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.

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New Titles for Children and Young People


Four funny short stories continue the adventures of Arabel Jones and her raven, Mortimer, who can (and does) swallow anything from garden tools to gold bricks. In the first tale, Mortimer stymies an ornithologist who is trying to record the bird's call of "Nevermore!" Mortimer also complicates a frenetic series of events in which Mrs. Jones runs amok in her preparations for a visit from a snooty ladies' club. In a second story, Mortimer foils a spoiled visiting cousin and catches a criminal gang singlehanded; in the third, he accompanies the family on a chaotic "rest cure" for Mr. Jones; and in the fourth, he disappears during a crisis over a mysterious telephone caller. Occasionally the humor here becomes predictable in its exaggeration, but children will enjoy the slapstick effects and pileup of incidents. This will be illustrated with Quentin Blake's cartoon drawings in much the same format as earlier books in the series, most recently *Mortimer's Cross* (reviewed in the February 1985 issue). BH


Tender pictures in pastel colors are appropriate for a minimal text, not substantial but effective in its message of love. This may not alleviate a dethronement problem, but it may remind the younger lap-sitters of how much they have achieved since the dependency of their first years, for the message to a cuddled newcomer is: although now you do little but eat and sleep, you will grow and know and run and play. ZS


The fifth in a series featuring a feisty robot and its young master Jeff, both inhabitants of a future world, this is a farfetched story about a necklace that acts as a time-travel device. When Jeff, his brother Fargo, and Fargo's girlfriend Albany accidentally trigger the mechanism during a play, they are transported back to the French Revolution and then, in a series of repetitious trips, back and forth to various periods including prehistoric, far-future, and a time-track that has switched because their presence changed the course of history. The writing is often explanatory and sometimes plodding; nevertheless, Asimov fans who have enjoyed the other Norby books may find this satisfyingly formulaic rather than overextended. BH

A quirky but enticing production combines Wendy Watson’s amusing full-color, contemporary-setting cartoon art with 20 fables reworked by Aztec Indians from a Spanish edition of Aesop and reworded again by Bierhorst from a 1628 manuscript. Coyote is the star of the show, whether he’s tricking or tricked. The story lines are varied, the morals delicious: “If you don’t need it, don’t do it”; or, “It doesn’t hurt to be clever, if you’re too small to be anything else.” Watson’s animals, decked out as they are in turquoise jewelry and various expressions of greed, remorse, triumph, and defeat, satirize the human in all of us. Some themes will be familiar to children or can be compared to other accessible variants with ease, as in the story of dying old Coyote’s directing his sons to dig for their inheritance in his corn fields—thus insuring future crops. Other tales are more unusual and uniquely native American in motif and expression. Largely unavailable before its picture-book debut, this material will be a boon for the study and enjoyment of fables. BH


A user if not an addict, seventeen-year-old Rob is morose and sullen, at odds with his parents and deservedly the despair of his teachers. A reluctant companion when his father goes to see a hospitalized brother in his boyhood town, Rob is infuriated when told he must stay on for one school term in order to help Uncle Fairlee, since Grandpa is too old and Aunt Cora, who lives with them, has agoraphobia. Rob falls in love with Ellery, who has recently moved to town with her mother Ginny; the daughter is a strong, stabilizing influence on Rob, and the mother a patient catalyst for Cora’s recovery. All of the characters have depth and substance, and Bridgers knits the connection between them with pace and perception. Low key, small scale, this has the rich intricacy of a Persian rug. ZS

D.V. Family relations; Father-son relations; Social behavior


Burningham uses the pages of an oversize book for uncluttered mixed media illustrations that are set off by ample space and paired with type that is large and clear. His concept is amusing: the tolerant parents of a small, imaginative boy obligingly carry his meals to wherever (indoors or out) Julius is. And Julius is always in some faraway, exotic part of the world. What weakens the book is that the pattern repeats too often: Mrs. Troutbeck announces the menu for each meal, Julius conveys his imagined location, and either Mrs. or Mr. Troutbeck carries a tray to the site. Running gags, even good ones, can be run into the ground, and that’s what’s happened here. ZS

D.V. Imaginative powers; Parent-child relations


In a story set on Martha's Vineyard, fifteen-year-old Cindy learns, shyly and slowly, to love a boy. Her love for the black pony, Banner, is a first-sight phenomenon. In a trite and patterned story, Cindy emerges from a shell of diffidence to raise money for expensive surgery when Banner is seriously injured. Tad, who has just moved to the island and who has been attentive, becomes jealous of Cindy’s devotion to Banner. In time, Cindy realizes that she cares for Tad, and that he must come first. This is an unimpressive story, with little depth of characterization and with occasional flaws in the phrasing, but the double appeals of horse story and love story will attract an audience. ZS
When Yossi decides to apply a lesson he learns in religious school to his own life, it almost backfires. His attempt to make peace between feuding classmates comes not from a sincere wish to see them reconciled, but from a desire to do a good deed that will "make an angel" and help cure his little sister's dangerous illness. In the end, it is his teacher's good deed that Yossi believes has saved her. The story is a bit circuitous, but it has that true ring of childhood misconceptions and their consequences. Although there's some explanation of Yossi's orthodox Jewish context, his experiences and expressions will sit most comfortably with children who have a similar background. BH

