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, 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 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.

© 1984 by The University of Chicago. All rights reserved.

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


There is some rhyme and quite a bit of rhythm in the text of a boisterous cumulative story that begins with a bear chasing little Bertie, predatory gleam in eye. The queen (plump woman, red crown) chases after the bear, the king after the queen, the admiral (his gong rivalling the king's trumpet blare) after the king, et cetera. "All this for me?" The bear is so flattered he bows, turns cartwheels, and dances; in a lame ending, the procession continues with Bertie dancing after the bear. This doesn't have the substance or humor of the author's *Who Sank the Boat?* (reviewed in the April 1983 issue) but it's fun to read and certainly it's fun to look at the ebullient figures in Allen's running frieze.


Speaking of the growing popularity of the many kinds of Asian-born martial arts, Atkinson says, "They were great for self defense! They were great for keeping fit! They were great for peace of mind! They were great for everyone . . . Everyone, that is, except women." But in the 1960's women began insisting that they be allowed to join classes in karate, judo, kendo, and other forms of martial arts. Following the background material about women's involvement, the book has a series of accounts of individual women who have achieved distinction and great personal satisfaction in their mastery of a form of personal combat.

C.U. Social Studies


The story is set in New York in 1850 and is narrated by the younger of two sisters whose father is a sailing man. Waiting at the docks along the river, the children indulge in fantasies about what Daddy would bring them if he came home from voyages to exotic places. When Daddy does appear, he's greeted by the best present of all, a hug and a kiss. This is simply told, it has some appealing concepts as the narrator imagines having a dragon or a flying carpet, but it is stiff, lacking flow and—although it has cohesion—lacking direction. The precise, neat pencil drawings are attractive but have little vitality.

D.V. Imaginative powers

Baldwin’s doctoral dissertation, written on William Carlos Williams’s manuscripts, was published in book form subsequently; he has also written many essays on the poet. Unfortunately, he has, in this biography, crammed in extraneous material, self-puffery, and irrelevant comments to the extent that his fairly thorough examination of Williams’ life and work becomes tedious: this is not alleviated by a prolix style (“She hovered above her sons like a guardian angel, made of not quite the same stuff as mere mortals,”) or—guidebook style—“He strolled the narrow streets of Florence, city of Michelangelo, Botticelli, Donatello, and Giotti”). Too bad; the gentle, intense Williams is interesting both for his own work and for his relationships with other creative artists of his time. A source guide for quoted material, a divided bibliography, and a list of those Williams poems that are quoted in the text are appended.

C.U. Language arts


Despite the assignation of Dr. Barnard’s name on the cover and spine of the book as putative author, it appears that his was an advisory capacity; the book seems a staff project, and it has that cut-and-paste accumulation of odd (at times barely relevant) facts that so often testify to the lack of authorial authority. Topics are given brief treatment; the page layout (broad central column, narrow outer column used for odd, often boxed, facts) is fragmented; the scope seems too broad to permit adequate attention to any single topic. What is covered in addition to body parts and the way they function, learning, growing, and keeping fit, is covered accurately, albeit skimpily. A list of answers to questions asked throughout the book (“What is the greatest weight lifted by a human being?” “How old is old?”) and an index are appended.


Soft watercolor paintings are pure Americana, and very nicely done, too: a country store, boys swimming in a creek, pastoral scenes and cozy interiors. The text describes the way the author’s father talked about his home town in Texas, the best town in the world, viewed with nostalgia. There isn’t much movement in this boyhood idyll, it’s a mood piece, and while it’s pleasant to read and attractive to look at, the book may be too static to appeal to most readers.


Worried about his grandmother, who has just had a brain tumor removed, worried about the cost of a possible second operation, and worried about his father, shot down (and missing) in Korea, John decides to solve the puzzle of a lost will and win the $10,000 reward. Like *The Curse of the Blue Figurine* (reviewed in the June, 1983 issue) to which this is a sequel, the story founders on an unworkable foisting of fantasy on realism, as well as on a string of coincidences and contrivance. The pace is brisk, and there’s lots of action to appeal to readers but the strewing of clues in twelve-year-old Johnny’s path is unconvincing, as he encounters a murdering witch who controls an evil force, as well as a series of arcane objects and stereotyped characters.

Hutton’s retelling of a favorite Bible story is simple and casual; it is certainly appropriate for the read-aloud audience, but it is the illustrations rather than the text that will probably appeal to them. Hutton’s watercolors, full-page or double-page spread, have vitality in their movement and a fine, controlled handling of color, and—above all—great sweep in composition.


Eddie Ramirez, the narrator, lives with a stern grandfather who disapproves of Eddie’s father, Cisco, but reluctantly tolerates his son-in-law. Grandpa is cultured and educated; Cisco is intelligent but a dreamer. It is to help Cisco in one of his get-rich schemes that Eddie and his pal start a computer dating service: they appeal to unpopular girls, and they do all the dating. The scheme makes money; it helps Cisco make more money; it is unmasked and criticized but defended by Grandpa as being highly motivated and doing no harm to the girls. This is all light and funny and not quite credible. It does give a picture of a warm and loving family; it is weak in the use of unwarranted grammatical and syntactical errors on the part of Eddie and his friend, a slanginess perhaps intended to make the two more accessible, but not warranted by their home backgrounds and education.

D.V. Father-son relations; Friendship values; Grandparent-child relations


The long pages of a tall book are not used to advantage in this adaptation of the Biblical story of Noah and the ark. The drawings are oppressively busy on most pages, and the illustrator displays neither a sense of composition nor a sense of humor. The text adheres adequately to the Old Testament account and it is simply written, but there are so many fine versions of the story that are handsomely illustrated that there seems little reason to prefer this one.


Oversize pages offer good opportunity for the comic, flyaway drawings at which Blake excels. Unfortunately, despite the fact that the nursery rhymes he illustrates are chosen from two excellent books by Iona and Peter Opie, he has chosen too few for a substantial collection and has chosen, of those few, several that are (perhaps deservedly) not popular favorites.

