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 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.

C.U. Curricular Use.
D.V. Developmental Values.

**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, $22.00; $15.00 per year for two or more subscriptions to the same address: $15.00, student rate; in countries other than the United States, add $2.00 per subscription for postage. Single copy rate: from vol. 25, $2.25; vols. 17 through 24, 50¢. 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, The University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, Illinois 60637.

**Subscription Correspondence.** Address all inquiries about subscriptions to The University of Chicago Press, Journals Division, P.O. Box 37005, 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.

© 1983 by The University of Chicago. All rights reserved.

PRINTED IN U.S.A.
Kelly, fourteen, begins her story with some comments on the love and friendship she and her mother share, and with her worries about the fact that, now that she has some friends her own age, Mother is often alone. Kelly's father is a pilot, away more than he's home; she calls him in a panic when her mother begins to act peculiar, but she's totally unprepared for the fact that that behavior was only a signal for a deep, suicidal depression. Packed off to stay with her ramrod grandmother in Florida, Kelly is worried, lonely, and resentful because she is told that she cannot even telephone her mother. Periodically, she remembers one of the "shell lady" stories Mother had told her, and wonders why they were always sad. Gradually, talking to her grandmother and father, and to a sympathetic neighbor, Kelly begins to understand her mother's problem, to feel convinced that love and support are needed; she announces she is not going to boarding school as her father had arranged, but will go home to be with her mother, who needs her. She has come to understand herself better: she is the king of the sea, the rescuer in all her mother's shell lady stories. Trenchant and touching, this is a book written with insight and compassion; the story has a natural flow and tight structure, and the few characters are sharply-etched and psychologically intricate and believable.

D.V. Mother-daughter relations; Responsibility

Because of her widowed mother's recurrent hospitalization, Poppy feels uncomfortable with her and calls her "Mother Brown" just as she has addressed her many foster mothers. Now her mother has a housekeeping job, and Poppy is with her—but neither knows how to break the barrier of coldness that lies between them. This is the realistic background for a fantasy adventure in which Poppy (via an ancient bracelet) brings a statue to life; the statue uses the device to bring animation to other statues, and the heavy, threatening figures pursue Poppy and her friend Emma across the moor. Caught, imprisoned in what appears to be an old mine, the girls barely escape death and are freed when the statues' efforts to reach them on the high ledge where they've climbed result in a smashing of stone bodies, a collapse of the old walls, and a heap of rubble. This portion of the story has a well-paced aura of impending doom and a solution that is logical within the parameters of the fantasy. The fanciful and the realistic are meshed by the musing of Poppy's anxious mother as she thinks of her dead husband, and weeps for his missing child, "If Jack had lived . . . After he died, it was like I was turned to stone." The story ends on a poignant
note when the girls are rescued; Poppy sees her mother and runs to her, joyfully calling "Mom!"

D.V. Mother-daughter relations


Roxie Cable and her parents have moved from Syracuse to a small Georgia town; their neighbors, the Pregers, are very friendly and urge the Cables to join the Baptist Church to which they belong, a church headed by a nationally-known conservative evangelist. Pressure is put on Roxie, too, by the new friends she makes—all friends of the Preger’s daughter—during the summer. In the fall, just as she has adjusted to the public high school, Roxie is stunned when her parents announce they are sending her to the church school. She is torn: the unswerving faith and the belief in simple virtues of the Baptist group are not unappealing, but the rigidity, the control, and the bias of the church make her uncomfortable. When she has to choose between the new pressure from her parents and the new affection she feels for a boy who’s in trouble with the church, Roxie’s decision shows what has become the dominating factor in her life. This is a trenchant story, skillfully developed, candid in its assessment of the relationship between the group and the individual, and written with objectivity and sensitivity.

D.V. Ethical concepts; Parent-child relations


Like *Hallucination Orbit* (reviewed in the May, 1983 issue) this is a theme-centered anthology, and the format here also includes an introduction and editorial notes that discuss scientific aspects of each story. The title story, by Robert Silverberg, is written from the viewpoint of the donor in a future society in which the young serve as a transplant bank for the old; Ray Bradbury’s minor classic, “A Sound of Thunder,” is based on evolution; Edmond Hamilton’s story of plant biology, “Alien Earth,” begins with the arresting sentence, “The dead man was standing in a little moonlit clearing in the jungle when Farris found him.” Other contributors to this fine selection of stories include the indefatigable Asimov, Frederic Brown, Ursula Le Guin, and Poul Anderson.


Accused by vengeful Space Agent Gidlow of being a security risk, fourteen-year-old Jeff is saved from suspension from the Space Academy by Admiral Yobo. Jeff goes home to see his older brother Fargo and stops en route to buy a teaching robot with credits advanced by the kindly Yobo; he buys an old, barrel-shaped oddity he calls "Norby," and Norby proves to be as loquacious, sensitive, capable, and unpredictable as a robot companion can be. The two (and later Fargo) become involved in a frantic series of adventures as they try to evade and to conquer the evil, power-hungry Ing, who proves to be none other than the vindictive Gidlow, bent on world domination. Possibly science fiction fans will enjoy the technological trappings, and most readers should enjoy the humor, but the humor gets a bit too cute and rather repetitious, the plot is tediously busy, and there is little or no depth of characterization in this slam-bang story.

Set in the Depression Era, this is the story of a boy of twelve who is determined to end the terrorizing of his island's residents by the men who are smuggling contraband liquor; it's the Prohibition period, and some of the islanders need money so desperately that they participate in the smuggling just to be paid. Shadrach, whose father will not participate, is nevertheless cowed into silence, and the boy is furious at the way his parents have been frightened and insulted. Shadrach confides in a man who purports to be a government meteorologist and spies on a mysterious visitor; he guesses wrong about both men, but when confrontation comes, Shadrach is instrumental in catching the organizer of the smuggling operation. This is a fast-paced story, competently written and sturdily structured; Shadrach's successful efforts are believably portrayed.


