleoperators and their uses. An interesting survey, written in a fairly informal and eminently readable style, this is made more useful by lists of sources (periodicals, organizations, how-to books, etc.) that precede the index.


Kroll's pictures, pencil and crayon, have humor and movement, and they are substantial enough to compensate for the slightness of the story. Wilbur, the Easter bunny who usually delivers the eggs alone and in secret, is ill; his friends urge him to hurry and try to help him, but he's almost seen several times and the result of the hurried efforts is that the baskets and the eggs are found in strange places on Easter morning. The animals and the holiday setting may appeal to readers and balance the thin, stretched story line.


Handsome botanical drawings are detailed with scrupulous accuracy and are lovely in their shading, grace of line, and—on some pages—subtlety of color; some of the drawings are black and white. Lerner gives a few facts about each plant, usually including information about how it was known, grown, or used in Biblical times and how it may be used today. Each page of text (almost always two brief paragraphs) is preceded by common and scientific names and a Biblical quotation in which the plant is mentioned; each such page faces a full-page painting or drawing. Attractive, with limited reference use.


Jock is looking forward to his last big high school baseball game, especially because his team is playing in Yankee Stadium in the finals of the Metro Area competition. There are several serious problems on his mind, however: he's fallen suddenly in love with Jillian and has become just as suddenly alienated by learning she's a drug user; he's worried about whether or not he ought to be letting the team doctor give him pain-killer shots so freely; most of all he's concerned about a tragic situation (decapitated buildings, with small children left alone in them—tied to a radiator because their mother had to go out to get piecework to bring back) that Jill led him to and that Hector, a young Puerto Rican, is determined to change. Somehow, all of this plus a macho team coach and a retarded younger brother and breaking up with another girl and convincing the Mayor of New York to work with Hector and the Big Game all fit into a well-written story about a nice guy who becomes a concerned adult; there's so much going on, it shouldn't work, but Lipsyte handles the various elements with control and balance and it works very well indeed.


In an oversize book imported from England, the pages show small human beings and enormous animal forms; each page or double-page spread carries a four-line...
jingle. Example: "A swan has wandered into town / And waddles down the avenue / It looks quite tame, but just the same / Folks wonder what the swan will do." The pages, used sideways, show a gigantic swan, with a dinosaur-like crest spiraling around its neck and up to its head, towering above the skyscrapers. Disjointed, superficial, and with no apparent theme or humor, the book may appeal to some children on the basis of the situation it proposes so repetitively. The illustrations have humor and some technical proficiency if no grace.


Although the protagonist, Ishikawa, was a real character (approximately three centuries ago) this is a deftly turned fictional explanation for a robbery he committed. Luenn's fluent but simple style is an appropriate and enjoyable channel for the story of Ishikawa's long years of dedication as an apprentice kite-maker; his mercenary motive is discounted when balanced against his artistry, for the beautiful dragon kite he has used to steal the gold ornaments from a rooftop later comes to his rescue in magical style. Both the magic and the action should appeal to the read-aloud audience, while both they and those who read to them can enjoy the handsome details and melting colors of the paintings, dramatic in composition, Oriental in mood, strongly framed and delicately bordered.


A lively and perceptive account of a true story that has all the tenderness and drama a reader could ask, and even a bit of suspense, as some of the adoptive children of Ann and John Sweeney resist adjustment. Most of the book focuses on Chuong, the oldest of three children who escaped from Saigon but lost their parents; suspicious and independent, Chuong is slowest (of the boys and girls of assorted colors and nationalities) to accept his new family. The book has the same candor that made the author's Eric as strong a book as it was touching; here, too, Lund is direct and detailed, letting the poignant truth dominate the book.


First published in England, this is a collection of framed paintings, brilliant in use of color and texture, of a dozen-plus fantastic creatures. Some are well known (the unicorn, phoenix, or salamander) and others, like the catoblepas or gulon, less so. Lurie has supplied a page of text that faces each picture, and she writes as though the fabulous were real: "The Basilisk dwells in the Libyan desert," "...The Simurgh... is a large and beautiful bird with a dog's head," or "The Tree Goose or Clayk grows upon trees on the shore of the island of Pomonia, to the north of Scotland." In some cases, the text refers to particular myths, but most of the material is general.