C.U. Reading aloud


Although it is slow-paced, this is a believable book about a situation that is not uncommon: the difficulty of adjusting to a new environment. Brought up in the city, both Tim and his mother resist Dad’s efforts to move to a safer neighborhood than the Manhattan housing project where Tim is bullied, Mom has been mugged, and their apartment has been burglarized. Mom has the support of her mother, who (and this is
the one unbelievable part of the story) reviles her son-in-law for planning to move away. The move takes place, however, and Tim finds friends; he worries about his parents' quarreling, but that ends when Mom takes a part-time job, and begins to feel that she is a part of their new community. The characters are adequately drawn; the writing style also is adequate but no more.

D.V. Adaptability; Parent-child relations; Urban-rural contrasts


Moser, whose design and wood engravings for *Alice's Adventures in Wonderland* won the American Book Award for 1983 in the Design/Pictorial category, does it again. Dramatic black and white pictures, large scale to fit the oversize pages, are highly textured, often using parallel lines, and often grim in their domination of a page. The layout is spacious; the wide margins have often interesting notes, although the small type (red or blue) is not easy to read. Although this can, like any edition of Carroll, be read by children, it seems more appropriate for the scholar (young or old) who may be interested in the marginal notes, the preface, and the concluding notes that accompany the text.

C.U. English—study and teaching


The real trouble with Mom is shown only in the brisk, almost-grotesque, funny illustrations, and the read-aloud audience should enjoy the fact that they can see Mom is a witch even if the text doesn't say so. It's the witch's son (nice to have a boy, since it's almost always a girl) who is the narrator and describes the way other parents shun Mom and don't want their children paying home visits (the children love being in the witch's home) and only change their minds when Mom's magic saves the school before the fire engines even get there. What the pictures show are such things as Mom turning the snooty parents into a row of amphibians, goggle-eyed.


Goode's soft, romantic pastel paintings are both evocative and humorous, in this abbreviated and simplified adaptation of one of the classics of children's literature. The quality of the adaptation is adequate, the illustrations are handsome, but it seems a pity to deprive readers of the full text.


Shorter and more simply retold than Rosemary Sutcliff's version of the classic tale, this uses more dialogue, and is therefore easier to read than Sutcliff's sonorous style, but what it gains in comprehensibility it loses in grandeur. It has accessibility but little style. In oversize format, the book looks like a picture book version for older readers, and certainly the illustrations are, in their dramatic sophistication, most likely to be appreciated by older viewers. This is the Keeping his fans knew before he focused on picture books: brooding contrasts of light and dark, tortured figures, often nude but half-masked, gruesome details, the heavy use of parallel lines in black and
white illustrations, often full-page, dominate the book. An edition of the epic that is converted to adequate prose has stunning, if stark, pictures.

C.U. Language arts


This paperback book, part of the "Working Mommy Series," is a good example of the misguided zeal of the small press with a cause but without (apparently) any editorial expertise or knowledge of children's literature. The illustrations are adequate but no more; the text, which purports to be written by the older of a flight attendant’s two children, is intended to explain Mommy's job. It does. It also has so many egregious weaknesses that the book's value is vitiated; spelling errors ("Af-

terall, she has ...") and repeated changes of tense—often in sequential sentences—and, most serious, grammatical and syntactical errors: "We like to laugh at our daddy make dinner and get us to bed on time—heh, heh, heh." Alas, not funny.


A small group of mothers and their children charter a bus, in this story from England, and go off for a day in the country. There is mud to get stuck in, cows to moo back at, berries to pick, and of course a picnic. Alex is the child who gets dirtiest, and he briefly surprises his mother by asking for a bath when they get home; when she spots the blackberry-stained clothes Alex has hastily tucked into the hamper, she understands why he's volunteered the bath. This is pleasant, a bit rambling, evocative but not focused; the pastel pictures have vigor, some humor, little finesse.


Scratchy line drawings, tinted green and brown, show the real and imagined incidents in the life of the narrator, a small boy who keeps a monster (imaginary) in his lunch box. There isn't a strong story line; the boy simply reports on how his monster helped him out of a fight, or made his room messy, or became excited at the prospect of a visit to a Scottish loch. Monsters have an indubitable appeal, and this has a casual, rambling but simple format and style that present no barriers to comprehension.

C.U. Reading, beginning


Sesame Street characters are featured in a story in which Herry Monster loses his doll just as he is invited to a bring-your-doll party. The crux of the story is that the distracted Herry Monster describes his doll as beautiful and his description isn't recognized by those who try to help him, since the lost doll looks just like its owner. However . . . the doll is found in time, and all the characters in the story attend the party with their loved dolls. Like all the muppet-related books, this depends more on familiarity with the program than on literary or artistic merit for appeal; the theme of the beloved toy adds a bit to this story, despite its slapdash style and blatant pictures.

Children will enjoy the variety of boxes shown, and they may infer concepts of size and shape, but the chief attraction of the book will surely be the beauty of the innovative selection of objects Fisher has chosen. The text is minimal and rhyming: "A box can be small. A box can be tall. Narrow and slim/Or filled to the rim." The illustrations, acrylic paintings, for these four are two small boxes, a case in which there's a toy soldier, a case of colored pencils, and a delectable box of chocolates. The bright, clean colors and the deft use of shadows add to the effectiveness of the artist's compositions.


Profusely illustrated by reproductions of old photographs, this comprehensive text gives a great deal of general information about frontier and pioneer life as well as specific information about children and their experiences in the Old West. The text has some multiethnic representation, although most of the groups of children whose work, play, schooling, and home life are examined are white. The book is given variety by narrative and anecdotal material and by some primary source material; the writing style is serious but not dry, the arrangement of the information is logical. Sources are cited; an index is provided.


As she did in *One Day in the Desert* (reviewed in the February, 1984 issue), naturalist Jean George goes through a day in which the flora and fauna of a specific region react to each other, the climate and the weather, and the topography of the area. Here George takes a long and knowledgeable look at the mountain land that is above the tree line, and at the plants and animals that inhabit it. The text is given vitality by the fact that, throughout the day, it is clear that there is going to be a tremendous rock slide and that there is one endangered human being in the area. An informed and informative account, written with polish and momentum.