Illustrated with graceful line drawings, brown-washed, this is an easy-to-read story with Cinderella aspects. Tally, an orphan, lives in a shed at the edge of town with the community's turkeys; she is given food daily by the mayor's cook in return for tending the turkeys. When the king's son comes to town to hunt a wolf, Tally irritates him by interfering in his pleasure because she's protecting her flock from the wolf. One of the hunters, however, appreciates the way she takes responsibility for the turkeys; later, when she has been ejected from the mayor's party for the king's son (she's clad in clothes magically provided by the turkeys) and has again angered the prince (she's stuffed her hose down the wolf's throat) she goes to live with the hunter who appreciates her kindness to the turkeys and her bravery, and so she has a home and family and love, just as she's dreamed. The story (which is, although the book gives no indication of the fact, based on a traditional Zuni tale) has good ethical concepts, plenty of action, the appeal of a wish granted, and a direct, simple style that makes the story easy to read but loses most of the cadence of the oral tradition.


Hiding from a bully in the church basement, Johnny takes what looks like a book and proves to be a box containing a scroll and a small blue figurine that looks like an Egyptian ushabti. These, plus a ring given him by a seemingly kindly man he meets, Mr. Beard, are the magic objects that put him in unhappy thrall to a ghost, for "Mr. Beard" is the ghost of a mad rector of the Catholic church in which the ushabti had been secreted. Johnny's friend the professor takes him to a psychiatrist (a stereotyped character) who tries to help; the professor takes Johnny off on a trip to help him forget his worries, and they are followed by the ghost, who endangers both their lives; they are saved by a rock slide precipitated by an earthquake. Bellairs is not at his best here; the story is concocted, the realism and fantasy don't mesh, the characters are flatly depicted, and the style is intermittently labored. What's left to appeal to the reader are the action, the suspense, and the occult.


Like many other books that describe Easter and Passover, this gives good historical background and explains the ways in which the holidays are celebrated, both
ritually and informally. It includes some recipes and projects, and it also discusses some holidays of other religions (the Buddhist Kambutsue, the Hindu Holi) as well as other holidays in the Jewish and Christian traditions. The text explains theories about the origin of April Fools' day and describes the celebration of May Day. In sum, good coverage, clear writing style, and an index to give access to the contents.

C.U. Religious education


As she did in *The First Travel Guide to the Moon* (reviewed in the March, 1981 issue) Blumberg posits a voyage and describes the fictional accommodations, meals, entertainment, etc. This has rather less the format and style of a guidebook, since the passengers are not able to leave the submarine, but it gives a great deal of information about topographical phenomena of the sea bottom and about the creatures of the deep sea. The writing style is competent, casual, and direct; an index and a bibliography are included.

C.U. Science


Based on family letters, but highly fictionalized save for quotations from correspondence, this is the rather sedate story of one of the many young nieces and nephews for whom George Washington assumed financial responsibility. Harriot wrote him asking for a guitar so that she could join the other young ladies who were "a-learning music." Her plea was, although repeated, ignored because Uncle Washington was busy with affairs of state and had other, more pressing financial demands from other young relatives. An orphan, Harriot stayed with a series of kinfolk; it was Aunt Washington who finally decided that every young lady must be able to play a musical instrument, and convinced the President to send his niece a guitar. The book ends with Harriot married and visiting at Mount Vernon after her uncle had retired. The writing style is flat and sedate, as are the pencil drawings; the book does give some facts about George Washington, and it gives a real sense of the close ties within large families in the eighteenth century, but it never achieves a narrative flow.

Uncle-niece relations


Line drawings with blue and yellow wash adequately illustrate a simply written book in which a boy lovingly describes his pet. The text tells no story, but it does communicate affection and appreciation of the dog's protective loyalty, his playfulness, and his odd, endearing ways. Pet lovers may empathize, and they may find the subdued humor appealing, but the lack of story line or even incident may limit the book's readership.


In this autobiographical account, Emmy is eight when she begins the study of ballet, a promising pupil who expects to devote her life to dancing. She's aware that
her father despises Hitler and argues with his brother about the Nazi movement, but
it doesn’t impinge on her life until the Germans come to Austria. Suddenly all her
classmates are joining the Bund Deutscher Mädel, and Emmy is an outsider. At first
things look better: her father, who had lost his job during the depression, is given a
post; Emmy is excused from BDM participation because she is in the national ballet
school; they have enough ration coupons. But coupons can’t buy shoes or food if
they are not sold. Father is conscripted. Jewish friends are persecuted. The war is
being lost, and when the Russians enter Vienna, Emmy is raped. The city is bombed.
The book ends with the arrival of American troops, and an epilogue describes the
fates of the people in the story, including the author, now an American citizen. At
times grim, always vivid, the book gives a touching picture of the contrast between
the schlag-und-kultur elegance of prewar Vienna and the bitter suffering of wartime.

C.U. History—Austria

$12.89.

In a format reminiscent of Robert Cormier’s *I Am the Cheese,* Chambers tells the
story of a homosexual relationship in which one of the partners is dominant and that
ends in tragedy. Told by Hal, the younger and weaker of the two, the book begins
dramatically with a newspaper clipping: Hal has been charged with “wilful damage”
for “interfering with a grave.” Part of the story is told by the notes of a social worker,
part by Hal in retrospect, and most of it by Hal as a running narrative. Chambers’
style is often staccato, often introspective; this is not an easy book to read. What
should appeal to readers are the effective communication of deep and often an-
guished feelings, the perceptive depiction of relationships, and the depth and con-
sistency of characterization. Hal loves deeply, is hurt when he is rejected because
Barry has become bored, and finds it very hard to explain (although he finally does)
that he had promised his lover, when they were discussing death, to dance on his
grave if he should die first.

D.V. Death, adjustment to

Conford, Ellen. *If This Is Love, I’ll Take Spaghetti.* Four Winds, 1983. 82-24183. ISBN
0-590-07878-X. 165p. $8.95.

A collection of short stories focuses on adolescent romance. Some of the selections
are first person, some third; one tale is told via an exchange of correspondence, one is
a monologue. All are bright and cheerful, most are funny, and they have good pace
and variety. Some of the stories: “I’ll Never Stop Loving You, Tommy Toledo,” and
“Double Date” end with disillusionment, but in most the feminine protagonists,
despite shyness, parental strictures on the use of the telephone, or qualms about
personal appearance, Get Their Man.

