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, 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 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.
© 1985 by The University of Chicago. All rights reserved.

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


There isn't much that's mysterious in this mystery for beginning independent readers, but it's good reading practice, has a modicum of humor, and fulfills the structural obligations of problem/pursuit/solution. The story is told by a girl who repeatedly refers to *My Dog*: "Just then I knew why *My Dog* was eating all those apples," or "While I was looking, *My Dog* sat under an apple tree." Jennie and *My Dog* go home with Billy, who complains that his nights are punctuated by knocks on the door, but that there's never anyone there. Adler hints so broadly at the solution that most readers will see the light before Jenny does. The writing style is a bit stiff, the story a bit tepid, but there are no egregious faults and beginning readers do enjoy the idea of having mystery stories of their own.

C.U. Reading, beginning


Very small drawings of children, their dialogue in balloon captions (even smaller hand-printing) surround Aliki's description of dinosaurs and their skeletal parts. The format seems at some variance with the complexity and vocabulary of the text, the book looking rather juvenile for an audience that is interested in classifying dinosaurs and learning that of the two orders, saurischian and ornithischian, the four sub-orders of the latter are ornithopoda, ceratopsia, stegosauria, and ankylosauria. Species of each sub-order are all described and are clearly differentiated.

C.U. Science


In a sequel to *Vacation Fever!* Ted and his family arrive in Dallas to visit a wealthy and ultra-sociable aunt and uncle. Flattered by the attentions of two pretty girls, Ted tells blatant lies about himself, then finds it hard to get out of what grows to be an uncomfortable situation. It's all rather concocted, since he's only in town for a few days, and it seems to have been contrived just to fill space. Since the writing style is capable and the characters believable if superficially drawn, it seems a waste of such ability as the author has. It's mildly amusing but stretched out; it says little and goes nowhere.

D.V. Boy-girl relations
werewolves, ghouls, vampires, and other creatures of occult fantasy are the protagonists of the stories in a chilling anthology. All of the stories have been previously published; contributors range from confirmed practitioners of the genre (Bradbury, Saki, Simak) to newer entrants in the field. As is true of other anthologies by this trio, the material is varied and has been discriminatingly chosen.


In the beginning of this other world in which Babbitt's first novel is set, it was ordained that a man and a woman should rule jointly; their symbols of office were the amulets (his rectangular, hers oval) that meant power. Paragrin, whose brother has set up a splinter colony, has been brought up—and rebels against—a world in which men dominate. Only after she runs away does she realize that the iron oval she inherited from her scarcely-known mother is the amulet and that she is destined to be a ruler. Her help comes from a colony of dissident women, led by the old woman who proves to be Paragrin's grandmother; these warrior-women help Paragrin establish a joint reign with the man she loves. Like many first novels, this seems overcrowded with cast and action, but it has good style, a sense of drama, believable characters, and—with occasional sags—good pace. In sum, a very promising first book.

D.V. Courage; Sex roles


Color photographs of good quality illustrate a text that is simply written, an excellent first book on the subject for young children. The text points out what guinea pigs do and what they cannot do; it shows some of the varieties of the species, and it points out that guinea pigs make good pets, being calm and gentle animals that like to be held and cuddled.

D.V. Animals, kindness to


In the hands of a lesser writer, the situation and developments used here could easily have become maudlin or melodramatic. Bawden, however, has firm control over her material and discrimination about its treatment, in a fine story about an adopted child who is quiet and gentle and greatly loved. What disrupts Alex's life is the fear that he is upsetting his family because he has inherited a fortune, so he runs away to make things easier for them. This crisis is deftly handled, with a building of suspense as the story moves back and forth from the plight of the runaway to the fearful apprehension of his family. Characterization and dialogue are excellent.


An oversize book, first published in France, contains a series of double-page spreads on heavy, slick paper; each picture shows an apartment house. The first
spread has windows shuttered and curtains drawn; as the day progresses, the cut-away paintings show changing activities within the rooms of apartments. These have the sorts of small details over which children like to pore, and in many cases there is movement sustained from spread to spread. The text is minimal: "It is 6 in the morning: nearly everyone is still asleep," or "It's 5 o'clock: peace and quiet before evening begins." There's nothing new or startling here, but the book does encourage observation and reaffirm concepts of time and personal relationships.

D.V. Environmental concepts


Color photographs with a continuous text in a book first published in Great Britain under the title *Aboriginal Family*. The writing style is clear but rather stiff, describing the life-style of one family and giving additional facts about their rural community and its way of life. There is no information on the status of the Aborigines in a white society; appended notes discuss Aboriginal religious beliefs and practices, and give (in less than a page) "Facts about Aborigines."

C.U. Social studies


Happening to see the same advertisement when they were scanning the college bulletin board looking for a summer job, Sara and Dev decide to apply together, since the only good job listed is for a couple who can act as caretakers at a restoration project, SafeKeep. Each of them has a problem that is revealed when they get to know each other enough to be trusting; Dev is alienated from his mother, Sara has yearned to be claimed by the natural mother she learned of before being adopted. The catalyst for the disclosures is the rather forced combination of an abandoned infant and an infant ghost, for there is a haunted aspect to SafeKeep that is an obdurately discrete element of fantasy in the realism of the summer job and the inevitable falling in love. It adds the element of the occult, but that element never quite fuses with the story, unfortunately. Otherwise, the situation, the relationship between Dev and Sara, and their discovery that there are different kinds of loves that need to be given and received, all form a coherent pattern.


In the tall-tale genre, this picture story book pits the eponymous heroine, wife of Davy Crockett, against Davy's long-standing rival (as boaster and fighter) Mike Fink. The match is arranged by Davy and easily won by Sally Ann. The story has the humor of exaggeration, but it lacks contrast, being written at one level; the illustrations have a rough vitality.