Born in 1738 in a small Massachusetts town, Thomas Cook was a real person—which makes it all the stranger that the author introduces a fantasy element into what is supposedly "the historical facts of Tom's life and times," according to the jacket copy. Believed by the villagers, who shun him, to be in league with the devil, Cook is depicted as a sort of Robin Hood who takes from the rich (keeping nothing for himself) to give to the poor, i.e., to level conditions. The superstition and gullibility of the villagers is convincingly drawn, but for the most part the book is weak: often gushy or rambling in style, ineffectual in characterization, structurally padded, and including an episode in which hazelnuts turn into living creatures and the old man who is his companion is the devil. The author's idea of presenting the flavor of colonial speech is to start characters' comments with "'Tis."

[ 146 ]

This very slight, very short paperback is one of ten (by the same author) books designed by the publisher for the beginning independent reader. The illustrations are fairly attractive, textured pictures of an animal orchestra, and the text can give early reading experience—as far as it goes. Unfortunately, despite the publicity that states the publisher's avowed purpose, books with plot and structural movement, the goal is not achieved. A bear who wants to hum while he plays the drum realizes that, when he takes the gum out of his mouth, that he should never put gum on a drum. Mildly comic, minimally useful.


Set in contemporary Spain, this is a boy-dog story that has more depth than most animal tales. Rafa, sent with his younger sister to stay with an aunt and uncle in a small town, worries about Mama back in Madrid, because he knows her heart condition makes her imminent delivery of a third child dangerous. Papa assuages him; Rafa relaxes, and the focus of his life becomes the stray dog, Moro, who attaches himself to the boy. In a sadly poignant climax, Mama dies. Rafa goes back to Madrid, misses his dog, and finally simply takes some money, goes to the village, and claims Moro. The adults agree and so Rafa has some consolation. Save for a few instances of dialogue that are jarringly British (a reference to "babies messing their nappies" and Rafa's little sister saying "Cor!") the writing style is competent; the characterization is not deep but it is convincing, and the story line—while it moves at an uneven pace—is sturdy.

D.V. Animals, kindness to; Death, adjustment to


Despite parental objection, James has decided against going to college, preferring to train with his relatives, Tom and Marion, on their Vermont horse farm. James wants to become an expert at dressage, and the discipline is as severe as the improvement is slow—but he does become disciplined, does improve; the story ends with James participating in a competition. This is a natural for horse story fans, of course, since the whole milieu of the story is the farm where everybody concentrates on the various tasks and interests they have in training themselves and the horses. This has a bit more substance than most horse stories; although it lacks a strong story line, it has some depth in characterization and in the examination James makes of his own motivation and goals. The writing style is adequate; occasionally the story slows, getting bogged down in incidental details.

D.V. Occupational orientation


First published in Scotland in 1982, this is a rather tepid tale about a poor orphan who dares his landlord's wrath by making a nesting place for storks on the man's roof. The setting is Holland, the time the indefinite past; the story has flat characters, and the style is nothing like that of the author's books for older readers, so rich in imaginative detail. Here Janni is helped by a pretty young woman (presumably a widow) who softens the heart of stern, rich Burgomaster Bikker. The illustrations are attractive; small-scale paintings with jewel-rich colors show medieval costumes and interiors.

Three hens decide to go to the king for a verdict on which of them is the most beautiful; unable to decide, the king asks each of them to lay an egg. One is perfect, one is huge, and one is square and colored. Each egg is beautiful, the king announces, and makes each hen a princess. The story is slight; the appeal of the book is in the watercolor illustrations, which have an ebullient vitality, fine use of color, good composition, and humor.


"A deal's a deal," Sadie agrees; on alternate Sundays she and her little brother will have the pleasure of an early morning walk alone with Grandfather. They talk about the old country, the other people who are early walkers; they stop at a bakery and then break their walk for cocoa for Sadie, coffee for Grandfather; they buy the fat Sunday paper and go home. This doesn't have a strong story line, but it has a loving relationship, a bit of nostalgia, and a strong evocation of the pleasure of the sort of continuing tradition children enjoy. A cozy book.

D.V. Grandparent-child relations


Allison, the narrator, begins with an attention-getting statement: "The day I fell in love was the day my problems began." The reason her problems began was that Allison was desperate to attract the attention and affection of her handsome classmate, Jerry, who regarded her as his buddy and consulted her about the girl on whom he had a crush. Allison's solution is to lie. Outrageously. She tells Jerry her father is a Secret Service agent, for example. Eventually, just as she's beginning to make some headway, her web of deceit is exposed and it's not easy for Jerry to trust Allison, but he does, and the story ends with the conventional, "His kiss was even better than I dreamed it would be." An adequate story as to style and credibility, this is strong neither in structure nor characterization.

D.V. Boy-girl relations; Truthfulness


A British flyer of World War II describes, in fictional retrospect, some of his missions of the war, and the descriptions are vivid and chilling. This is an anti-war book, and the narrator, Michael Boyd, is candid about the ambivalence he felt as an eighteen-year-old volunteer: growing up next door to an airfield and an avid model builder all through his childhood, Mick was fascinated by airplanes but terrified of being hurt. Hough establishes Mick as a sympathetic character early on, so that his fears, problems, and occasional small triumphs are of concern to the reader.


Jeannie is the narrator, but it is her older sister Marguerite who is the moving spirit in a story that just avoids bogging down in sentimentality, especially at the ending. It's Marguerite who decides that everybody is wrong about their neighbor Francie, that a child with cerebral palsy can learn to read and write. With infinite patience, Francie is taught, and her achievement is unveiled at a party of neighbors when Jeannie's parents decide everybody in the new housing development is just as homesick for a big family Christmas as they are. Adequately written, adequately
structured, this has some interesting characters as well as some with stereotypical traits; it is appealing chiefly because of the interest the sisters take in Francie and the prowess Francie shows.

D.V. Handicaps, overcoming; Helpfulness; Sisters


Illustrations on every page are softened, sometimes busy paintings that show the physical deformity of Joseph Merrick, the "elephant man," in tempered fashion, i.e., nothing like the gross growths or facial distortion visible in the slides of Merrick. The story of his difficulties as a sideshow freak and his later years in an apartment at the hospital where he created a new and happier life is adequately told, although some of the embellishments seem extraneous and some of the dialogue invented. Although it is difficult to avoid the freak concept, the emphasis on Merrick's intelligence and his gentle nature alleviates the sideshow atmosphere.