Coombs, Patricia. *Dorrie and the Witches’ Camp;* written and illus. by Patricia Coombs.
01508-5. 44p. Trade ed. $8.50; Library ed. $7.63.

In another story about a little witch, Dorrie goes with her mother, Big Witch, and
Cook, to close the witches’ camp for the winter. Despite Cook’s gloomy predictions
about bears and strange beasts in the lake, all seems peaceful after their broomstick
flight. Then an evil magician catches Big Witch and hypnotizes her, Cook is over-
come by magic fumes that make her aware only of the future, and it’s up to Dorrie to
save them all. She gets into the sea-beast machine, hypnotizes the magician, orders
her robot-like crew to clean the camp, fly home, and prepare dinner. Then she puts everyone to bed. The story ends with Big Witch suddenly herself again, and the magician asleep on the couch and wearing the sea-beast machine. Not a strong ending, but Dorrie fans will probably tolerate it and enjoy the fact that their heroine has taken charge of all the adults; the writing style is light and often humorous, the drawings are deft.


Line drawings that are deft, animated, and carefully integrated with the poems on the page illustrate a poetry anthology intended for the primary grades but also useful for reading aloud to preschool children. Most of the selections are light and humorous, and they have been chosen with an awareness of both the qualities that appeal to children and the criteria for poetic excellence.

C.U. Reading aloud


Hazy pencil drawings illustrate a story about a friendship between a child and the old woman who is her neighbor. Anna is devastated when she learns that Nana Marie has suddenly lost her sight; they had spent so many happy hours together talking and noting the world around them. Anna decides that she will bring a special present to Nana Marie when she comes back from the hospital; Nana Marie loves the gift, for Anna describes every lovely thing she's seen all day, and she promises that she will do this every day. The style is direct and simple, the sentiment is strong, the relationship warm—but the story has a quiet, static quality and is so fragmentary in structure that it may be limited in its appeal to readers.

D.V. Older-younger generations


In bouncy verse and pithy language, Dahl gives his own irreverent versions of some familiar fairy tales, and Blake's scrabbly, lively line and wash pictures capture the mood of manic lampoon. Purists may shudder, but it is probable that most children will enjoy having Cinderella spurn her prince, Snow White use the mirror to pick winners for the dwarfs, all retired jockeys, and Little Red Riding Hood end her adventure with a wolfskin coat. A sophisticated spoof.


Walt, fourteen, is the narrator of an often funny but not often convincing fantasy in which he suddenly finds that he's briefly become a werewolf and later learns to make the change at will. This ability helps him and his friend Cindy (who takes it all calmly) to solve a series of robberies. In a situation which Walt (in werewolf form) is threatened, another werewolf suddenly comes to his rescue: his mother. Seems it runs in the family, emerging in adolescence, but not usually in one so young as fourteen. "I guess it must be modern nutrition. Kids just grow up faster these days," Mom says. The fantasy element is handled with bland humor; the pursuit of the
bullying classmate who’s the thief seems grafted on to provide action. Save for the humor, the writing style is pedestrian; the characterization is superficial.


Black and white drawings illustrate a biography of the Russian dancer that begins with the moment when, in a Paris airport, he decided to defect from his native country. Like many biographies of performing artists, this emphasizes his dedication and training in childhood; it continues with his rise to stardom after a late start for a dancer (he became a student at the Kirov ballet school at the age of seventeen), and his subsequent illustrious record as one of the great male classical dancers of all time. This should appeal to balletomanes, but it’s stodgy in writing style, the text occasionally punctuated by a “Little did he know . . .” comment. It is candid in describing Nureyev’s aggressive ambition, but otherwise conveys little of the subject’s personality.


How nice to find a horse story that isn’t formula fiction. Annie is fifteen, has been saving her money to buy the perfect horse, and instead buys a very old one to save it from being sold to the knackers. Petey, her younger brother and the narrator, is scornful, but Annie loves old Chief even if her snobbish friends make fun of him. The family has just moved to a Texas farm and has just adopted a Vietnamese boy to whom Annie is merely civil; the others feel he is a member of the family. In a dramatic but not melodramatic climax, Petey and the horse come to the rescue of the baby of the family, attacked by a pack of feral dogs; they and Annie, who also tries to help, are injured, but it is Taro Chan who shoots the attacking pack and saves their lives. When the story ends, Annie is adjusting to the fact that her beloved Chief, exhausted, has died, and she calls Taro Chan her brother for the first time. This has depth and consistency of characterization, warm familial relationships, and a plot that has good pace and balance; the writing style is smooth, the ethical concepts sturdy.

D.V. Animals, kindness to; Brothers-sisters; Family relations


A good basketball player but irritating to the coach because of his predilection for clowning, Gary is told by the coach that he’s benched until he can show in practice sessions that he can be serious. Gary’s answer to the edict is to join, with the agreement of the woman who coaches it, the girls’ basketball team. Reaction—among the members of both teams, among the other high school teams with which they compete, and among fans—is mixed, running the gamut from the enthusiastic support of some feminists (and the anger of others) through taunts and threats and tears. Gary’s girl friend becomes jealous, the school board is upset, other coaches are furious. A few people think, as Gary does, that it’s funny. Gradually Gary comes to see that he’s ruining the chances for the girls for state championship competition and doing the same for the boys because their team needs him. He talks one of the best members of the girls’ team out of joining the boys’ team for all the reasons he has just decided to give up his caper and go back to his old team. Gary’s given up clowning. This has some game sequences, it explores some important issues in organized high
school sports programs, and it’s adequately written; it is not, however, believable in
plot development, the fulcrum for action seeming too easy, too contrived.

D.V. Age-mate relations; Sex roles


Mike is fifteen. He gets along well with his girlfriend Trisha, has no academic
problems, enjoys his family, likes being on the soccer team, and feels lucky to have
Todd for his best friend. Mike’s problem, as he tells it, is that he’s just begun to
realize that his feelings for Todd are not just friendly, that it’s Todd rather than Trisha
of whom he dreams. Although this is slow-moving and has aspects that are un-
convincing (in Mike’s relationships with others) it is on the whole a candid and
perceptive story about the gradual and often painful decision of a gay adolescent to
be honest with his family and friends about himself; the writing is uneven, but the
book gives a good picture of the problems and decisions facing the young homosexual
who chooses not to live with deceit.