In an adroitly constructed suspense story set in England, Cross uses two viewpoints to build tension as they move to a dramatic conclusion. Part of the story is told from the viewpoint of Tug, who wakes to find some of his memory gone, and
who is confused because the couple who claim to be his parents (the readers know they are terrorists who’ve hit and kidnapped him) treat him as a prisoner. Tug half-remembers another woman he thinks is his mother. Meanwhile, Jinny, who lives near the house in which Tug is hidden, becomes suspicious although it takes her a while to associate the odd events in the house next door with the media publicity about the kidnapped son of a woman who is a reporter and who knows that the terrorists are threatening both her boy and other people if their demands aren’t met. This is a gripping story just because of the plot, but it’s also very well written and it gives a trenchant picture of the manic devotion of the terrorist.

D.V. Courage; Perseverance


In a sequel to *Trouble for Trumpets* (reviewed in the February, 1985 issue) there is conflict again between the amicable Trumpets who live in sunshine and peace, and the dour Grumpets, most of whom have evil intentions, or worse. Worse here, certainly, as Grumpet Havoc steers his ship, a Flying Grumpicat, toward the happy party of friends who are traveling on the ground below. He is, oh joy, foiled in this dastardly attempt. As with the first book, the story is enjoyable but the illustrations are irresistible, being lovely, lavish, and hilariously funny, even for readers who don’t get every British reference, like the Northern Line map on the tube.


This is adapted (by whom is not divulged) from a text published in France; the illustrations are inventive in detail, effective in composition, with elegant use of line and restrained use of color. There is no story line; the text establishes the fact that Raccoon is a mechanical genius who can build any kind of vehicle to order, and each double-page spread (with a few descriptive lines) shows a different animal with a special vehicle: Lizard’s cozy, enclosed snowmobile; Mole’s jet-powered excavator; Cow’s glider, et cetera. Young children, to whom animals and vehicles are usually intriguing, should find pleasure in the combination of the two.


In *The Divorce Express* (reviewed in the September, 1982 issue) Phoebe was the narrator, and her perceptive story of two broken families ended with an alliance between her father and the mother of her best friend Rosie. In this sequel it’s Rosie who tells the story, equally perceptive and just as lively. There’s friction between Phoebe and Mindy (Rosie’s mother) and it’s a difficult adjustment for everyone. Rosie’s disappointed, because she had hoped her new sister would continue to be her best friend. There are some problems because Mindy and Jim (Phoebe’s father) are not married. There are further problems when Phoebe resents, while they’re on a trip together, the fact that Rosie spends time with other people. Eventually, after an estrangement, Phoebe decides that she’ll accept counseling and stay with Mindy and Jim and Rosie rather than her mother and stepfather. Rosie is open throughout about the fact that her father’s black and her mother’s white; indeed, she’s proud of her double heritage; only once in the story is there an unpleasant incident, when a bigoted stranger yells at her to stay with her “own kind.” Fortunately, the boy she’s with responds for both of them “We are the same kind—human.” This has
moments of sweetness to balance some tartness, an honest approach to problems, a lively and natural writing style, and strong, consistent characterization.

D.V. Divorce, adjustment to; Friendship values


Darling begins with a table of facts about the three astronomical phenomena of the title, a list of questions and answers that serve little purpose (important facts are brought out in the text; "Could an asteroid have killed the dinosaurs?" is both tangential and out of its logical place) and some general material about the solar system. The text then focuses on comets, meteors, and meteorites, in separate chapters, with special attention to Halley's Comet, which will be visible in 1986. The text is not well-organized, but it is authoritative (the author is a British astronomer) albeit not comprehensive. Among the appended materials are the addresses of five amateur astronomy groups, an index, a glossary, and a three-title reading list.


It is only the older buildings in Manhattan that have the right space for the wall people, who actually live in the space between ceilings and the floors above them. Ample accommodations, since the wall people are only five inches high; able to communicate with any animal, they are nevertheless human, they claim. Just tiny. In this nicely conceived but unevenly written story, the Calabash family is moving into the Di Napoli apartment and they save the lives of the three adult members of the family, attacking a murderous thief. The pace occasionally falters due to digressive passages that add details of the tiny people but do not further the story; here and there the writing is flawed by such phrases as "The van shook violently as the dog sunk his fangs into it," or "The beast made a convulsive shudder."

D.V. Courage


Unhappy with her father and stepmother, sixteen-year-old Desiree falls in with a gang while visiting her relatives. She is quickly taken in by them and is fiercely defensive about them, spikes, chains, black leather and all. The gang becomes her family, Billy her love. This suffers from a fairly common first novel flaw: it goes on and on, tediously, with very little happening, Desiree smoulders quite a bit, but not until the end of the book is there any real action. When it comes it is stark, dramatic, and it brings the protagonist's relationship with the group she has come to think of as her real family to an end; a boy of fourteen is accidentally shot, Billy disappears. The writing is florid, the characters depressingly typecast.

D.V. Death, adjustment to


There is no discernible arrangement in this read-aloud poetry anthology, just a bubbling forth of verse, most of it lightweight and humorous. The illustrations range from comic book calibre to paintings that are soft and bright, some in color and some in black and white. Foster has chosen child-oriented poetry, not all impressive

[ 183 ]
selections, but all appealing, some very good, none very bad. There's minimal access
to individual poems because of the random arrangement (actually, although there are
no headings for sections and no physical separation, there are some places where
poems are grouped by subject or theme) but this is fine for browsing. A first-line
index is provided; there is no author index.

$10.88; Trade ed. $10.25.

Gay accomplishes a great deal of storytelling with a minimum of text and a
remarkable economy of line; his pictures have soft tones, spacious composition, and
some animals that are as endearing as is the child protagonist. Teddy climbs out of
his stroller to give rides to various creatures (butterfly, frog, cat, bear cub, fox,
duck). Then they give him a fast ride. Then Teddy gets a hug and a ride from his
mother—and all his new animal friends wave goodbye. Simple, direct, appealing.


Gibbons describes and illustrates playground activities and equipment for younger
children (no baseball diamond, no basketball hoops) and comments on what fun it
all is. However, there's a static quality to the pictures (due in part to the draught-
manship, in part to the monotony of the stippled grey background) that doesn't
 evoke any feeling that the stiff little figures on the pages are having fun. What the
text boils down to, then, is a description of the swings, jungle gyms, slides, sandbox,
and other appointments of the average playground.