D.V. Courage; Handicaps, overcoming


Periodically, as she rides the train from Denver to Baltimore, Genevieve looks back at her adolescent years in the small Colorado town where she has spent her summers. Primarily this is the story of a friendship and of Jenny's realization that the fact that she is Jewish will always mean, to her friend, that she is different. Hull gives a good picture of the ambivalent feelings of the summer people, and a touching, vivid picture of the social intricacies and loyalties of the colony as it affects Jenny.

D.V. Friendship values; Interreligious understanding


Like many of the best Russian folktales, this was first collected by Afanasiev, and the tale is retold by Isele with few changes from the original; the style is simple, direct, and clear. The story uses several familiar folklore motifs: three brothers, three tasks, bewitched animal bride, a quest, kindness to animals, and a Baba Yaga who is, for a change, cast as a good witch. Ivan, youngest of the Czar's three sons, brings home an ugly frog for his bride (each prince had been told to marry whoever picked up the arrow he had shot into the air) and is astounded when she proves to be the beautiful Vasilisa the Wise. When he burns her frog skin, Ivan loses his bride, but he retrieves her after a long quest and Baba Yaga's help. The illustrations are romantic in technique and tone, some of the paintings a bit crowded and some dull in color registration, but all notable for their mood and composition.

C.U. Storytelling


This is not, as the title may lead some to believe, a story about Viking exploration, but a rather heavy-handed fantasy (far less successful than the author's earlier fairy tales) in which a band of Vikings searches for the land where the sun goes at night (they leave after a brief visit) and in which each chapter is a separate, highly fantastic adventure. Readers looking for a sustained plot may well tire of the episodes that do little or nothing to further the goals of the voyage. Foreman makes the most, ar-

Henry Schiller is sixteen, the narrator of a very funny, sometimes touching, always vibrant love story. He's deeply in love with Valerie Kissenwiser, whose father is a comedian known as Al Kiss. Al Kiss is furious when he finds his darling child in Henry's embrace, not least because the Kissenwisers are Jewish and Henry (Al calls him Heinrich) is of German stock. What Al Kiss does is to use Henry as his butt in television shows, making fun of him and disparaging the love affair, always concluding with "*Him* she loves?" The outcome of this contretemps is surprising but not illogical, as Kiss becomes friendly and Valerie loses interest. As is usually true of Kerr's novels, this has a lively and fluent style, strong characterization and dialogue, an innovative story line, and zesty humor.

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


Thirteen-year-old Michael Goldman describes his first year at college; Mike is a mathematical genius, and his roommate, Worm, shares his infatuation with computers. Together they conceive a supervideo game; unfortunately, they spend almost all their time working out "*Universe Prime*" and neglect their studies and the appeals for response from home. Mike takes his game to a college professor who's convinced that if they work together they can win a Nobel prize. That isn't what happens. The concept is interesting and should have broad appeal to readers; unfortunately, the pace is slow and there is little growth or change in characters to give the book substance or momentum. The writing style is adequate, just.


The ebullient and imaginative illustrations add another dimension to the lilting poem that has become a children's classic. Knight embeds the poem in a matrix of a reading-aloud by spry little Professor Comfort to two children. The illustrations are a fantasy extravaganza, with the scene gradually changing to the "beautiful pea green boat" and the floral excesses of the land where the Bong-tree grows. As the poem draws to a close, the listening children (who have become participants in the action) are called home for dinner by their mothers, a return to reality that overlaps the final words, "they danced by the light of the moon." A delightful variant.


Claudia, the narrator, is a high school senior who has always been quiet, academically competent if not outstanding, and generally conforming. What she does that upsets her parents is to get irritated, while at a school swim meet, at some boys' taunting of her because they can strip to the waist in the heat and she can't. So she does. In addition to the disciplining Claudia gets at school, she must face her parents' anger, and the taunts of classmates, and her own realization that the incident may make it impossible to get into the college of her choice. Championed by a woman lawyer who is an activist, Claudia must decide what stance to take at the suspension hearing; readers may be divided as to the logic (given her own experience) or wisdom of her choice, but there is little question that Levitin uses the incident to focus on a
substantive issue. And that is to some extent the weakness of the book, for the issue takes precedence over both the character development and the story line.

D.V. Parent-child relations


As they did in *A Circle of Seasons* (reviewed in the July, 1982 issue), author and artist combine their talents to create a book that is a pleasure to see and to read. Livingston’s poems (planets, moon, and stars; times of day; meteorological phenomena) are honed and sensitive, while Fisher’s paintings combine, in double-page spreads, vibrant colors, an effective use of space, and wonderful variation of mood in handsomely composed paintings.


Young children may need a little help in understanding that the scene of action shifts in this wordless picture book, but they won’t have any problem understanding the plight of the very small mouse who’s jolted off the back of a truck and tearfully watches her family riding on for their picnic. The scene shifts between the small mouse (who consoles herself with picking raspberries) and the myriad activities of the picnic. Eventually the loss is discovered, there’s a frantic hunt, the truck returns to pick up the little mouse, and the picnic basket is brought out once again. The paintings are cozily detailed, light and bright, and appropriately vernal for a story that is likely to appeal to children both because of the drama and because of the engaging, if tearful, protagonist.


In a sequel to *Raising a Mother Isn’t Easy* and *Karen’s Sister*, the narrator is Karen, the twelve-year-old Korean adoptee whose veterinarian mother has married a man with three children. This story focuses on the conflict between Karen and her older stepsister Vicki; their differences are exacerbated by the fact that they have to share a room when the new baby comes; they’ve already argued because one is messy, the other neat, and Karen’s special project for school (a time efficiency study) seems to Vicki an imposition. For various reasons the two girls adjust and achieve a modus vivendi, and the book ends with Karen suppressing her study results rather than embarrass her sister. Like the first books, this is sunny in its relationships, giving as warm and positive a picture of a merged family as has been presented in the literature. The adopted children (Karen’s little sister had also been a Korean orphan) feel loved and wanted, both sides of the family accept both parents, both grandmothers are accepted as everybody’s grandmother. Nicely told, convincingly the work of a young adolescent.