C.U. Religious education
D.V. Religious understanding

A sympathetic but not unduly adulatory portrayal of Jesse Jackson takes pains to explain how the background of which he was once so ashamed has affected his personality and shaped his life. As the illegitimate son of an 18-year-old high school drop-out and her married neighbor, Jackson had personal barriers to overcome as well as the social ones imposed by a South Carolina town on its black residents. In capsulizing Jackson's political career, the text occasionally becomes glib ("With PUSH for Excellence running smoothly again, he turned his attention to world affairs") or simplistic, as in the implication that Jackson's appeal was solely responsible for 65 tons of food and medical supplies shipped to famine-struck West Africa in 1973. Nevertheless, Chaplik's style is accessible, her information carefully gathered and organized, and her subject a popular leader about whom little has been written for children. BH

The only child of a widowed mother, Kelly is content with her life and beginning to adjust to a new junior high school. She is upset and sulky when her mother announces they're moving again, this time to share with two other women (and assorted progeny) the house inherited from a grandparent. The three women are going to refurbish a deserted schoolhouse and open a restaurant. Corcoran uses Kelly's resistance to every aspect of change as the main theme in the story; minor plot lines include coping with a "weird" friend's behavior, having a crush on an older boy, and learning to accept the
sixteen-year-old cheerleader, Esther, with whom she's been forced to share a bedroom. This isn't as cohesive as most of Corcoran's books, but there are no false notes, and the writing style is smooth. Some character exaggeration and an uneven pace weaken the story. ZS

D.V. Adaptability; Age-mate relations; Mother-daughter relations


First published in England as *Chartbreak*, this is a remarkably effective first-person novel that combines, in a believable success story, the appeals of the entertainment business and of problems shared by many adolescents. Janis is big, homely, and angry, and she has stormed out of the house after a quarrel with her mother and Mum's boyfriend. Alone in a cafe, she defiantly boasts of her singing to the members of a combo; they are so impressed that they subsequently invite Janis to join them. She "borrows," and later repays, her mother's money, and runs off. From there on, it's a vivid description of the grueling task of breaking into the big time (they do, as the title indicates), and the story of the group's climb is nicely balanced by the smoothly integrated story of the relationships between Janis and the men in the group (no sex) and by the poignant disruption of the relationship between Janis and her Mum. No glamorizing here, but a story of hard work; the characterization has depth and consistency, and the narrative flow is enlivened rather than broken by interpolated letters, newspaper articles, and song lyrics. ZS

D.V. Mother-daughter relations; Self-confidence


In a retelling of the cycle of Norse mythology first published in his *The Norse Myths*, Crossley-Holland relied, he states in a prefatory note, on two 12th-century sources, the *Elder Edda* and the *Prose Edda* of Snorri Sturluson. The storytelling quality is notable, giving humor and narrative flow to the granite characters and forceful drama of the Nordic legends. A glossary (chiefly names of people and places) is provided; the rigid naivete of the woodcut illustrations is appropriate for the text but not always in agreement with it—a reference to the first human beings emerging out of the primeval ooze under Ymir's left armpit is contradicted by the picture that shows this happening under the right armpit, for example. ZS


Calvin, the narrator, is a stereotypical whiz kid: bright, bespectacled, rational, and logical. He and his pal Kathy have had earlier experiences with visitors from outer space, and this time it's Dandelion (a benign alien in cat form) who fights against evil invaders, also alien life forms, with the excited aid of Calvin and Kathy and with sour resistance from the local sheriff, a stock character. Cumulating episode: rescuing Calvin's mother, held captive by the baddies. This is written with a light touch that makes it fairly palatable; with plenty of action, lots of sci-fi devices (a machine that confers invisibility) but a slapdash plot and pedestrian writing style. ZS


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Using harvester ants as a basic example, Dorros shows how the insects build tunnels with rooms for different functions and how workers, queens, and males have distinct roles in the ant hill. Along the way, she works in details of food and reproduction, ending with descriptions of other kinds of ants and suggestions for ways to observe them (including instructions for making an ant farm). The text is simple without becoming choppy, the full-color illustrations are inviting as well as informative. Another successful addition to a series that is varied in scope and authorship but consistent in quality. BH