0-394-87057-3. 12p. $2.95.

One in a series of small, square board concept books that have tabs for guidance,
this has six double-page spreads. In each one, Baby Ben is shown dressed in one
color that is also the color of several other objects on the page. There are five colors
shown (red, orange, yellow, blue, and green) with only the color-name on the page,
until the last spread, which shows a store's fruit display (all five colors) and states
"So many pretty colors!" Although the tabs may intrigue very young children, the
book is not as good a vehicle for teaching color as many others on the market, and
the illustrations (Baby Ben has a perfectly round bald head, blank blue circles for
eyes, no nose, a crudely drawn mouth) are inferior commercial art.

Green, Carl R. *Werewolf of London*; by Carl R. Green and William R. Sanford; ad. from a
46p. illus. with photographs. $8.95.

This is one of a series of eight monster stories that are based on film scripts and
that are intended for those readers who need high interest/low vocabulary reading.

160p. $13.95.
Shane Morgan, the narrator, is fourteen. Four years earlier, his mother had been killed in a car driven by his father, and since then the relationship between father and son had deteriorated. Josh Morgan drank, he lost his eminence as a rodeo bull rider and even, when he could no longer ride, as a rodeo clown. Now they are in a small Canadian community where Shane's inherited a house from his maternal grandfather. This is their chance for putting down roots, for Josh to have a steady job, and for a better understanding between the two. There's a crisis, Shane is injured, both he and Josh say bitter things they don't mean, and eventually there is a rapprochement. Shane's learned that, despite what Mom had always said, cowboys do cry, even adult cowboys. The main story line is balanced by plot threads about Shane's first very shy and sweet relationship with a girl, with his growing involvement in school affairs, and with his tender care of an injured animal. The characters are firmly drawn. This is an impressive first novel.

D.V. Death, adjustment to; Father-son relations


Facing a tonsillectomy, puppet character Grover goes with his mother and two friends for an introductory tour of a hospital. They visit the pediatric ward, playroom, operating room, and nurses' station. Grover talks to one child who is recovering from a tonsillectomy; her statement that "my throat was pretty sore after I woke up" is the only indication of any unpleasant aspect of a hospital stay. This gives accurate information but is something less than full in describing the negative aspects of necessary hospital experiences: the boredom, the loneliness, the fear, and the small unpleasantnesses like shots, which most children dislike. The illustrations, of pedestrian calibre, combine people and puppets in unattractive and unconvincing fashion.


Based on the author's childhood, this is a low-keyed, episodic story about a third-grader who yearns for distinction; she isn't sure how to achieve it, but Millie wants to be special in some way. There is nothing dramatic here, just a series of realistic small events that end in Millie happily realizing that there are some ways in which she is indeed special. This is simply written, a bit rambling, pleasant, and believable.

D.V. Self-confidence


The girl (never named) who tells the story of sexual abuse by her father was fourteen when it began; her silent and bitter mother had gone in the night, taking the small brother the girl loved, leaving her daughter alone with the taciturn man who came into her bedroom each night. Terrorized, feeling she has nowhere to turn, hating her father for the nightly rape yet unable to tell anyone, the girl obeys her father's injunction to keep what is happening a secret until her grief at a friend's death jolts her into giving her journal to the dead girl's mother. In an epilogue, the girl is four years older, reunited with the beloved brother, acquiring some stability after therapy. This is a somber, starkly dramatic story, candid in depicting the incestuous relationship, intense in its immediacy, and believable. Its minor weaknesses are
that it begins so abruptly, with little explanation of the role of the girl’s mother, and
that it ends with nothing to bridge the gap between the handing over of the journal
and those facts that are provided in the epilogue: that is, no description of the social
and legal intervention that led up to the courtroom hearing it mentions.

Hess, Lilo. *The Good Luck Dog*; written and illus. with photographs by Lilo Hess. Scribner,

It’s a dog’s life! Sometimes-blurred photographs of a Tibetan terrier (a breed
thought in ancient times to bring good luck to owners) record the shifting fortunes
of an appealing little shaggy dog. Stolen and taken to a laboratory, the dog was
turned over to an animal welfare shelter; adopted by a careless owner, the dog was
injured, then was given to a lonely deaf girl and trained to be of help to her, first at
dog obedience classes, then by a special program of the Sound Alert School. The fic-
tionalization is a bit heavy-handed; Hess uses it to inculcate ideas about proper care
and responsibility on the part of pet owners.

$12.95.

Richard is sixteen. He’s polite, nice-looking, and idle, living at home with an older
sister and their mother, both of whom are overprotective and cannot understand
Dicky’s yearning to belong, to achieve, to be somebody. For Dicky is learning-
disabled; he can’t cope with digits and reading but he’s convinced there are some
jobs he could do. Every step he takes toward independence is countermanded by his
family until he takes a step so drastic that they are forced to try a program that will
give Dicky some measure of self-reliance. The ending is a bit pat, but not enough so
to weaken the book, which does a very good job of showing a candid, sympathetic
view of a poignant situation in which there are no villains; Hill makes it clear that
the family coddling is done out of ignorance and love.


A small girl is the narrator, and she describes a family’s celebration of the Pass-
over meal in a text that is not convincing as the product of one so young. The book
does give information about the origins of the Passover observance and about the
foods and rituals of the holiday, but the fictional framework is too thin for this to
be successful as a story and there are, on the other hand, too many fictional details
for it to be successful as an informational book. The illustrations are poorly drawn
and overly detailed.

0-688-04215-5. 208p. $10.25.

In each of the five long stories in this first book by an impressive new British
writer, there is a special relationship between a child and an elderly person whose
role is minor but whose influence is a major one. Howker writes with sensitivity; her
ear for dialogue is excellent, her settings and characters equally colorful. Different
as the stories are, they are alike in the high quality of craftsmanship they display.

D.V. Older-younger generations


Tired of his ordinary name, David Bernstein, age eight, decides he wants to be called Ali Baba, and he has a series of small, believable adventures, culminating in a birthday party to which he invites every David Bernstein in the Manhattan telephone directory. That's when he realizes how different people with the same name can be, and he decides that some day he might go back to calling himself David. The writing style is light, often comic, but David/Ali Baba is a child with realistic, universal qualities, and his episodic story should spur reluctant readers and be useful for reading aloud.