D.V Sisters


Willa, almost twelve, is an imaginative and sensitive girl who yearns to be interesting, to do something extraordinary. She thinks she’s in love with the man next door, an artist for whom she poses while his wife is away; when she finally sees that the model in the white dress has his wife’s face, Willa leaves a note that brings the
estranged pair together. That's one of the ways Willa learns about love, in a tender
and subtle book that has strong characters, a flowing style, and a perceptive depiction
of familial problems and loyalties.

D.V. Family relations; Kindness to others

Massie, Diane Redfield. *Chameleon the Spy and the Case of the Vanishing Jewels*; written and

Chameleon announces to the Mayor that the Prince and Princess Ookcray have
come from the Isle of Unksay to visit Beantown. The use of "Pig Latin" is stressed
when the Princess asks her spouse (in P.L.) if he thinks these idiots have fallen for the
nonsense they're being fed. The Mayor gives a ball, everybody's jewels disappear,
the jewels are found in the Mayor's possession, Chameleon solves the crime by
turning himself into a bracelet, the thieves are caught, the Mayor exonerated. This
has action enough, and the illustrations are equally animated; unfortunately, the plot
is flatly silly and the writing style on the frenetic side.


When a broadcast makes it clear that a threatened meltdown at the local nuclear
plant threatens the valley residents with radiation, Ephraim is bothered
by his
mother's frenzied desire to flee as other people are doing. Mom is frozen with fear,
unable to make a decision; when Dad comes home, the family packs and takes off in a
car and trailer. Ephraim, at twelve, is in charge of the two younger children in the
trailer; one of them is injured, adding to the tension, drama, and danger of the frenetic
exodus from the valley. Moeri does a good job of creating the mood of desperate fear
felt by those in the slow-moving traffic jam of valley people, and she makes it clear
that one can often see a new facet of a personality in a stress situation, but the book is
more an exposition of a situation than a structured novel (although it does have some
story line) and for this reason seems slow-moving and perhaps too internalized to
have great appeal to readers.


Although some of the paper-cut devices in this pop-up book serve little purpose,
the use of white paper for skeletons (four) is unusual. Most of the page space is given
to illustration, adequate but undistinguished in quality; the text is in fairly small print
and is continuous, giving facts about species that are often mixed with general in-
formation. In sum, the pop-up aspect may attract some children, but as an in-
formational book on the subject this is—if accurate—not impressive in style, cover-
age, or organization.

0-689-31018-8. 168p. $10.95.

Another story about Andrew and Sara, the two London children who help Peter
Wyatt of Scotland Yard on some of his cases. This time Andrew comes to Wyatt with
his concerns about a schoolmate, Cortland; Cortland's father has recently died, his
grandfather has just had a stroke, and Cortland has said, "If I don't come back at the
end of the holiday, will you look into it?" Wyatt's intervention unmasks a plot that
includes poisoning, murder, and espionage in a story that is better structured than
most of its predecessors and that should appeal both to mystery fans and to readers
who enjoy meeting the same characters in any kind of series books.

A laundress, scrubbing clothes outdoors in an old-fashioned tub (with wash-board and wringer) repeatedly has to wash her clothes over again and hang them out, as a series of animals and a small boy get dirt on them. Finally she manages to hang up a clean wash, and it begins to rain. The final pictures show the exhausted woman with her wash hung indoors; the boy and the animals come in, bringing her some food. End of a flat and repetitious story which, save for the disaster humor that appeals to young children, really has nothing to offer, being an extension of a situation rather than a story. The illustrations are awkward, cheerful, and as repetitive as the text.


Rob, the narrator of all the stories about himself and his pal, Soup, tells the story of the great goat-cart race organized by the county nurse, a tuba-playing woman depicted as fatuous and foolish. Indeed, most of the depiction of characters is the same sort of superficial derogation. The writing style is self-consciously cutesy-Yankee, and the plot, which is tedious and equally cute, is contrived. Despite the weaknesses of the book, the sometimes-frantic action and the corny humor may appeal to some readers.


In his usual capable and authoritative fashion, Pringle presents, as succinctly as is consistent with adequate coverage, an introduction to botany. He discusses how plants and animals differ (or are similar), the several divisions of the plant kingdom, how plants feed and grow, and such interesting phenomena as symbiotic relationships, the effects of hormones, killer plants, and chemical messengers. A glossary and bibliography are provided; the index gives access to a text that is admirably written and organized.


Hannah Nichols describes the advent of new neighbors in the Alaskan wilderness; Zak Turner is about her age and he isn't sure he likes the long, dark winter days ... or the possibility that a prowling bear will come near the cabin ... or the cold, etc. Eventually he succumbs, enjoying the beauty of the northern lights, the pleasure of long, sunny summer days. This is adequately illustrated, stiffly told, and useful primarily because it gives facts about Alaska in a simple style.


Impeccably organized and lucidly written, this is one of the best books on construction that has appeared: the continuous text is broken into logical topics, the development is sequential, and the author has included all major facts without over-
R 3-6 explaining any single procedure. The photographs are of good quality and are carefully integrated with the text, so that the reader can easily understand the steps, in order, by which an architect's plan produces a finished house.

C.U. Architecture (Unit)


A big, big book of free-verse poems is profusely and delightfully illustrated by the vivid, humorous sketches of Blake. Rosen's poems can hardly fail to attract an enthusiastic audience: they deal with familiar situations, they are light and witty, and with few exceptions (expressing an adult viewpoint like that of the father whose child puts cereal in a hairbrush, in "Eddie and the Shreddies") they express the viewpoint of children.


Rosenblum describes the many aircraft that were developed, and some of the daring pilots who flew them, in the period that began with Charles Lindberg's solo flight across the Atlantic in 1927 and ended with the beginning of World War II. Much of the page space is devoted to drawings of airplanes, balloons, dirigibles, etc., and on some pages the text is little more than a series of descriptive captions for the drawings. This may prove too concentrated a dose for some readers, but for those buffs who dote on the machines of this early period of aeronautics, the book should be highly enjoyable: it covers many models, it is adequately written, and it is probably a nostalgia trip. It's too bad there is no index to give access to the many individual aircraft.