Softly-crayoned pastel pictures, simply and tenderly composed and nicely fitting the mood of the story, show the love that is the mortar of the text. In the quiet night dialogue between Katherine and small Maudie, as together they feed and comfort the baby, Maudie's story emerges. Her mother, increasingly disturbed, had needed to go away for therapy, and Maudie was taken to a second (foster) mother, Mama Two.
The author does a good job, within the story, of having a social worker explain to a child, in very simple terms, why her mother has become unstable and what will happen. The tone is candid, the approach positive. It is not until the end of the story that the reader knows that the loving, gentle Katherine is Mama Two; the book ends with her telling Maudie, who has asked, “When is spring?” that “Whenever Mama One comes home will be spring.” There have been other books in which foster parents were sympathetically portrayed; this is the nicest yet for the primary grades reader.


Brightly colored pages, with vehicles and background stripped of details, so that the solid masses of color have a poster-like simplicity, are almost distractingly vivid. Each page has one brief sentence, and the facing pages are paired to give contrast: “That house is far away,” “This house is near,” and “Take a left turn,” “Take a right turn.” (The book uses boldface rather than italics.) Eye-catching rather than appealing, the book can be used for reading aloud as well as for independent reading by beginners; although it comprises opposites of different kinds (size, position, direction, etc.) it can encourage observation and comparison, and vehicles usually appeal to children.


Manniche, a noted Danish Egyptologist, has illustrated an ancient story in a dramatic and colorful style, using the stiff posture of ancient Egyptian friezes. The hieroglyphic writing forms a running foot across the pages, and an afterword provides facts about both the story and the illustrations. The story, taken from a papyrus fragment in the British museum, is about a prince at whose birth seven goddesses proclaim that the child is destined to be killed by a dog, snake, or crocodile. The king puts the boy into a stone house where he will be safe, but relents when his son begs to go free and take his chances, after he has become a young man. He passes a test to gain the hand of a princess. It is she who collects the pieces of his body when a dog has savaged him, enabling the prince to live again—a resurrection theme used in the religious lore of ancient Egypt.


Six short stories and one long one, from the former winner of the Carnegie Medal (for Thunder and Lightnings). Here, in addition to the vigorous style and a sensitive response to children’s concerns and speech patterns, Mark adds a touch of mystery and a generous vein of humor. The mystery emerges in “Charming,” in which the reader may decide whether a small girl’s wart disappeared naturally or was charmed away by another child with occult powers. The humor emerges most broadly in the long story, “Chutzpah,” an almost farcical tale about a cheeky, irrepressible girl who upsets the routine of a school during one day’s unheralded visit.


The boy, Kiko, and the dog (half coyote, half dog) are treated in separate chapters for almost half the book before they meet. Each is lonely: Coydog has, by a series of
Ad mishaps, found himself in a run-down New York neighborhood; Kiko is in conflict with his father, a domineering man who is picked up as an illegal entrant (from Greece) in the course of the story. Boy and dog respond to the love of the other, so that it is a severe blow to Kiko when his pet is identified as part coyote and taken from him. There is a rapprochement between father and son; Kiko is given permission to set his pet free if he takes him to a wilderness area; the story ends, therefore, with all ends neatly—too neatly—tied, all problems solved. While the writing style and the pace of the story are inconsistent, the first in quality and the second in momentum, the situation is one that should appeal to readers, both in the boy-dog relationship and in its inherent plea for kindness to animals.


Like other books in this extensive series, this has alternate pages of text, very simply written, and of full-color illustrations. First published in Germany, the series includes foods, as in this book and in *From Fruit to Jam*, books about manufactured objects, as in *From Clay to Bricks* or *From Sand to Glass*, books about the natural world, as in the two Reidel books reviewed below, and an occasional variant like *From Cement to Bridge*, which begins with an already-manufactured substance. As appended notes indicate, the author-illustrators appear to have been chosen more because of their reputations as artists than as writers; this is probably not unrelated to the weakness of the books, a flat and prosaic treatment that is often eclipsed by the colorful pictures.