In a picture book version of a classic tale, Hutton retells the story of the beast whose true form (a young and handsome prince) reappears when Beauty declares her love, engendered by his kindness and patience and love. The watercolor illustrations are rich and imaginative, with settings that have a Moorish influence and a beast who is like a giant cat, ugly of face, walking like a man. Hutton is particularly good at using light and shadow to establish mood.


A companion volume to the author-artist's *I Hear* (reviewed in the April, 1985 issue) has the same soft lines, subdued colors, and controlled composition as the other book. This, too, depicts familiar activities that a very young child can recognize: the small girl in the illustrations is interested in herself, her toys, her food, the world immediately around her. The text is brief, direct, simple.


Nicky, the narrator, is in ninth grade and has never had a real date. Most of her friends and classmates are equally unused to dating, so when she does a favor for a friend and fixes up a party date by talking to a boy at the behest of a girl, the word quickly spreads that friendly Nicky runs a fix-up service. She does try, just to be obliging, although her efforts sometimes bring repercussion. She's almost chosen as tenth grade president-elect, but feels her popularity is spurious and withdraws. The book ends, after heavy hints all along this over-extended and repetitious story, with the revelation that the boy she likes likes her. End of fix-up service, start of first shy romance. This has a small amount of humor, and it's not far-fetched as far as the plot goes, but it's slow-paced and the characterization is superficial.

D.V. Boy-girl relations

Perky cartoon-style drawings illustrate the pages of a compendium of facile jokes and riddles that, however puerile (and many are) will doubtless be enjoyed by the middle-grades readers who are the most voracious consumers and inveterate repeaters of this kind of humor. Some of the jokes are astronomical adaptations of old chestnuts, others have latent content ("Why did the cow jump over the moon? Cold fingers.") and some are only thinly linked to astronomical phenomena or space flight. ("Why are spaceships made of metal? So you can tell them from jellybeans.")


In three linked long stories Kerr tells of three generations of a family in a small town. First the story of an intense love affair between Mildred Cone, poor and proud and beautiful, and the son of the town's richest family, a story that ends with Mildred's marriage to another man who knows that she is pregnant and that her lover has been killed in military action. The story has been told by Mildred's friend, while the second story, in third person, is about Mildred's son Vincent, who is bereft when the girl he loves marries another man, and who eventually learns who his real father was. Last, in first person, Vincent's troubled son, who yearns to be close to his father, especially after his mother dies, and who is aware that Vincent, a drug-hooked pop star, puts his son low on the list of life's priorities. This is both tough and tender, a trenchant and moving novel that has color, variety, compassion, and percipience—Kerr at her best.

D.V. Family relations


Plenty of white space sets off the ebullient, comic line and wash drawings that belie the matter-of-fact text with the extravagance of their details. Murdley is a small boy who is always in some minor difficulty that he feels has been foisted on him ("He couldn't control the toothpaste," the text states, while the illustrations show Murdley with ribbons of toothpaste almost obscuring his face.) When a very large bird drops a very large egg on Murdley's head, it sets up a chain of not-my-faults, a chain that cumulates and that ends with everybody claiming to be at fault and everybody helping use the egg to prepare a meal for Murdley. Bright, sunnily nonsensical, capably structured and told, this should have a multifaceted appeal for an audience that can easily identify with disaster humor.


One of a series of four small square books with board pages, this has no text. (Nor do the other three books, which deal respectively with numbers, letters, and words.) The pages show colored mice cavorting about, sometimes with other creatures, sometimes with objects. This doesn't even have the isolation of colors, a basic device in teaching; that is, the mice are yellow on one page, blue on another, and have brown legs in one case, grey in another. Not unattractive, with clean space surrounding bright colors, but slight in treatment and less effective than most books designed to teach or reinforce color concepts.

Elsie is thirteen, her sister Mary two years older; both have been violin students, and Mary cannot understand why Elsie (much more talented than any other of Miss Fitch's pupils) had quit so abruptly and sold her instrument. Romantic, ebullient, mysterious, the elder Miss Fitch is injured in her home, seemingly the victim of an intruder. Is it the alcoholic Jimmy Dee who secretly listens each night when Miss Fitch plays her violin? If so, why? And why is Elsie so angry at the teacher she used to love? In a deft unfolding of laminated revelations, Mary and Elsie learn about the past of Miss Fitch when she returns from the hospital; it is a dramatic and tragic story, and it brings into sharp focus the differences in the two sisters' approach to the relationship and their different degrees of understanding. This is a truly sophisticated book, not in the superficial sense, not because Miss Fitch proves to have been the mother of a child born in France during the war and fathered by a German soldier, but because of the compassion and the tolerance evoked in two adolescent girls and perhaps echoed by readers.

D.V. Ethical concepts; Teacher-student relations; Sisters


One of Canada's most distinguished writers of children's books here presents a moving story about the adjustment that Jeremy and his mother and sister make to his young father's death. The operation had told them it was cancer, and the progress of the disease had been swift; the pain of his loss was so intense that Jeremy decided it was better to forget than remember Dad. If he could. In the course of his bereavement, Jeremy reaches out to make a new friend and finds that it helps; he also comes to realize that his grief will be assuaged if he shares it and if he does what he can to to console his mother. The story has depth and insight, and it ends on a convincingly positive note. Little has good command of the elements of her writing, so that there is a smooth narrative flow and enough balance of subplots to highlight, rather than compete with, the thrust of the story line.

D.V. Death, adjustment to


Nobody, but nobody does a better job of combining ludicrous situations with a bland, straightforward style than Penelope Lively. Whether it's an extraterrestrial visitor or a cloyingly chummy family of ghosts, the fantasy characters nestle into their realistic matrices. The eight tales in this collection, three of which have been previously published, are varied in subject and concept but united in being written with polish, humor, and grace and in having sound structure and a lively pace.