D.V. Self-confidence; Sex roles


In a wordless picture book, the first few pages show an attractive mouse looking
increasingly worried as it tries various directions, looking for an escape route. Finally
the mouse begins nibbling along the edge of a page, peeking at the scene disclosed;
encouraged, it completes the nibbling, pulls back the square of paper and discloses a
sunny rural landscape. Laboriously the small creature folds the paper until it has a
paper airplane; it rides downward into the countryside and (last picture) is soon
happily nibbling at some grain. The pictures are deft and diverting; the story is clearly
told; the concept, ingenious and fresh, should appeal to young children as much as
the subject.

Trade ed. $9.95; Library ed. $9.89.

Cartoon-style pictures in bright colors have vigor and humor but tend to be clut-
tered on busy pages that carry only captions like “People work high in the air,”
“People work deep underground,” “People work alone,” and “People work to-
gether.” The pages have vitality and variety, and they show a broad range of occu-
pations, but they are often visually distracting.


Bright, animated pictures, deft in line and use of color, are drawn with a high comic
sense on oversize pages; there is good integration of pictures and text in a story that
is based on the briar patch version of the trickster being tricked. Here the culprit is
Monkey, who has eaten more than his share of the bananas on Turtle’s banana tree,
and been trapped by the thorns and prickers Turtle has put at the foot of the tree.
Turning Turtle over, Monkey has her at his mercy and threatens all kinds of dire
punishment. Anything, she begs, except being thrown in the water. Naturally, Mon-
key throws her in; naturally, Turtle is in her element. A strong appeal to the read-
 aloud audience in the cheerful pictures and the story’s humor should be augmented
by their response to the meting out of justice.

[ 188 ]

An oversize book is garishly illustrated in comic book style; it has, even within the illogic of fantasy, no consistency; it tries, unsuccessfully and in pedestrian writing style, to combine a lesson on color, a lecture on pollution, and a narrative. Captain Swifty, a half-clad lion who walks upright, takes paints and fishing equipment and rows to an island; with his friend Moxy Mouse he meets a fish who tells them that the brook doesn't babble because it's polluted. They call on a genie to remove the huge pile of trash they fish out of the brook. The brook is clean, the Captain paints and gives a brief lecture on mixing color, he and Moxy row home. Last page: Boat approaches dock, Captain has his back to the huge pile of trash the genie has transported, and a parrot says, "Wait until the Captain sees this pile of junk on his dock."


In a wild-food cookbook, the material is organized by seasons, beginning with spring, and the plants used include both such widely-found species as dandelions, ferns, plantain, purslane, and acorns as well as more localized species like manzanita and prickly pear. George warns that mushrooms should be avoided, since there are some that are poisonous, and adjures readers not to use any plant unless sure of its identity. A drawing of each plant precedes the recipe or recipes given for its use, as does a note on distinguishing features and habitat. Cooking time and a list of utensils are given for each recipe in addition to ingredients, and the step-by-step directions are clear and concise. Plants in each section are listed alphabetically; an index is provided.


The story of a group of immigrants, chiefly Jews, is set aboard ship in 1912. While this has no effective story line and is weakened by the introspective musings (in italics) of some of the characters, it does give an effective picture of the hardships of steerage passengers and of a range of attitudes, memories, biases, fears, and hopes they feel as they draw nearer to the country in which they are to establish new lives.


Goodall's quaint, vernal, pastel paintings of an Edwardian family's visit to a thatch-roofed cottage are embellished by some cut-outs and tabs that lend a bit of variety to a static wordless picture book. A mother and two daughters pay a call on another woman and her daughter. The three girls play in the attic before they go outdoors; the visitors depart via the walled garden; the last double-page spread is a pop-up of the cottage, with its hedges, arbors, and overhanging thatch.


A light-hearted and amusing description by twelve-year-old Brad of the experiences he and a baby sister have with their nonconformist babysitter while Brad's parents are out of town. Phoebe is an adult, a free spirit who has rejected her family's wish that she share their life of wealth and conservatism. Phoebe likes to wear odd...
clothes, do odd things, and try new experiences; one of the things she does is to try
casting spells she’s found in a book. One or two of the spells seem to work, but
logical explanations emerge. The “werewolf” of the title is a very large, talkative,
and amicable delivery man who is attracted to Phoebe. The book shows a happy
relationship between Brad and his parents, an appreciation for his babysitter, and a
loving responsibility for his small sister. No strong plot line, but plenty of effective
action.

D.V. Brothers-sisters; Parent-child relations


The five sections of this story cover the summers from 1964 through 1968, and the
book begins when Mandy, the narrator, is twelve. The event of that summer is the
arrival of her hardly-known grandmother to stay with the family on their farm.
Grandma, in her eighties, is querulous, critical, and domineering; none of the mem-
bers of the family enjoys having her, and she herself is not happy and moves to a
retirement home. In the continuing sections of the story, a young and recently or-
phaned cousin comes to live with the family, Mandy’s mother has a series of opera-
tions for cancer, and the days and years are filled with small concerns. This doesn’t
have a strong plot line, but it is a convincing story of family life, an affirmation of the
bonds that are stronger than the problems in close relationships, and a convincing
picture of the maturity that comes as the adolescent years pass painfully by. The
writing style and characterization have shape and depth, and the relationship be-
tween Mandy and her mother, especially when they face their fears together, is
moving.

D.V. Grandparent-child relations; Mother-daughter relations

Hoban, Brom. *Skunk Lane*; written and illus. by Brom Hoban. Harper, 1983. 81-47729. Trade

Jarvey, a skunk, likes to loll about in his messy room listening to music; his father
complains that Jarvey ought to be more industrious, and that at his age he was a
soldier in the First Dump War. His parents decide that Jarvey should leave home; he
wanders off, comes to a bar where a band is playing, joins in with his harmonica and
is invited to join the group and live with them in their communal home. The house
proves so messy that Jarvey starts cleaning, goes out to get food, and so impresses
the other animals that they decide to have a party. Jarvey’s parents come to the
house on Skunk Lane and say they always knew he would grow up to be a fine skunk.
The writing style is flat, the “do your own thing” theme more fitting for older
readers, and the plot thin. Black and white illustrations show technical ability but
have a stiff quality, especially in the animal faces.