Cass is the narrator in a story in which she makes a series of discoveries about her family that affect her deeply. She's already dependent on her friends to help her weather the strain of living with a stepmother with whom she's uncomfortable and of visiting a mother who thinks Cass is trying to break up her new marriage. Cass learns that her mother had once been in a mental hospital, and that she herself has a sister hidden in a mental institution; she decides she will visit her sister and learns to love her. Because of Cass, both parents come to see her sister before she dies. The story is serious, at times depressing, but it has integrity and compassion to hold readers, and the complexity of the situation it presents is alleviated by the often-yeasty conversations between Cass and her lively best friend, Nadine.

D.V. Sisters; Stepparents, adjustment to


Riddle collector par excellence, folklorist Schwartz has made this volume useful as well as entertaining by dividing his puzzles into categories, some of which depend on visual interpretation, many of which are based on traditional American humor. The quality is high, and the compiler provides answers to the riddle jokes, punctuation riddles, rebus riddles, letter riddles, etc., as well as information about sources, notes on the puzzles, and a fairly extensive divided bibliography. In sum, although this is primarily a collection to be enjoyed by children, it is also a useful book for the student of folklore.

Heavily hatched pictures in cream and black illustrate a tepid but probably useful account of how the holiday began in the small town of Waterloo, New York in 1866. It was called "Decoration Day," and in addition to decorating the graves of those who had died in the Civil War, the townspeople held a parade. The holiday was celebrated in the north; it was not until 1971 that the commemorative occasion became an official national holiday called "Memorial Day" meant to honor the soldiers of all our wars, not just those of the Civil War.

C.U. Memorial Day


Children will, as always, enjoy the odd creatures Seuss draws and the word-play in his text, but here they may be disappointed by the vague ending or by the purposiveness of the message, worthy though it may be. Yooks and Zooks, living on either side of a dividing wall, sneer at each other because of their differences. (One eats bread with butter on top, the other butter-side-down.) Umbrage flares into hostility, the armaments get increasingly sophisticated, and ultimately each side has the most destructive weapon, the Big-Boy Boomeroo. "Who's going to drop it? Will you . . .? Or will he . . .?" "Be patient," said Grandpa. "We'll see. We will see. . ." the story ends.


In a remarkably effective first novel, Silsbee depicts, from the viewpoint of the afflicted man's younger son, the despair, the fear, and the anger aroused by exposure to the irrationality and violence of a psychotic parent. Paul, fourteen, has come east with his mother to stay with her family, leaving an older brother to cope with Dad. It is clear that the latter needs to return to the mental hospital for further therapy; it becomes even more clear when Dad shows up and acts as though they were all one happy family. For Paul, who has had bitter thoughts of taking violent action (he throws the gun away), the conclusion brings a realization that he loves his father. The book is serious, dramatic, and convincing, although it is most convincing when it is least dramatic. Particularly sharp: the depiction of Paul's maternal grandmother, a hostile, nagging, petty tyrant, and the descriptions of extended family scenes in which everybody is being very, very careful about what they say and what they avoid saying.

D.V. Father-son relations


Black and white photographs of good quality are carefully combined with textual references to achieve a maximum level of conveyance of information. There are many books about our planet and its solar system; this additional title should be welcome because of the clean layout of pages, the careful and accurate marshalling of facts, the directness of style, and the combination of good coverage and controlled scope, as Simon discusses such topics as the earth's place in the solar system, its topography, erosion, atmosphere, and other aspects, in a lucid continuous text.

C.U. Science
In a sequel to *The Headless Cupid* and *The Famous Stanley Kidnapping Case*, Snyder again displays the strong characterization and clever plotting that distinguished the two earlier books. Blair, the youngest child in a second-marriage family, is loved and protected by his siblings and his stepsister when he insists that there is a huge dog he meets at night; the others know that their parents are disturbed at what they consider Blair's wild imagination. But there IS a dog, and one by one the other children see it and help it and hide its existence from their parents. The tale is spiced by the inclusion of two escaped convicts who are in the neighborhood and who are convincingly implicated, but it is even more enjoyable for the humor, the depth of characterization, and the believable intricacy of family relationships.

D.V. Family relations

This is a free adaptation of a Native American "'why' story that explains how the eagle came to be; the tribal source is not provided. On oversize pages, the artist has used black and white to good dramatic effect, with handsome (occasionally crowded) pictures that show a world scaled to the size of a small mouse, with a surer touch in the draughtsmanship than is found in most of Steptoe's earlier work. The story has a deliberate pace as it tells of the small mouse who sets off on a long journey to see the far-off land on the other side of a great desert. Helped by Magic Frog, Jumping Mouse uses some of his magic to give eyes to a bison and a sense of smell to a wolf. Thus handicapped, he continues his journey, but through the intercession of Magic Frog, he does better than reach the far-off land, for he bounds into the sky and becomes an eagle who lives in that delectable country forever—a pleasing ending, rather abrupt but dramatic.

C.U. Storytelling

D.V. Kindness

Since her parents had been divorced for ten years, sixteen-year-old Kate Soutar hardly knew her father; when he came from France to Cornwall to exhibit his paintings, Kate accepted his invitation to join him—but, knowing her mother wouldn't approve, came without telling Mum. (She did let her know after the fact.) The story is about Kate's adjustment to the fact that her father has also brought his mistress, and to Kate's involvement with a local tough she finds attractive, a boy whose hostile behavior leads to a fire and the destruction of all Soutar's paintings—but the book is chiefly about the restoration of communication between the father and child who had become strangers. The story probes some of the aspects of Kate's relationships with each of her parents with considerable insight, and the writing style is capable; it is weakened by an erratic pace and by the introduction of some irrelevant material that does nothing to develop characterization or relationships, or to further the story line.