Notable for their composition and textural qualities, Wallner's black and white illustrations are each touched with the purple or green of traditional Easter coloring. Livingston, a distinguished anthologist and poet, uses none of her own work here, but four previously printed poems by other writers; most of the selections, however, were commissioned for this fresh, verdant, and varied Easter anthology.

C.U. Easter; Religious education

Heavy board pages, in a spiral-bound book, have cutaway circles that decrease in size as the book progresses; this is a device that contributes absolutely nothing either as a teaching device or as a part of page-composition, but is merely a gimmick. There's a bit of contrast on each recto page, which is otherwise monochromatic; on each facing page are two jingly verses. Example: "The circus is here! Hip, hip, hurray! All orange and yellow, jolly and gay. The funny magician takes off his hat. Up pops a gray rabbit! Now just think of that!" There is, by the way, no orange on the page; people's faces are yellow. Definitely not one of the better books for teaching color.


A distinguished interpreter of folklore, Crossley-Holland worked with Gwyn Thomas, professor of Welsh, to produce this new version of the four major parts, called "Branches," of the larger (eleven) tales that constitute the Mabinogion, a collection of medieval fantasy tales. The illustrations, romantic and conventional, are—although not imitative—reminiscent of the grave solidity of Pyle and the gnarled line of Rackham. One picture shows a nude woman; generally, they are primly decorous. The four branches (the core of the Mabinogion) are linked; the translation is fluent, the dialogue nicely balanced between language easily comprehensible to today's readers, and the mood of ancient magic that pervades the tales. Fans of such fantasy writers as Lloyd Alexander and Alan Garner will be prepared for the many Welsh names; for others, a glossary is provided.

C.U. Reading aloud; Storytelling


Ink and wash drawings in tones of brown and rose illustrate a series of very short chapters about a roving artist who wants but can't afford a home. Lorenzo meets a friendly mole who shows him the cozy tree-trunk home a badger has abandoned. Lorenzo is delighted by domesticity, happily adjusts to being a gardener (although he does fall in a well while drawing water for his plants) and cordially welcomes the former owner when he drops by for a visit. Good practice for the beginning independent reader, this gentle but rather bland story can also be read aloud to younger children.

C.U. Reading, beginning


In a profusely illustrated oversize book, the text describes the ways in which the five human senses function to give the individual information, to furnish esthetic pleasure, to alert the brain to possible danger, to contribute in many ways to the coordinated functioning of the human body. The text is printed, irregularly, in two columns that are broken by illustrative matter to an extent that is at times visually distracting. Also jarring is the occasional note of cuteness in the text, a device that
may be intended to achieve informality. While the information that is provided is accurate, the format militates against easy assimilation, and the repetition of facts (as in the pages on the ear, where text and illustration caption duplicate some information) seems burdensome. A glossary, an index, and a brief reading list are appended.

C.U. Science


Bright pastel illustrations have enough humor to just avoid being greeting-card-sugary; they do pick up the sunny quality of Merriam's poems. Most of the selections are light in concept, lilting, agreeably silly; although few have the depth or nuance of which Merriam has shown herself capable in the past, all of the poems have a yeasty quality and good form.


When the family bought their present home, they found a bomb shelter in the yard; Philip happened to be in it with his older brother Matt and Matt's girl Cara when the bomb struck Los Angeles (a bomb dropped by mistake, the story is) and affected those like Philip who lived or worked in nearby suburbs. This has a great deal of action and drama, as Philip assumes responsibilities, rescuing his badly-burned mother from the house, lending a hand at the local hospital, helping to find a way to bring water in from pools and reservoirs. There's a strong plot thread in addition to the bombing story, as Philip asserts himself to Matt, who's always dominated him, but it isn't quite strong enough to balance the purposive message of the book: it can happen here, and this is what it would be like.


Twelve-year-old Elizabeth, always glad to escape the marital tension in her home, had a special fondness for the privacy of the cemetery. She didn't expect to meet an elf, much less a wizard and his apprentice; at first she was dubious about the odd trio who seemed to live in secrecy in the basement of an abandoned house on the cemetery grounds, but they were completely convincing. Therefore it was a shock when the apprentice kidnapped the boy who called himself an elf but was just a boy who happened to have very wealthy parents. Elizabeth helps rescue her friend, and she soon forgives him (and the "wizard," a painter of carousel horses) for deceiving her, and understands that they are still dear friends. This is adequate in style if uneven in pace; the explanations are logical, although the protagonist's gullibility strains credulity.

D.V. Friendship values


This is a story of country music, of family bonding and friction, and above all of the realignment of perspectives for eleven-year-old Jimmy Jo. His real name is James, and he is uncomfortable with the "Jimmy Jo" his mother (who has also decided she'll be known as Keri Su rather than Olive) has decided should be his pro-
fessional name. He joins the family singing group, and his sweet singing brings them more fame than they've ever had. It also brings publicity, and with his new prominence James is a target for fans, and for a man who insists he's James' real father. What James learns to accept is the fact that the man's telling the truth and that the loving man he's always called his father is still the one he loves. He even understands why Olive never told him, understands why the family circle must hold fast. This is a tender, touching story of familial love that prevails over the petty jealousies and abrasions of family life and the tensions of professional differences. Paterson creates strong characters and convincing dialogue, so that her story is effective even to those to whom the heavy emphasis on country music strikes no sympathetic chord.

D.V. Family relations; Father-son relations; Grandmother-child relations


Although Buck tells the story, it belongs just as much to Kate and Trav; their three-way friendship has been solid since they were all twelve. This is written in retrospect, four years later, as Buck remembers what they meant to each other, the good and bad times they had, and the despair that he and Kate felt when Trav, driven by his search for perfection, his compulsion to achieve, hanged himself. Why hadn't they seen the signs, why hadn't they been able to save Trav? In the end, it is old Polly Prior, Kate's great-grandmother, who soothes them at the memorial service the school holds for Trav. Polly's a wonderfully vivid character, but she's no exception; all Peck's characters are fully developed. This is a sad book but not a morbid one, and it's written with insight and a saving humor.