The pages of an oversize book are used to good advantage for paintings that have a touch of Boutet de Monvel's romantic look, a resemblance to Brinton Turkle's painting in the use of light and color, and a humor that is Claverie's own. The text, light and fresh in style and treatment, has been ably translated; it follows the search of Prince Caspar (whose mother had passed the acid test of a sleepless night because one pea lay under the stack of mattresses on her bed) for a bride, and it focuses on the fact that perfection (like that of his dear mama) can be boring and that a one-track personality can be irritating. What Caspar finally finds is a princess who, while he was away, had visited his parents and had had a nut put under her mattresses, and had slept very soundly indeed. The story ends with Caspar riding madly off so that he can catch up with this admirable creature. And he does.


The first five books in this engaging set of board books for very young children (reviewed in the August, 1981 issue) showed an infant too young to be very mobile. In the next set of five, of which this is one, the round-faced baby is not only capable of independent action, but manages to achieve a good bit of independent investigation and some damage, all of which leaves Mama limp by the ending of a shopping trip. A foray into a clothes rack, a broken packet of what looks like sugar, a raid on Mama's purse in a fitting booth followed by a sociable pulling back of its curtain, revealing Mama just emerging from the garment she's been trying on. Like the first books, this has no words and needs none; it is drawn with simplicity, humor, and flair. Other titles are *Beach Day; Good Night, Good Morning; Monkey See, Monkey Do*; and
Fun, but more than that: these are geared to the toddler's interests and experiences.


"Beatie Bow" is the name of a game that Abigail sees younger children playing, and she notices one waif-like girl who watches but never joins the play. Abigail's fourteen, resenting the fact that her mother is more than willing to take back the husband who'd deserted her for another woman, resenting even more her parents' decision to move from Sydney to Norway. That's the realistic setting out of which emerges a fantasy named the best Australian children's book of 1981. In this beautifully crafted time-slip story, the waif proves to be the Beatie Bow for whom the game was named—but she doesn't know why her name is known. Only when Abigail goes back to Beatie's time, a century ago, does a pattern emerge that answers both their questions. This lively story has action, suspense, strong characters, and an ingenuous knitting of past and present, so that each affects the other.


To an adolescent girl the phrase "pleasingly plump" is a contradiction in terms; Glenda had been teased for years about her weight but now she has a new incentive to diet: her handsome English teacher, David Hartley. He's worth starving for, worth jogging for, worth taking on extracurricular chores for. Or is he? As Glenda fluctuates in her loyalty and her weight, she becomes aware of the fact that Mr. Hartley finds her more useful than attractive; in fact, he's taking advantage of her feeling to assign more backstage work than providing the limelight she's been striving for in the school show. However, by the time she has become disillusioned, she's also become thin, and she's acquired an admirer. This is a bit on the fluffy side, but it has humor, good pace, and a sprightly writing style.


Macabre art with a silver lining, the often-gruesome Chess drawings have a robust humor of their own, for almost every lumpish human or lurking beast has either enough exaggeration or enough of a twinkle to be funny. Thus the illustrations are admirably suited to the often-ghoulish and very funny poems that Prelutsky writes with a strong use of meter and some entertaining word-play. The sheriff of the title is "short in the saddle and slow on the draw," and the ghostly grocer of Grumble Grove runs a non-existent shop with a great deal of spectral activity taking place; the catfish's one desire is to catch a mousefish, and the elegant centipede on her specially-built velocipede rates awards, "she merits medals / working all those centipedals."


Like the Mitgutsch title above, this is part of a series, first published in Germany, called "A Start to Finish Book" in which changes (natural or effected by people) occur. Too slight to give adequate information for most children's needs, the books can serve as introductions; all are colorfully illustrated. In the first title, Reidel describes and illustrates the four changes (butterfly to egg to caterpillar to pupa) in
one life form; in the second she describes the water cycle. The text is simply written, accurate but not substantial.