D.V. Father-daughter relations

In a sequel to *Rock'n'Roll Nights* (reviewed in the June, 1982 issue), the four high school students (three male, one female) who have a rock group are struggling to
become better known. The mother of one of the boys has been acting as manager (and not doing too well in promoting the group), so the young people secretly hire another manager. Mother is hurt, the new man proves an expensive disaster, but the book ends with an unexpected gig and a smash performance. The musical ambience should appeal to most readers, as will the humor and vigor of the writing style; the book is given substance, however, by the nicely defined and sympathetic relationships among the younger performers, their friends, and their families.

D. V. Age-mate relations


Those mechanical geniuses, the twin Stanley brothers, are interesting subjects, and the various models of steam cars they built and raced are appealing topics. What weakens the book is the inclusion of a few tall tales told with a patronizing tone, plus the occasional grammatical blooper like, "Though identical twins, F. E. was the stronger, bolder personality of the brothers." A bibliography of sources suggests further reading for dedicated classic car buffs.


Although Tillstrom fans will recognize Kukla and Ollie as the knight and dragon in the story, there is little else to link Tillstrom's long-loved puppet show with the book. The format makes the book look like a picture book for reading aloud, and indeed it can be read aloud but seems too long and at times too heavy in vocabulary to be really suitable for the read-aloud audience. For independent readers who can understand the terms and appreciate some of the nuance of the writing, this should be enjoyable: it's a broad take-off of the traditional princess-rescued-by-knight-from-dragon. Here the dragon is not only friendly, he solves everybody's problems, releasing the princess and her parents from enchantment, getting rid of the wicked witch, with the help of the doughty if non-royal knight, and paving the way for a union between the little knight and his loving princess when her parents concede that he's acceptable albeit a commoner. The illustrations have vitality and humor, and extend the text nicely.


Addressed to pre-school and primary grades children and designed to help them understand how to avoid trouble when strangers make overtures, this is well-intentioned, and it covers different kinds of situations (getting into a car, letting a stranger know you are home alone, believing a stranger who tells you to come along because your parents are dead, etc.). In each case, the situation is described and the question is posed: "Should you go with him?" "NO!" or, "Should you tell the person you are by yourself?" "NO!" Advice is given on what to do in such situations, on telling some adult you know, on telling parents even when you have been threatened about telling. It is certainly clear, in books like this, that the most effective text inspires caution without dread; here the illustrations may seem frightening to young children, with faces looming as strangers lean toward the viewer, or a child screaming—as per instructions. This would probably be best used with restraint by the parent or other adult who does not feel capable of handling such information alone.

In an interesting time-travel story, Voigt posits a boy of twelve who, living in 1974, finds himself in the bedroom of another boy and realizes that this ten-year-old child of the depression is his father. Brann’s means of entry is falling asleep within a big construction of blocks that have been handed down in the family. What is unusual here is not the encounter but the subtlety with which Voigt uses it to help Brann see why his father has turned out to be the quiet, self-effacing man he is, and how the man’s strengths have been masked by his meek ways. An excellent story of a father-son relationship, this is a smooth blending of realism and fantasy.

D.V. Father-son relations


Brian Wildsmith uses his lush palette to full advantage in an oversize book in which half-pages are used between full pages to add a fillip to the story, in the format of so many books by John Goodall. The illustrations are perhaps the chief attraction of the book, handsome in composition and use of color, but the story should also appeal to the read-aloud audience; it describes a cow, Daisy, who succeeds not only in her desire to see the world but also becomes a famous movie star. Eventually Daisy becomes homesick and pines for her English meadow, so there’s one last Hollywood film, “Daisy Come Home,” that records Daisy’s parachute ride to the ground and her reunion with Farmer Brown. As placid and pleasant as chewing a cud.


Sandra dislikes her stepfather and yearns to get in touch with her birth father, although she knows from her mother that he may not even know of the existence of this illegitimate child. Oddly, it is a younger boy who becomes her friend and helps Sandra gain the courage to trace and confront her father, who proves to be a disappointment. Michael, her new friend, is far from that: bright, discerning, and forthright, he is so pleasant a companion that Sandra, at first ashamed because he’s so much younger than she, is proud to acknowledge his friendship. This is a story written with sensitive understanding; the characterization, plot, and pace all have impact, and the treatment of relationships is realistic and perceptive.

D.V. Boy-girl relations; Friendship values; Stepparents, adjustment to


The sixteen-year-old narrator, Ann, has several problems, not the least of which is that Dixon, her former boyfriend, won’t leave her alone. In fact, Dixon causes a fracas when Ann appears at a school dance with another boy. There are minor problems with parents, good relationships with friends, and some lessons learned about friendship and tolerance before Ann ends her story and exults in the fact that Dixon is finally cured. The writing style of this first novel is adequate, but the characterization is shallow and the story line labored, with little structure or development to give it pace or substance.

D.V. Boy-girl relations
"My World" gets wider...

With Two New Books For Spring
Comfortably familiar settings are "alive with realism and color" (School Library Journal) in Anne and Harlow Rockwell's "charmingly simple and simply charming" (Publishers Weekly) series for very young children.

WHEN I GO VISITING
Written and illustrated in full color by Anne & Harlow Rockwell
An overnight stay at Grandma and Grandpa's city apartment is lots of fun for a little boy and his bear.
$8.95 SBE/0-02-777440-5

MY BACK YARD
Written and illustrated in full color by Anne & Harlow Rockwell
A little girl spends a busy morning playing in a favorite place that's very close to home.
$8.95 SBE/0-02-777990-5

OTHER MY WORLD TITLES
Ages 3-5. All illustrated in full color.

CAN I HELP?
$8.95 SBE/0-02-777720-0

HAPPY BIRTHDAY TO ME
$7.95/0-02-777680-8

HOW MY GARDEN GREW
$7.95/0-02-777660-3

I LOVE MY PETS
$8.95 SBE/0-02-777710-3

I PLAY IN MY ROOM
$7.95 SBE/0-02-777670-0

SICK IN BED
$8.95 SBE/0-02-777720-0

SBE indicates a reinforced hardcover edition.