D.V. Friendship values; Grandparent-child relations


This is the author's account of how she (with her husband's cooperation) took in a growing number of stray dogs and, in addition, boarded dogs from an animal shelter until they could be adopted. The latter was an effort to save at least some dogs from euthanasia. The work is commendable, the plea for others to help in such work understandable, and the writing style adequate. Even the most dedicated animal lover, however, may find the book repetitive, both in the kind of incidents described (another stray appears, the house is already filled with dogs, but the newcomer needs a home, so—"What's one more?") and the fervent reiterated arguments for animal protection.

D.V. Animals, kindness to


Adequately written in first person, this is a fairly patterned story about an adolescent girl who yearns for romance but has never found a male she responds to. Julie is shy, and her best friend Gerry tries teasing and encouraging Julie to no avail. Seen by the "in" crowd with a handsome older cousin, Julie pretends he's her boyfriend; devoted readers of light romances will be able to predict that Julie will get tired of the in-group, will stop pretending her cousin is her boyfriend, and will find a high school classmate on whom to get a crush. All this happens in a routine story, not badly written but with a formula plot and cardboard characters.
Tidy pictures and some general information combine to provide facts about the standard hospital emergency room, but the text fails to convey the atmosphere of bustle and tension that pervades most emergency rooms much of the time. What information is given is accurate, but the text does not make it clear that the emergency room serves a special function when it says, “People go there when they are hurt or very sick.” They may equally well go to a clinic or be admitted as an inpatient. In other words, this gives facts but fails to convey what is meant by “emergency,” and it implies that a cast is put on a sprained ankle.

This is a purposive story meant to explain the problem and assuage the anger and/or grief that a child may feel when a parent’s war-induced neurotic behavior takes the form of destructive hostility. The purpose is worthy; the execution of the message fails as a literary entity, however. The illustrations have a static quality that gives a cold effect that conflicts with the text’s focus on love and warmth and healing; they also show a child who is playing with blocks but looks far too old to be doing so. Henry’s father, growling, twice knocks down his son’s tower of blocks. Henry retreats to the attic, broods about the change in Dad, remembers how nice he used to be, and later asks his mother what’s wrong with Dad. “His feelings were deeply hurt in the war,” she explains, and tells Henry that time and love will help Dad. Henry realizes that he still loves his father, and he shares with him a treat Dad had always enjoyed, licorice. This could be read aloud to young children, but few of them will identify with the situation, since the Vietnam War ended a decade ago, and the explanation Mom gives is oversimplified and narrow: i.e. adults can be emotionally disturbed and exhibit similar patterns who were not in combat; there is no mention of therapy, and the phrase “His feelings were deeply hurt in the war” is vague.

Crayoned line drawings, angular and comic, illustrate a cheerful tale more or less (mostly less) based on the Biblical story of the flood and the ark. Here Rounds immediately informs his audience that the tale’s a spoof by presenting Noah as an old codger in overalls who is adjusting the dials on an old-fashioned radio. When the ark is finished and the rain begins, the animals stampede into what was intended as family living space—and there they stay, much to the annoyance of Mrs. Noah. The ingenious way that she uses a large kite and all the snakes on board to dry her wash, on the day the rain stops, should delight the read-aloud audience both by its incongruity and by the breezy style.

Photographs of rather poor quality illustrate this compilation of profiles of seven children and young people who, for various reasons, are confined to wheelchairs. The profiles are based on visits to the disabled children’s homes, talks with them and
their therapists, families, and teachers. All of the subjects' disabilities are congenital; all of the subjects are courageous and candid. Roy's text is sympathetic but not pitying or sentimental, and it should appeal to readers whether or not they have a physical disability. A concluding note gives, briefly, further information about the causes of the subjects' disabilities; a bibliography and an index are provided.

D.V. Handicaps, overcoming


Soft black and white drawings, almost misty yet highly textural, illustrate a book of poetry that speaks of the small creatures of pond and meadow. Like the drawings, the poems have a quiet tenderness and empathy that are reminiscent of the work of Carmen de Gasztold. Most of the poems are brief, some almost as compressed as haiku; most have delicate imagery; all are evocative.


Pop-ups as well as tabs are used on the pages of paper engineering, some of the devices being crude while others function efficiently to show how castles were built or how weapons were used to attack and defend castles. The text is provided in boxes, some of which are hidden by the castle walls so that they are difficult to read, and by inscribed captions. The text contains broad generalizations; for example, "When not engaged in real battles, knights of the Middle Ages fought in tournaments." On some pages the book must be turned around, since the print will otherwise be upside-down; some very nice small-scale drawings are almost lost because of the cluttered format.

C.U. Social studies


Line and wash drawings, bright and often busy, illustrate a counting book that is slowed by its repetitive fictional framework. Hattie puts her nine dolls and stuffed animals in a parade, gets parental help carrying them all upstairs when it's bedtime, and then uses stalling tactics until Mama agrees to put each toy, one by one, in the bed. The counting is almost submerged in the story, which is adequately told. The lap audience will probably enjoy the inventive reasons Hattie gives for why she needs to have each toy, and will appreciate Mama's patient acceptance and cooperation.


To get a better education, Mary Fred leaves her poor widowed mother and rural Kentucky home, and comes to stay with a childless aunt and uncle in a Virginia town that has good schools. She has several problems, one of which is being taunted by some of her classmates, who treat her as a hillbilly, another and more serious one being the need to take action about a teacher who is giving Mary inexplicably poor grades and who makes sexual overtures when she comes in to consult him. This has a realistic situation but not a strong story line that develops it. There are some changes in the protagonist, as she learns first to accept her background and then to ignore taunts about it. The book is weakened by the all-ends-tied finish: the teacher's
disposed of, Mary Fred makes friends with the bullying Roberta, Mama gets a job
so that things are better at home, and Aunt Louise becomes pregnant. The first-
person narrative is convincing as the work of a child, although it is not outstanding.
D.V. Adaptability; Aunt-niece relations; Education, valuing and seeking; Teacher-
pupil relations

Seaver, Tom. *Tom Seaver's Baseball Card Book*; by Tom Seaver with Alice Siegel and Margo