The story of a family that emerges painfully from self-imposed isolation is told effectively from the viewpoint of nine-year-old Mudge, who lives alone in a cemetery gatehouse with his parents. Not until an elderly great-aunt tracks them down does Mudge discover—half remembering—that his father had had a nervous breakdown after a friend was murdered. Mudge has been taught by his father, has never been to school, and has no friends save for the assortment of lively ghosts, a fantasy element introduced with no apparent purpose but, oddly, with success; despite the ghosts this is not a true fantasy but a realistic story with one fantasy element, rather pointless but quite diverting. It is Mudge who is most resistant to Aunt Ernestus and her insistence that the family must leave their solitude—but it is Mudge who finally, desperately, calls her to come and help when he sees that his parents cannot cope. There's a credibly happy ending to this well-crafted story, structured and peopled in an economical but forceful way.


Framed pictures, rustic in mood and primitive in style, have bright colors and illustrate the couplets on facing pages. The book serves as a counting book but it lumbers along as the farmer adds a wife, a child, a dog, a horse, and so on; the text ends with "A cocky rooster strutted in then—Crowing proud to make eleven / The hen upon a barnyard shelf / Produced a chick—and they were twelve / So now we have a farmer's dozen / Let's end before they add a cousin." The word "one" (and all the other eleven) is printed in green but of a shade that does not make the word stand out. The rhyming is often faulty, the chief appeal being in the farm setting rather than the book's usefulness as a counting book.


Based on the author's memories of an Appalachian childhood, this is a nostalgic piece as evocatively illustrated as it is told; the soft blues and greens and duns of the hills and trees merge and blur as background for the simple, sturdy figures. There is no story line, but a series of memories, each beginning, "When I was young in the mountains..." as the author reminisces about the busy, peaceful life of an extended family and their community. Quiet, almost static, this is given appeal by the warmth and contentment that emerge from an account of daily satisfaction and small, occasional joys, described with appropriate simplicity.


This introduction to museums gets off to a bad start with a patronizing first section: "Imagine that you are one of the original Native Americans..." or "...imagine that you are a sophisticated easterner..." or "How does this make you feel?" It then moves to a discussion of why people become collectors, how museums began, what kinds of museums exist, what happens behind the scenes (although the text doesn't really tell the reader much) and who works in a museum. The final chapters discuss
getting the most out of a museum visit, and give a very brief rundown of some specialized museums, primarily ones in the United States. This is a good idea but poorly developed, with mediocre writing and superficial coverage. The index is inadequate, in part because of textual gaps, in part because of varying treatment of locations of museums.


It is thirteen-year-old Stowe who feels he has a debt to pay not because he has incurred it but because he thinks that his mother has been so shabbily treated by her husband and her father that only her son can compensate for the anguish she's had. A loving and sensible woman, Annie has been cheerful in making sacrifices for Stowe and persistent in acting as though she had made none. The crux of the story is Stowe's ambivalence about visiting his dying grandfather, who has sent a message that he wants to see the grandson he's never met; Stowe is indignant because the old man has expressed no wish to see his daughter. This is no slick reunion story; when the two go, more at Annie's instigation than her son's, they are too late. There is no deathbed reunion, there is no recognition of them in the old man's will. What Stowe realizes, because his mother tells him what joy he has given her and because she shows him what the relationship between his independence and her control are, is that in their love and friendship there are no debts. The focus on familial relationships is balanced by a substantial emphasis on Stowe's relationship with his two closest friends, a bittersweet period of change in young adolescents. The writing style and depth of perception fulfill the promise that brought Sebestyen an award for her first book; a bonus here is humor in the incidents involving Stowe's social life.