MACMILLAN
Social historian Milton Meltzer's engrossing account of the people and movements that place a political ideal (right or left) above all else "offers a moral appraisal of such movements and appends an excellent bibliography.... The tragic record is told in a convincing manner and should prove to be a worthy asset for any library." —SLJ
Ages 12 up. $10.53* $10.95** $10.89†

Harper books by Milton Meltzer

ALL TIMES, ALL PEOPLES
A World History of Slavery
Ages 10-14. $10.10* $10.89†

NEVER TO FORGET
The Jews of the Holocaust
Ages 12 up. $11.89†

*Invoice price. TRADE Ed. **Suggested consumer price. TRADE Ed.
†HARPERCREST Library Ed. Publisher's price only and in no way reflects the price at which available from any other source.
There's a giant sale in the bargain basement, a fashion show in the second-floor restaurant, and a shipment of all new stereos has just gone on display in the Home Entertainment Department.

No one can be everywhere at once in a big department store. But everyone can now join this brightly colored, busy shopping-day tour led by Gail Gibbons, who proves again to be, in the words of ALA Booklist, a "master of picture-book nonfiction." Ages 5-9. $9.57* $9.89*

Also by Gail Gibbons

CLOCKS AND HOW THEY GO
Best Children's Book of 1979 (SLJ)
1979 $9.57* $9.89*

LOCKS & KEYS
1980 $9.57* $9.89*

NEW ROAD!
A Children's Reviewers' Choice '83
(ALA Booklist)
1983 $9.57* $9.89*

THE POST OFFICE BOOK
Mail and How It Moves
1982 $8.61* $8.89*

TRUCKS
1981 $9.57* $9.89*

And illustrated by Gail Gibbons

CARS AND HOW THEY GO
By Joanna Cole
Best Children's Book of 1983 (SLJ)
Notable Children's Book 1983 (ALA)
1983 $9.57* $9.89*

Crowell
Junior Books
10 E. 53rd St. New York 10022

*Invoice price. TRADE Ed. *LIBRARY Ed. Publisher's price only and in no way reflects the price at which available from any other source.
Prizewinning Books for Children
Themes and Stereotypes in U.S. Prizewinning Prose Fiction for Children

Jaqueline Shachter Weiss,
Temple University
The Lexington Books Special Series in Libraries and Librarianship
Finally a reference is available for librarians, teachers, and parents who realize the need to help children see the meanings of stories. The only comprehensive review of children's prizewinning literature, this book provides a rare guide to identifying primary and secondary themes of 717 classics. Weiss has created a vital tool for those who are charged with making mature readers of the next generation. Games to help children understand the notion of theme are included.
480pp. ISBN 0-669-06352-5 $29.00

New from the author of The Marble in the Water:
Painted Desert, Green Shade:
Essays on contemporary writers for children
by David Rees

With the same insight and critical acumen that made Marble a Choice academic book of its year, David Rees explores the work of contemporary writers in a new collection of essays. Never content to parrot other interpretations, Rees approaches literature in a unique — often controversial — way. Authors discussed include Russell Hoban, Katherine Paterson, and John Rowe Townsend. Paper, $13.95.

THE HORN BOOK, INC.
31 St. James Avenue, Dept. BC
Boston, MA 02116
1-800-325-1170/1-617-482-5198

Remember: 10% discount with The Horn Book's standing order program. Call 1-800-325-1170 for details.
At age 11

AP, Volume XI

Rudolf Ekstein, As I Remember Her: Anna Freud, 1895-1982
Erik H. Erikson, Reflections
Albert J. Solnit, Obstacles and Pathways in the Journey from
Adolescence to Parenthood
Sol Nichert, The Pursuit of the Fantasy Family
David A. Rothstein, The Academia, the Pseudo-Community,
and the Army in the Development of Identity
John G. Looney and Jerry M. Lewis, Competent Adolescents
from Different Socioeconomic and Ethnic Contexts
Laurie M. Brandt, The Fairy Tale as Paradigm of the Separation-
Individuation Crisis
Deborah Anne Sosin, The Diary as a Transitional Object of Female
Adolescent Development
Peter Blos, The Contribution of Psychoanalysis to the
Psychotherapy of Adolescents
Rudolf Ekstein, The Adolescent Self during the Process of
Termination of Treatment
Carl B. Feinstein, Early Adolescent Deaf Boys: A Biopsychosocial
Approach
Michael H. Stone, Special Problems in Borderline Adolescents
from Wealthy Families
Jonathan Cohen, Learning Disabilities and the College Student
Max Sugar, Sexual Abuse of Children and Adolescents

Volume XI of the Annals of the American Society for Adolescent
Scheduled to appear February 1984. $22.00, $17.60 to customers
entering a standing order to the series. Priced higher outside the
Western Hemisphere. Discounts available on previous volumes. For
more information, write to Ms. Orlie Higgins, Circulation Manager,
The University of Chicago Press, P.O. Box 37005, Chicago, IL 60637.

Adolescent Psychiatry
is quite mature.
The questions you’re asking about children are being answered here.

Child Development
Is devoted to original contributions in child development from the fetal period through adolescence. It is a vital source of information for everyone concerned with the psychological, social, and biological growth and development of children. Published bimonthly. Editor: E. Mavis Hetherington. Editor-Elect: Willard W. Hartup.

CD Abstracts & Bibliography
The most complete, definitive, and manageable guide to current research literature related to the growth and development of children. Publishes abstracts and book reviews selected from about 275 English and foreign language journals, technical reports, and books. Published three times a year. Editor: Hoben Thomas.

Monographs of the SRCD
Supplements the research published in Child Development with in-depth studies. Each issue consists of a large-scale research project or an integral group of research papers, accompanied usually by commentary and discussion. Published four to six times a year. Editor: Robert N. Emde.

Subscription rates for 1984: Combination (all 3 journals) $125; Child Development $75; Abstracts $30; Monographs $35. Add postage if mailed outside USA: Comb. $15; CD $6; Ab. $3.50; Mon. $5.50. Visa or MasterCard accepted. Send payment or complete charge card information to The University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637 USA. Also available: Review of Child Development Research. Please write for information.

Publications of
The Society for Research in Child Development
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.


Blachowicz, Camille. “Showing Teachers How to Develop Students’ Predictive Reading.” The Reading Teacher, March, 1983.


Hardt, Ulrich, ed. Teaching Reading with the Other Language Arts. International Reading Association, 1983. 179p. Paper. $10.00; $7.00 for individual IRA members.