This may be as appealing as an adult nostalgia item as it is to young collectors of
baseball cards. There's an introduction signed by Tom Seaver that explains how he
cherished his baseball cards when he was a young fan (pre-television, so it was a way
to see what heroes looked like) and how he learned statistics from them. The text
goes on to give the history of baseball cards, describe how they are produced, and
discuss the hobby of collecting. Much information is provided in the way of lists of
price guides, addresses for major and minor league teams and of spring training
camps, and a guide to baseball card abbreviations.
C.U. Hobbies

Sharmat, Marjorie Weinman. *Attila the Angry*; illus. by Lillian Hoban. Holiday House,

Aware that his friends are turning away from him because of his bad temper,
Attila Squirrel responds to a newspaper advertisement and goes to a meeting of
Angry Animals Anonymous; there a member tells him to quash angry thoughts and
think of pleasant things. In his zeal to reform, Attila doesn't react appropriately
until his new friend advises moderation. Despite the message, this has no off-putting
didactic tone; it is, however, weakened by the compression of change and the quick
result. Hoban's animal characters are scribbly, less defined than in some of her work
but still engaging.
D.V. Social behavior


As he has in his earlier books, Sleator here conveys a sense of impending doom
and builds it into both the realistic and the fantastic elements of a story in which
those elements are brilliantly fused. The narrator is sixteen-year-old Harry, who has
always been subservient to his identical twin, Barry, and who feels that Barry is
increasingly hostile. Sent to guard a newly-inherited house until their parents can get
there, the twins discover that a carefully-locked outbuilding they call the playhouse
has some peculiar properties. Time is different in the playhouse, and after Harry has
deduced the reason, he uses it ingeniously to gain the dominant position in the rela-
tionship. The playhouse, threshold of another universe, comes to a dramatic end, its
evil power gone. A riveting story.


Line drawings with a debonair quality, tinted on alternate double-page spreads,
illustrate a cheerful fantasy narrated by one of the four children who ride every Fri-
day when Mrs. Minetta takes her turn as driver for the neighborhood car pool. The
children accept joyfully the fact that Mrs. Minetta can make her car fly; each Friday
they are taken to a different place (the beach, a ski lodge, an amusement park) for a
good time, and Mrs. M. writes a note that just manages not to tell a lie to teachers.
All this comes to an end when a parent runs into the school principal—but that is
just on Fridays. Now the quintet goes riding on Saturdays. Written in a light, bland
style, this is Ultimate Read-aloud Escapism.


Scott, the narrator, wonders if there's something wrong with him. He's conform-
ing, hard-working, liked by peers and adults... and he can't stop thinking about
sex. The girl he's been dating for two years isn't willing and Scott's embarrassed by
the lascivious thoughts he has about the girl next door, Paula. His family has seen a
man crawl out of fifteen-year-old Paula's ground floor bedroom every morning.
They know that Paula's mother has, since her husband left, become an abusive
alcoholic. When things reach a crisis point, Scott (who has become detached from
his girl) helps Paula get to her father's home and resists the temptation to have a
sexual relationship with her en route. He's really a very nice lad, compassionate,
altruistic, willing to become involved. Strasser does a good job of letting Scott, as
speaker, define his own personality and comment on others, and the books responds
to several concerns and problems of the adolescent: the adjustment to physical
changes, the conflict between a need for security and a desire for independence, and
the need for loving and being loved.

D.V. Boy–girl relations; Kindness; Responsibility

Library ed. $11.88; Trade ed. $11.75.

Save for the repeated "karrk-karrk" of a pheasant, there is no text throughout
most of this picture book; it begins with "The sun was hot," and it ends, after a
series of vernal scenes, with "and rabbit came home." In between are open, sunny
double-page spreads with plants and animals, uncluttered, that show family groups
and, in the end, the rabbit with its family. Static, but the simplicity makes it appro-
priate for very young children who can point (ad infinitum) and identify species.

Taylor, Mark. *The Case of the Purloined Compass*; illus. by Graham Booth. Atheneum,

When Angus, a Scottish Terrier, hears his boy say his compass has been pur-
loined, he immediately assumes the role of detective. Following scents and making
deductions, Detective Angus excitedly pursues clues; probably most of the lap
audience will guess who the thief is before Angus sees a crow with the compass in its
beak. The writing style is adequate, the story line rather thin and padded; most of
the humor in the book derives from the illustrations, which show Angus as a sleepy-
looking bolster-shaped dog whose somnolence persists even when the text states,
"Detective Angus began to get very excited."


Touches of magenta give contrast to the cartoon style drawings that are on almost
every page of this book of specialized posers. As the title indicates, the focus is on
the palindrome; the text begins with questions about simple, three-letter palindromes
(“a firecracker that doesn’t explode” or “little dog”) and goes on to increasingly
complex letter, word, and number palindromes. Challenging fun, this is also good
experience in playing with words. Answers are, of course, provided.


The football star and the vivacious cheerleader? Clearly they were made for each
other— but were they? Binky really was interested in painting and good music, and
she’d become a cheerleader on impulse and much to the dismay of her family. She
didn’t understand Piers; he obviously found her physically attractive, but he seemed
withdrawn when they weren’t kissing. They had already broken up when Binky
learned that Piers was no more a jock than she was a rah-rah type. They’d gone to a
rock concert, each thinking the other liked rock, each disliking it and preferring
classical music. Basically, this is a boy meets/loses/regains girl plot, but it’s better
written than the usual story based on that formula, and it makes a nice change to
have protagonists who mutually confess to interest in intellectual pursuits, natural
science, and art.

D.V. Boy-girl relations


Maggie had an outstanding academic record, and her family (all high-achieving
professional people) was horrified that she wanted to drop college plans and take
secretarial training. That’s how she happened to leave home, that’s how she met
Sebastian, who lived in the same rooming house. Although his morbidity and his
devotion to causes often irked Maggie, she became increasingly fond of Sebastian.
Most of her friends, even her brother who had gone to school with him, dismissed
Sebastian as daft, bats, bonkers. It is when Sebastian actually loses touch with
reality that Maggie realizes how much she cares; she decides to go to college after
all, then to become a psychiatrist so that she can help people like Sebastian. Ure, a
rapidly rising British author, here explores the borderline psychotic and his relation-
ships with great sensitivity and understanding. There are times when the pace of the
book slows, but never so much as to lose the feeling of inevitable crisis looming.