D.V. Parent-child relations


A wordless picture book consists of a series of color photographs of excellent
quality and considerable diversity; each full-page picture has at least one round
object, and almost all are familiar and child-oriented. This is a good choice for
encouragement of a child’s powers of observation as well as to emphasize a concept
of shape, and the pictures of a scoop of ice cream, a raccoon peering out of a hole in a tree, bright balloons, iridescent soap bubbles, and a seal balancing a ball should appeal to young children.

D.V. Environmental concepts


The meaning of the title is the deep sleep of anesthesia, as eleven-year-old Maria learns from another hospital patient, Donald, so badly burn-scarred that other young patients call him "Monster Man." Maria is frightened about having open-heart surgery, in part because she doesn't understand what's being done to her. Gradually, she learns what's entailed, makes friends with other patients, and in particular learns to know Donald and enjoy his friendship. Reclusive, Donald responds warmly to Maria, the first child to accept him despite his appearance, and when the story ends it is clear that the friendship will continue after the hospital experience is over. The plot is of less importance in this story than the perceptive handling of relationships, not only the friendship between Maria and Donald, but the supportive family relationships and the easy familiarity among the girls who are patients. The details of hospital routines and medical procedures are accurate and smoothly absorbed into the narrative.

D.V. Fear, overcoming; Friendship values


In an anthology that includes the work of sixty contemporary poets, Janeczko includes comments by the poets about themselves, their writing, and at times about the particular poem that precedes the comment. The contributors include such well-known writers as William Dickey, Nikki Giovanni, X. J. Kennedy, Howard Nemerov, Joyce Carol Oates, and John Updike, as well as others, and many poets who are less well-known. The book has variety in mood, style, theme, and subject, and the poems reflect many of the interests of adolescents, although they will probably be of equal interest to adult readers. The inclusion of the poets' discussion of their work should make the book especially appealing to young writers.


First published in France, this oversize picture book has a text that seems to be for a child older than those who would respond to the format or the pastel pretty illustrations, deft though they are. The three children of a family anticipate a dreary week, when they hear a long-range forecast of rain, but they think of all sorts of things to do: bake cookies (recipe included) and paint, and have friends over, and listen to a bedtime story, and so on. Despite the subtitle, not all of the activities take place indoors. This offers some suggestions for play, and it's attractive to look at, but it has a contrived text as a narrative frame for what is really an activities book, and the text is at times abrupt in transition.


In despair because Mariana has jilted him, Dusty drives his car into the ocean. He is rescued by Rush, a fanatic bodybuilder, and taken up by Rush, who, with his coach
NR and his friends, assures Dusty that if he learns to "pump iron," he will be irresistible and will win back his beloved. After training and taking part in competition, he does. The book focuses on details of training, the bonhomie amongst iron pumpers, the allure these males have for an audience, etc. The writing style is jerky and prolix; the plot strains credulity; the only mitigating factor is the humor, unintended or intentional, that lies in the ridiculousness of the plot and dialogue.


Illustrated with photographs and diagrams that are adequately placed and labelled, this is an alphabetical series of entries about astronomical bodies and phenomena, the space program, astronauts, and astronomers and other scientists whose work is relevant to space science. The entries are crisply written, clear and authoritative, with cross references to aid the reader. Save for the small print, a useful and informative quick reference source.

C.U. Science


Aderyn is thirteen when she begins her story, set in Ireland in 1846, when the combination of a potato blight that brought famine and the oppressive measures of English landlords and their overseers drove so many Irish people to the New World. Falsely accused of burning the landlord's barn, Aderyn's father flees to America and later sends for his family. This is historically-based but not written with objectivity, and—while an adequate first novel—it is written with a sort of throbbing melodramatic tone, making the characters seem stock figures.


One of a large Amish family, Meribah decides to leave and go west with her father, who has been shunned by the rest of his family for breaking the strict Amish code. This is the story of that journey; it is preceded by a brief entry dated January, 1850, when Meribah, alone and starving in the Sierra wilderness, fights off two vultures so that she can eat some of the doe on which they had been feeding. The text moves back nine months, to describe Meribah's decision and the long, detailed journey in which she suffers the slow privations of the trek, is horrified by the rape and ensuing suicide of the one friend she's made, is bereaved when her father dies of a wound infection, is finally left alone and stranded. Rescued by a group of Yahi Indians, Meribah learns to love them and their way of life; by this time it is June of 1850 and she has decided she will go back, alone, to a fertile valley she had loved when the wagon train had halted there. An afterword explains that soon thereafter, the Yana (of which the Yahi were a tribe) had been exterminated by whites, and that in 1900 the last Yahi was found: Ishi, the last of his tribe. Lasky writes a vivid and stirring tale that takes the pseudo-romance out of westward migration; while the painstaking delineations of minor characters are interesting, they shift the focus from the protagonist, who is going through more than the physical trials of the journey, for she is learning to understand a range of people whose life-styles and interests conflict with Amish mores. Despite the pace, an interesting story.

D.V. Courage; Self-confidence

C.U. History—U.S.

Lear's nonsense rhymes, lilting and humorous, are as palatable today as an aid to learning the alphabet as they were when first written, over a century ago. Here the illustrator uses animal characters in large-scale watercolor paintings, richly detailed and textured, set off by ample white space, for a letter and verse per page. Upper and lower case letters precede each verse and are repeated, larger and in varied, stylized forms elsewhere on the page. The rhyme, rhythm, and fun of "C was once a little cake/Caky/Baky/Maky/Caky/Taky Caky/Little cake!" isn't hurt a bit by a picture of a very small mouse laboriously frosting a very large cake.