An introduction to members of the dog family focuses on distinguishing features that will enable the reader to tell a wolf from a fox, or a coyote from a dog, and—like other books in the "First Look" series—will simultaneously encourage a child to be more observant and to look for similarities as well as differences. Softly shaded pencil drawings illustrate the simply written text, in which the authors often use the device of asking the obvious ("Find the fox with a white tail tip and dark feet," which is easy since it is below the question, taking up half the page) which may give corroboration but sounds inane when read. Some of the continuous text is devoted to descriptions and pictures of familiar breeds of tame dogs and includes some facts about them, occasionally couched in terms that may be misleading: "The German shepherd leads blind people" could lead readers to assume that this is the only kind of work this breed does or that no other dogs are trained to work with the blind.


Although they are linked, the three first-person accounts by fourth-grader Lotty could each stand alone as a perceptive and fluently written short story. In the first, Lotty describes the shock of learning, at her new school, that a classmate has started an I-Hate-Lotty-Club. (Lotty tends to be the sort of girl that teachers and other girl's mothers hold up as an example.) In the second chapter, Lotty thinks about becoming a pampered orphan because she resents her mother's having gone back to work; in the third, she spends a day taking care of her sick father. Put it all together and the message is family love, which comes through in one way or another in all three
stories, not only parental love but the affection of three older brothers who tease Lotty but give her support and solace when she really needs it.


Eleven, Kevin is precipitated into a life-threatening situation; visiting his great-grandmother in a desert town, and gloomily counting the days left before his father goes off on a secret (military) mission, Kevin's in the back of a pickup truck when it's driven off by two escaped convicts. They spot the boy, who jumps out; they drive off, leaving Kevin alone and lost in the desert. All of this happens quickly, at the beginning of the story, most of which is a description by Kevin of his long ordeal. The suspense is well maintained, the writing vivid, the survival dramatic but believable. What weakens the story are the dramatic devices that frame the major episode, lessening the contrast between the grim adventure and the matrix of surrounding days.


Like Craig Dodd's book on dancers (reviewed in the March, 1982 issue) and the Blackwood and Headington titles reviewed above, this is one of a British series on the several performing arts, none of the books giving any information about its author's qualifications for writing on his subject. It is clear here, as in the other books, that intensive historical research has been done, and the biographical insertions (a major treatment of Glenda Jackson, minor treatment of television performer Jack Mitchell and radio performer Sara Coward) as well as other parts of the text give some career guidance to readers who aspire to an acting career. As in the other books, the advice is useful but it does not include other sources of information or access to identified schools of acting, although they get general mention. Despite this lack, and despite the lack of an index to give access to the text, this should intrigue young actors or theater buffs just by the nature of the material. The writing style is smooth and the arrangement of material adequate; the text covers stage, film, radio, repertory, television, and amateur acting.


In a story that is set in Canada, sixth-grader Jasmin Marie Antoinette Stalke is aware that she's a failure, socially and academically. Her solution is to run away, away from the crowded house where she and six other children live with a loving but stupid mother and father, away from the many tasks that she is expected to take on because she is the oldest girl. The two threads of the story are Jasmin's rather successful efforts to cope with living in a cave in the wilderness, and the efforts of a loved, retarded brother to follow her. Jasmin doesn't know that he, too, is missing, and their parents don't know that he is not with Jasmin. There's a logical but pat ending to a story that has sturdy characterization (especially the mother) and suspense, but that is weakened by the ending, the slow pace, and by a writing style that suffers from occasional obtrusive words or phrases like, "...her eyes wild and almost filled up with bright blue pupils, her cheeks gaunt and feverish."


The story, set in 1961 at a small women's college, is told from the viewpoint of Ann, whose two roommates, Niki and Hildy, are stronger characters than she, and
different in almost every way. Niki is sophisticated, cynical, volatile, and—by
Hildy's standards—close to amoral. Hildy is prim, righteous, disciplined, socially
naive. Much of the tension between them (and much of the book) is devoted to
accounts of volleyball practice and games. Hildy dies, hit by a car while bicycling and
not wearing the glasses she had acquired under protest, a tragic ending to a book that
may well be a vehicle for the author's reminiscences; if it is not that, it seems merely
an exercise in relationships. The characters are well-defined as individuals, albeit
none likeable: Ann is almost colorless, a reed in the wind; Niki is belligerent and
rude; Hildy is smug and prissy.