D.V. Self-confidence

Watanabe, Shigeo. *Daddy, Play with Me!;* illus. by Yasuo Ohtomo. Philomel, 1985. 84-14818.

The engaging bear cub of Watanabe’s “I Can Do It All By Myself” series reports
on the way he and Daddy play together. “Daddy’s a horse! Giddyap, giddyap!
Faster, Daddy, faster!” is on a clean page, and on the facing page the figures of the
two bears (illustrations with solid patches of crayon colors, and no background
details) are shown, Daddy crawling, child riding his back. This is less focused than
the purposeful books of the earlier series; it’s pleasant in showing the loving parent-
child relationship, but it is less substantial than most of Watanabe’s books.

D.V. Father-son relations

Worth, Bonnie. *Peter Cottontail’s Surprise;* illus. by Greg Hildebrandt. Unicorn Publishing

The story is unsubstantial, combining a young rabbit’s enjoyment of the first day
of spring and his delight at a birthday surprise party. The writing style is pedestrian
albeit appropriately simple for very young children. The illustrations are romantic in treatment, with good use of color, conventional composition, and a fine use of light and shadow.


In the days of the Roman Empire, the greatest arena in the world was the Circus Maximus, and Tishtry hoped that some day she would be good enough to appear there. A slave whose family had for generations been trick riders, the adolescent girl hoped also to earn enough to buy freedom for the members of her family. Yarbro's writing has some weaknesses (an occasional word that seems jarringly modern, like "spooking" the horses, or the use of "alba linea" a few lines before "white handkerchief") but she makes the details of the period and of the riding sessions vivid and exciting, and the protagonist is drawn with sympathy and vigor.


Ring-bound, heavy board pages alternate with half pages which, in repeat fashion, show young animals to an inquiring animal parent. For example, a pig says "Where is my family?" and when the half-page is turned, there are the progeny and the line, "I see my piglets." The hen sees her chicks in this fashion, the goose sees the goslings; the goat sees a kid and the cow, a calf. This is slight, but it has a game element that a small child will enjoy, it reinforces the concept that a story proceeds as the pages are turned right to left, and it teaches some of the terms for animal young. The illustrations, unfortunately, are of poor quality both technically and esthetically.
A superb new novel by the author of *Bridge to Terabithia*

Katherine Paterson's

*Come Sing, Jimmy Jo*

The most honored children's author of our time tells the spellbinding tale of an Appalachian boy's struggle to adjust to overnight fame as a country music star.

★ "Paterson's talent for storytelling truly shines.... Like James' songs, this book is a gift to its audience."
   — School Library Journal (Starred Review)

★ "A richly drawn, sensitive novel... about family love and the importance of its durability."
   — Booklist (Starred Review)

A Junior Literary Guild Selection
Ages 10 up / Bookstore Price: $12.95 / Invoice Price: $12.58

LODESTAR BOOKS
A Division of E. P. Dutton, 2 Park Avenue, New York, N.Y. 10016
America's literal, lovable housekeeper is back and more irresistible than ever!

AMELIA BEDELIA GOES CAMPING

Peggy Parish
Pictures by Lynn Sweat

From the moment her employer tells her to "hit the road," children will know that this is the one-and-only Amelia Bedelia—the zany heroine they loved in such favorites as Amelia Bedelia and the Baby and Amelia Bedelia Helps Out.

Ages 6-8. TR $8.50/04057-8; LE $8.88/04058-6
A Greenwillow Read-alone Book

Greenwillow Books
105 Madison Ave., New York, NY 10016

ISBN prefix: 0-688. Our "freight pass through" pricing policy: Amelia Bedelia Goes Camping will carry a trade cover price of 25¢ greater than the price listed here.
THE CEREMONY
OF INNOCENCE
by Jamake Highwater

The second book of The Ghost Horse Cycle is the tragic story of the struggle between Amana, an American Indian mother with too many memories, and Jemina, a daughter with too few. "It is Amana's constant dream to bring up her child within the Indian tradition that gives meaning to her life. [But] life plays some painful tricks on Amana as she helplessly watches her daughter drawn into the white world."

"This novel, which brings the story well into the 20th Century, is a moving study of human nature. It's a spellbinding blend of reality and legend by a master storyteller."—SLJ

A Charlotte Zolotow Book
Ages 12 up. $11.06* $10.89t

A 1984 Best Book for Young Adults
A 1984 ALA Notable Children's Book

LEGEND DAYS

This first volume in Jamake Highwater's Ghost Horse Cycle is "a haunting story [in which] the Indian culture lives."—(starred) School Library Journal

A Charlotte Zolotow Book Ages 12 up. $10.53* $10.89t

*Invoice price, TRADE Ed. "HARPERCREST Library Ed. Publisher's price only and in no way reflects the price at which available from any other source.
"We have tried to collect these fairy tales as faithfully as possible

....No particular has been either added through our own poetic recreation, or improved and altered....they cannot be fabricated."

This statement in the preface to the first edition of the famous Grimms' fairy tales is the ONE FAIRY STORY TOO MANY that John M. Ellis exposes in his new book of that name.

The Grimms' tales, cherished in the world of children's literature, have also been revered as pioneer efforts in folklore research. The Grimms declared them to be authentic folktales presented in the very words of the simple German peasants from whom the brothers had heard them.

Ellis details the evidence not only that the Grimms embroidered, altered, and added to the tales throughout seven editions but that the material came to them originally from literate, middle-class—and, in one case, even French—sources.

One Fairy Story Too Many The Brothers Grimm and Their Tales

JOHN M. ELLIS $17.50

University of CHICAGO Press
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.


Thelen, Judith. *Improving Reading in Science*, 2nd ed. International Reading Association, 1984. 57p. Paper. $5.00; $3.50 to individual IRA members.