The paintings, a little bit romantic and a little bit comic, deft in composition and intricate in decorative details, are just right for the simplified retelling of a familiar folktale. The daughter of a poor peasant couple is caught by robbers when she goes off to sell the family cow so that they can have food; locked in the robbers' house each day and forced to work for them, the girl coerces them one day to leave the window open. She makes a straw doll just her size, dresses it in her clothes, and escapes through the window, having covered herself with honey and feathers so that she looks like a bird. The robbers see, but do not recognize her, go home, beat the straw maid when it won't speak to them, and then get into a fight with each other. The girl washes in a brook, finds the cow, comes home to her jubilant parents, and they live very well on the gold and the jewels the girl has brought home. Children enjoy the justice of the robbers robbed, and while this is not the best version for reading aloud, it's nicely gauged for the beginning independent reader.

C.U. Reading, beginning; Storytelling

D.V. Self-reliance


First published in Norway in 1976, this is a quiet story with three threads of plot: the major one is the death (apparently from leukemia) of nine-year-old Di's baby brother, the second is the birth and growth of a litter of eight puppies, the third the off-and-on friendship between Di and a classmate who has dubbed her "Lanky Longlegs." The story has a sedate tone, its pace slowed by incidents that have only minimal relation to the plot; characters are believable but pallid; the book is pervaded by a sort of naive and wistful earnestness.

D.V. Age-mate relations; Death, adjustment to


The introduction to a series of interviews with fifteen women who became pregnant when they were in their teens states that if the present rate of teenage pregnancy continues, "... 39 out of every 100 girls who are fourteen years old today will become pregnant at least once before they reach the age of twenty." Among the
fifteen interviewed, some are pregnant, some have had their babies and given them up for adoption, some have had abortions, and some (married and unmarried) have kept their babies. In the course of the interviews, some facts about attitudes, experiences, and decisions emerge; information about adolescents is given in some interviews with social workers and a doctor. Some sources of help and information are provided in the bibliography that precedes the index, but the book—although the candid accounts are interesting—gives less information in the text and fewer sources of help in the bibliography than in the title by Richards and Willis, reviewed below.


In only one scene is the Australian setting of this story evident; otherwise it might be anywhere that steam trains still exist. The crew of three starts off each day before sunrise, cleaning, fueling, and checking their train; one day George, the guard, remarks that they must complete their run on time so that he can go to his grandchild’s birthday party. Because they stop the train to pick berries, they have to catch the train (which goes over a hill on its own steam) and chase it in a hand-car, or trolley. They chase, they make the party in time, and—in a rather abrupt ending—the book closes with the birthday scene and little Mary saying, “Ooh Grandpa! What lovely blackberries! Wherever did you get them?” The writing style is adequate, the plot a bit drawn out, the crayon drawings deft.


First published in Great Britain, this is the story of a frog searching for a home, and it begins with, “Holes! Lots of holes! Which one shall I have?” as the frog surveys a cranny in a wall, a beehive doorway, a hole in a tree, and so on. Each time the frog peers into a hole, she sees eyes; each time the occupants emerge with the advice “Better move on, Frog. This hole is full of...” badgers, or rabbits, or owls. Finally it begins to rain, and Frog realizes that the round, brick-walled hole in the ground will make a perfect home. Indeed, on the last page the little pool is full of tadpoles being watched with pride by Frog. Just enough text to help the pictures tell the story, and the pictures are spaciously designed, with good draughtsmanship, restrained use of color, and the combined appeals of humor, cumulation, and animal subjects.


A retelling of a Slavic folktale is illustrated by romantic, vernal watercolor paintings in framed pictures with intricate decorative details, primarily full-page interpretations on oversize pages. The story is more simply told here than in “The Twelve Months,” in *Russian Fairy Tales*, translated and retold by Moura Budberg and Amabel Williams-Ellis, but lacks some of the richness of that prose. This has a Cinderella element, as a harsh stepmother sends a child (no name is used) on such improbable tasks as finding flowers in a winter blizzard; the child meets the twelve brothers, each of whom represents a month, and they make it possible for her to get the flowers by changing places for just one hour of magical springtime. A good choice for reading aloud or as a storytelling source.

C.U. Reading aloud; Storytelling

[ 194 ]

The humor that will be familiar to readers of *The New Yorker* is the most appealing element in the soft but often dramatic watercolor paintings that illustrate a slight story. An inquisitive dog, Dunkel, ventures into a forest and is caught, in turn, by a lion, an elephant, and a wolf; each time he escapes by appealing to his captor’s sense of justice and asks if he can go free if he guesses some physical feature (the number of hairs in the lion’s mane, the length of the elephant’s trunk, the number of teeth in the wolf’s mouth) and then he runs off while they are counting. A mouse helps Dunkel find his way home, and—in a weak ending—he sleeps and dreams of a picnic at which all the other characters are present.


Terri had been told that her mother had been killed in an accident when she was four, and she had adjusted happily to being with her father, although she sometimes wished that they didn’t keep moving from one place to another. It wasn’t until she was thirteen and found a paper in a locked box that Terri realized her mother was still alive. Angry at her father, Terri locates and visits her mother; although she now knows that her father had taken her away and lied about her mother, when she has to make the decision about which parent she’ll live with, Terri decides that it’s Daddy who needs her most. This has good style and pace, an element of mystery and plenty of suspense to appeal to readers, and a convincing depiction of the intricacies of Terri’s attitudes and relationships.

D.V. Father-daughter relations


An oversize book has some pages that have a restrained layout but has many others that are cluttered or gaudy, some with colored backgrounds that make it difficult to read the print. The text begins with creatures of the shore environment and proceeds with those farther out; although it devotes more space to sharks and whales, it includes many other forms of marine life, usually allotting a paragraph to each. Given the apparently haphazard arrangement of material within sections, the lack of either a table of contents or an index, and the cursory treatment, this has only minimal use as an introduction to marine life.

C.U. Science


Sam is in sixth grade, his parents are separated and he lives with his father, with whom he gets along well although he wishes Dad spent less time working and more with him. This is the background for a compilation of minimally related incidents, among which are Sam’s interest in a bum and in some scavengers, and his encounter with an eccentric woman who offers him and his friend doughnuts. There’s a visit from an aunt, a trip to a museum, where a man tries to pick him up while he’s waiting for his father, and then—the one real action of the story—an encounter with the doughnut woman, who gives him a ride, takes him to her apartment and refuses to let
him out, and is furious when he breaks away, the next day, when they are in a
grocery store. There's a lot of personal description, but little characterization; the
writing style is adequate, but no more; the structure is disjointed and patchy.