0429-3. 121p. $8.95.

Although her parents and her younger brother were just as surprised as Emily was
to learn that Grandpa had remarried, after years of being a widower, while he was on
vacation, Emily was the only one who was angry. Grandpa had been their neighbor
and her dear friend, and this Marjorie would spoil it all, so Emily's summer project
became getting rid of her new grandmother. This included a successful effort to
terrify Marjorie, already timid about rural isolation, by pretending there was a burglar
in the house during Grandpa's brief absence on a business trip. Later Emily con-
fessed, was forgiven, and accepted Marjorie, an ending that is probably what every
reader will expect. The characterization, like the writing style and plot, are adequate
rather than substantial, with the intensity of Emily's hatred and the silliness of her
assumption (if Marjorie's frightened away, Grandpa will stay behind) not quite con-
vincing.

Yolen, Jane H. The Robot and Rebecca and the Missing Owser; illus. by Lady McCrady.

In a story of future time when the predicted megalopolis is a reality, Bosyork,
Rebecca Jasons and her robot, Watson II, investigate the mystery of why every
owner of that rare pet, the owser, so quickly suffers the loss or theft of the animal.
The culprit proves to be the owner of the pet shop, who is not able to resist stealing
the owser he's just sold, and then re-selling it. Fifty-seven times. The owner is a
master of shape-changing, which is how he had theretofore been able to evade cap-
ture; he's been a newspaper, a fire hydrant, a tree, etc. There are suspense and action
in the story, and the writing style is adequate, but the plot seems rather capriciously
slung-together, resting heavily on cuteness and contrivance.

Trade ed. $9.50; Library ed. $8.89.

issue) has new illustrations and format. The tender and fragmentary mood piece
about two children who share a lovely evening in a city park (at the end of which the
small boy gives the small girl his precious white marble) is on smaller pages here, the
misty and romantic pictures framed. While the pictures here may be more appropriate
in echoing the mood of the story, they don't always illustrate it as well: for
example, when the text reads, "He watched her spread her dress out on either side
like white wings..." the earlier book showed the girl on a park bench, her wide skirts
looking almost like a tutu, whereas in this edition she is simply walking down a path
holding her mother's hand.

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READING FOR TEACHERS

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.


Bean, Rita and Wilson, Robert. Effecting Change in School Reading Programs: The Resource Role. International Reading Association, 1981. 69p. Paper. $5.00; $3.50 to IRA individual members.


Mangieri, John N. and Corboy, Margaret Riedell. "Recreational Reading: Do We Practice What Is Preached?" The Reading Teacher, May, 1981.


Vasilakis, Nancy. "Young Adult Books from an Editor's Perspective." Top of the News, Fall, 1981.

AWARDS


Honor Books: Ramona Quimby, Age 8, by Beverly Cleary (Morrow) and Upon the Head of the Goat: A Childhood in Hungary, by Aranka Siegal (Farrar, Straus & Giroux).

Caldecott Award: Jumanji, written and illus. by Chris Van Allsburg (Houghton).

Honor Books: Where the Buffaloes Begin, illus. by Stephen Gammell, written by Olaf Baker (Warne); On Market Street, illus. by Anita Lobel, written by Arnold Lobel (Greenwillow); Outside Over There, written and illus. by Maurice Sendak (Harper & Row); and A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers, illus. by Alice and Martin Provensen, written by Nancy Willard (Harcourt).

Mildred L. Batchelder Award for translation: to Bradbury Press for publication of The Battlehorse, by Harry Kullman, translated from the Swedish by George Blecher and Lone Thygesen-Blecher.

International Reading Association Award for an author’s first or second book: to Michelle Magorian for Good Night, Mr. Tom, U.S. edition published by Harper & Row.

The Regina Medal for "continued distinguished contribution to children's literature" to Theodor Seuss Geisel.