D.V. Father-son relations

Neimark, Anne E. *A Deaf Child Listened: Thomas Gallaudet, Pioneer in American Educa-


It was in 1814 that the young, frail minister, Thomas Gallaudet, met a deaf child of
nine, Alice Cogswell, whose plight made him wonder if there were not some way to
teach deaf children to communicate, to compensate for their sensory deprivation,
and to equip them for fuller participation as adults. After a tour of European in-
stitutions for the deaf, he came back to the United States to plead for—and eventu-
ally establish—the first school for the deaf in the country. This biography is both a
record of Gallaudet’s life and his battles on behalf of deaf children, and a record of
the status of treatment and education of the deaf as they changed over the centuries.
Adequately written, believably fictionalized, and informative, the book is based on
Gallaudet's letters and diaries; it tells a touching story of an admirable and devoted
man. A bibliography, an index, and a list of national service organizations and cen-
ters for the deaf are provided.

D.V. Handicaps, overcoming

$9.95; Library ed. $9.99.

Teased by his older sister, a very small cowboy refuses to share his ‘‘horse,”
Grandpa, on a spirited ride around the floor. Sister cannily produces some
doughnuts, and the cowboy dismounts, whereupon she takes over the horse:
Fatigued, Grandpa insists that it’s his turn, plays at being the rider, and suggests that
the whole thing be called off to finish the doughnuts. The squabbling siblings then
argue about the doughnuts. The minimal text is told in dialogue, placing some re-
sponsibility on the reader-aloud to give the story interpretation and flow. It’s an
accurate reflection of sibling rivalry and imaginative play, but rather flat as a story,
and the illustrations, while they have humor, echo the static quality of the writing.

D.V. Grandparent-child relations; Imaginative concepts

Rappaport, Doreen. "*But She’s Still My Grandma!*”; illus. by Bernadette Simmons. Human

Illustrated by yellow-tinted pencil drawings of pedestrian quality, this is the story
of eight-year-old Jessica’s visit to the nursing home where her grandmother lives.
Her father has warned Jessica that his mother is now senile and will not know her,
but Jessica is disturbed when Grandma looks vacuously at her and says only, “Pretty
girl.” She’s also disturbed by the sight of the other residents, sitting in a row like wax
figures. When her parents take Grandma outdoors for a walk, she adds a line to a
Dickinson poem that Jessica has begun—and with this one sign of memory, Jessica’s
attitude changes. It’s still her grandmother, and she loves her. Not a substantial
story, this is stiffly written, but it may be useful to help readers understand the sad
disability of some older people.

D.V. Grandparent-child relations

Although the anecdotal material with which the book begins, and which it contains intermittently, seems superfluous, it serves to highlight some of the decisions that adolescents must make about having sexual relations and about what to do if conception occurs. The book is candid, uses accurate terminology, makes no judgments, and reminds readers of their responsibilities; it gives information about sexual intercourse, conception, contraception, abortions, and adoption, and is thorough in its coverage and explanations. The final chapters give sensible advice about marriage and about keeping and raising the baby if that choice is made rather than abortion or adoption. Appended material includes a bibliography, and extensive listings of such sources of help as adoption agencies, maternity services, support groups, adolescent clinics, and information services.


It is the casual, flowing style and authoritative tone that make this historical overview of baseball better than most of the many books already available. Ritter describes the way baseball started (conceived not by Abner Doubleday, but by Alexander Cartwright) and the ways in which the game and equipment have changed, and the great stars of the past. This chronological survey is followed by separate chapters, in Part Two, on aspects of the game: batting, pitching, fielding, and game strategy. Ritter cites comments of players sparingly, writes with direct clarity, and communicates both his enjoyment of baseball and his understanding of the nuances of the game. An index is included; action photographs add to the book's nostalgic appeal to fans.


For children who are going through the riddling stage, any collection of jokes and riddles has appeal. This collection has the usual range of puns, incongruities, and nonsense; they range from crisp and clever to inane ("If you had a house full of rats and mice, what would you have? Trouble keeping cheese in the house.") and the cartoon-style drawings, some with balloon captions, are lively and funny. An appended section gives facts about the several rodent species that appear in the jokes.


A continuous text describes the structure and the functioning of the heart, its role in the circulatory system, the body chemicals that influence its performance, and the kinds of problems presented when there is cardiac malfunction. The authors discuss the ways in which heart problems can be tested and treated, and the ways in which individuals can help (exercise, proper diet) or hinder (smoking, stress) the performance of this vital pump. The writing is clear and authoritative; a glossary and an index are appended.

C.U. Health and hygiene; Science

Set in 1912 in a Pennsylvania steel town, this is the story of Karl Kerner, not quite sixteen but anxious to do a "man job" as a steelworker rather than a "boy job." He gets a job but loses it the first day when his neighbor, Jame Culley, pulls a joke on the foreman and makes the man angry at both of them. Jame, eighteen, is courting Karl's sister despite the fact that there's a feud between the two families. In love with his teacher, Yulyona, Karl suspects that she is a wealthy man's mistress when he sees her in the man's house in a dishevelled state. He runs away with his friend Andy, but returns to learn that Yulyona is secretly married (keeping it secret so that she can keep her job) and to make a decision about his future. Yulyona wants him to stay in school and finish his education, while Karl feels he must become a worker. The author gives a vivid picture of the way in which poverty and life-style are shaped by the environment, in a story with a smooth style, excellent period details, strong characterization, and a deft meshing of minor plots.

D.V. Family relations; Independence; Self-confidence


The text, in this pop-up picture book, consists wholly of a quiet dialogue between the placid and unenthusiastic birthday mouse, Barbara, and her friend, a mouse who assures her that her birthday is going to be super. "Such as?" asks the dubious Barbara. Her friend elaborates, and the pages burgeon with balloons, gifts (including a toy girl), ice cream, cake, fireworks, and a parade. Then Barbara accepts a handful of flowers and asks, "By the way, what about that other stuff?" "That's next year."

The pop-ups and pull-tabs are used to advantage, but the story could stand alone, since the humor lies in the ebullient pictures, the terse text, and the contrast between them.


A small book uses pop-ups simply as a device, i.e. there are no changes in the text because of the pop-ups and no changes such as tabs or wheels might make. The text does not tell a story; it describes, briefly, what each of four characters dreams about.

For example, "'Wait 'til old buddy Bert sees what I got for him from the giant!' dreamed Ernie" shows Ernie asleep while the pop-up shows a vine being climbed and a bird in hand, and the pop-up for the Cookie Monster shows him surrounded by cookies in his dream, as he says "'Oh, Fairy Godmonster! You make delicious wish come true!'" A tenuous trifle that may appeal to Sesame Street fans because of the familiar characters, this has little else to offer.


Linda Ann, the narrator, has always wondered why her mother won't talk about Silk Garcia, Lin's father. Now that she is in high school and taking courses at the Guitar Institute, Lin becomes even more curious about her father, a guitarist and composer whom she hasn't seen for years and who has just died. Her friend Jeff tries to help Lin track her father down; she visits musicians with whom he had played; eventually she discovers that Antonio "Silk" Garcia had been a disturbed man who had offered to sell her when she was a baby, and that he had been a drug addict. Even
that the one song he'd written (for her, she thought), "Blues for Linda Ann," had first appeared under another title. Along with this plot is a secondary story line: Lin loses Michael, her boyfriend and fellow-guitarist, when she uses a joint audition he has spoiled as a springboard to her own career as a guitarist. She also loses her friend Jeff because she's neglected him for so long, busy with her lessons, Michael, and her search for the truth about her father. There's one positive note at the end of this rather doleful story: Lin understands her mother's attitude for the first time. The writing style in this first novel shows promise, and the characters are convincing, but the story line is crowded and the pace uneven.

D.V. Boy-girl relations; Mother-daughter relations


Pop-ups, pull tabs, and concealing flaps are used in the double-page spreads that show the several stages of metamorphosis from egg to butterfly. The illustrations are bold and colorful; the toy-book devices seldom serve a useful purpose, but will probably appeal to children. The text is simply written and direct; it does not always give full information about a process. There are many better written and more informative books about the life cycle of the butterfly; perhaps the toy aspect of this one may attract primary grades readers who are intimidated by more serious books.

C.U. Reading, beginning; Science


A research scientist at the University of New Mexico, Taylor writes lucidly and enthusiastically about volcanoes that have been discovered in other parts of the solar system as well as on Earth, knowledge gained primarily through the recording and photographing devices on space probes. The text begins with a description of the different kinds of volcanoes and of how they are formed and function, and proceeds, in separate chapters, to discuss the volcanic activity—past and present—on Earth, the Moon, Mercury, Venus, Mars, and Io, one of the moons of Jupiter. Another chapter is entitled "Asteroids and Meteorites: The Oldest Lava Flows," and explains how scientists are able to understand the origins of such bodies. A final chapter focuses on some of the additional questions asked by planetary scientists and the planetary missions they hope may bring some answers. A glossary and an index are provided.

C.U. Science


Sophie and Jack, hippopotamuses, decide to play hide-and-seek while their parents are dozing after a picnic. Jack hides behind a tree and is easily spotted, and Sophie is just as easily seen when it's her turn to hide and she crouches in the grass with her eyes shut. On Jack's next turn, however, he hides as Sophie did—but he turns his back, so that his bulk resembles the shape of the rocks around him. "Sophie couldn't find Jack anywhere," the book ends, "Can you?" A final picture shows the whole family leaving. The pictures have simple, chunky shapes and bright backgrounds with vernal details; at times the hippos are on two feet, at times on four. This is simple enough to encourage pre-readers to identify words, but it's a slight tale; while the ending is not conclusive (How did Sophie find Jack? Did Sophie find Jack?)
children should enjoy being able to spot the “rock” with two little ears and a stubby tail.


Karen, editor of the high school paper, is the narrator in a story about fast-food chains, business ethics, and the debilitating effect of publicity on individuals. A glib representative of the Burg-O-Rama chain comes to the school, announces that a photographer will be there taking candid shots for a period during which the chain executives will choose five students to star in commercials that will be aired nationwide. Three students and a teacher (the very teacher who had encouraged class discussion of junk food) are seduced into making commercials in which they rave, inanely smiling, about the delights of Burg-O-Rama’s foods. Karen is chosen as the fifth person but is the only one to choose principle over publicity. Although the message is strong and threatens to overwhelm the story, it doesn’t quite do so. The style is believably that of a high school student, and the story’s theme is balanced by the depiction of peer relationships.

D.V. Ethical concepts.


It all started innocently enough, with Andrea (who tells the story) and Julie trying a mind-reading experiment to relieve the boredom of a rainy afternoon. They discover

Julie scores amazingly high on receiving Andrea’s messages and Andrea’s taken aback when Julie mentions it at a party. Andrea doesn’t like Paul, who immediately becomes interested in Julie, and she’s further upset when Julie and Paul start dating. She’s sure Paul’s really only interested in Julie’s psychic ability and that he’s using her in some way. Suspicion leads to apprehension and then to terror as Andrea finds her worst fears realized and learns that Paul’s game is to induce Julie, via telepathy, to commit a vicious crime. Andrea intervenes and Paul is caught and convicted in a story that has mounting tension and suspense, that is believable if readers accept the validity of psychic powers, and that has firm characterization.

D.V. Friendship values


Betsy Barrow, thirteen, knows that she’ll go into service as members of her family have always done, at the Sussex manor called The Heron. It’s 1917 and The Heron has been converted to a military hospital, and Betsy’s been helping there; curious about the war, she eagerly seize the chance to visit Great Aunt Ba in London, sure that there she will better understand what the war is about. One of the nurses has given her a letter to deliver in London, and she’s later appalled to find that the recipient, Master Johnny, is German—but he’s brave and honest, as she also finds when she becomes involved in a series of dramatic events. And that’s the weakness of the story: more dramatic events in just a few days than are believable. Although crowded, the story has some interestingly diverse characters and some very good period details.
READING FOR TEACHERS

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


Moore, David; Readence, John; and Rickelman, Robert. Prereading Activities for Content Area Reading and Learning. International Reading Association, 1982. 65p. Paper. $5.00; $3.50 for IRA individual members.