C.U. Nature study


A brief, off-beat fantasy follows the fortunes of three characters: a second-rate Ad wizard who moves into a town and creates a shadow business that he can't control; a sweet but destitute orphan named Drizzle; and her grouchy brother, Soot, who tries to earn their living by repairing appliances. After the shadowmaker's initial success at creating and filling a demand for exotic shadows (fat women get skinny shadows, the mayor gets a crowned one, etc.), Drizzle spies on him to learn the secret of his success and consequently witnesses his magic going awry. The rest is predictable, as Soot becomes a shadowmender and reforms his cranky ways and the wizard disappears without a goodbye. Both the style and the plot are a bit haphazard to support the fantastical elements of the story. The once-upon-a-time setting and the contemporary slang aren't quite blended, and there's too much dependence on stock characters and magic surprises. Nevertheless, the idea of the shadows is original and the elaborations are inventive. To be illustrated with 32 black-and-white pictures. BH


Beginning with the slaves who brought with them nothing but their chains and their songs, Haskins traces the dual developments of black musicians who performed in white classical styles and black creators of spirituals, ragtime, blues, jazz, gospel, and soul music. The text alternates between passages giving historical perspective and biographical sketches of great musicians, from Elizabeth Taylor Greenfield, a successful operatic soprano in the 1850s, to Wynton Marsalis, a brilliant trumpet soloist in the 1980s jazz scene. Haskins strikes a comfortable balance between general information and specific facts. He gives enough flavor of leading personalities and trends to point young readers toward more in-depth sources, or better still, some listening experiences. Unfortunately, a discography is not included, but there's a bibliography organized by books, articles, and archival sources. BH

C.U. Music, American (unit)


Most of the projects suggested in this how-to book require materials that are easily obtainable and that are free or inexpensive. Hautzig's premise is that home-made decorations are festive and provide enjoyment for hosts and guests. The author gives a list of tools and materials needed for each project; she adds general suggestions to those specific to each, and reminds readers that they can adapt and invent, as well as follow instructions. The material is adequately organized, with chapters on such subjects as
table decorations or party favors. The illustrations are useful for the most part, although on some pages there are step-by-step diagrams that are cluttered. ZS

C.U. Holidays


This overview of the heroin problem has a sensationalized shock effect that will fascinate as many youngsters as it repels. The brief text describes the sources and distribution of heroin, as well as the high cost of addiction in terms of human life. Several of the accompanying photographs show dead bodies of users or slain connections in the heroin network; a brief history of the drug and a page of despairing testimony from a 17-year-old addict conclude the book, which is indexed. More informational depth and less graphic hodgepodge would have considerably increased the value of the presentation. BH


Books written by a Bulletin staff or committee member receive a brief descriptive announcement rather than an evaluation and rating.

When Eli Wilson finds out his mother may still be alive, he runs away to search for her in a swamp where his father has forbidden him to go. He's not alone for long. Two friends, Lily and Tater, trail him with a pack of dogs, and the town sheriff is determined to find him. Neither party catches up before he nearly drowns in a whirlpool. Close to death, Eli releases his own ghost, who, in the doppelgängers tradition, turns out to be the reverse side of Eli's serious nature. For Eli Wilson, his mother and friends, and even some citizens of his small, southern town, life will never be the same.


A lighthearted treatment of what is, for many children, a serious problem—boredom! Annie has nothing to do. Finally, her mother suggests she take a walk around the block till Papa comes home. To each neighbor, she repeats her litany: "My best friend Bea is on vacation. Mama is busy with baby Phil. Cornelius has fleas. There's nothing good on television. And I've been waiting for Papa to come home from work for hours." Each diverts her with a small gift of cookies, flowers, or sympathetic suggestions ("Why don't you take your shoes off and run your toes through my grass?"). When she gets home, Papa is waiting for her with the same complaint she's been making—a masterstroke of child appeal on the part of the author. Not only is this a child-like and funny story, but Chess takes full graphic advantage of the scenario, as is her wont. The dog never appears without its leg up for a scratch; the characters are a warm, homely lot, and the setting a varied, old-fashioned neighborhood to envy. Every child should have such a block to circle when they're lonely. BH

D.V. Neighorliness


Using her own babysitting money, thirteen-year-old Janet has bought a horse, Toby, without the knowledge of her mother, who strenuously objects to riding as dangerous and a waste of time. Once the secret is out, conflict between mother and daughter, complicated by sixteen-year-old sibling Cynthia, mounts to a breaking point. Janet spends
most of her time at the stable or earning money to support Toby. When she's seriously
injured in a fall and ordered by her mother to sell him, Janet runs away to the stable to
nurse the horse, which has been hurt in an unrelated accident. This determination seems
eventually to convince Janet's mother to relent: "You want Toby, you can keep him.
You don't have to become a drug addict or a prostitute." Besides this abrupt ending,
the book is filled with conversations that get bogged down in confession, key incidents
that are contrived, and repetition that replaces motivation in delineating characters
(Janet's mother always uses the word "wretched" to describe horse or stable, the stable
owner's unexplained change of heart at the end of the book is termed "a new
coolness"). These are unfortunate flaws, because the protagonist's independent pursuit
of equestrian interests, her family conflicts, and her initial sorting out of feelings for
boys offer a thematic combination of interest to many junior high readers. BH

D.V. Individuality, expressing; Mother-daughter relations

0-89919-460-5. 45p. $13.95. Reviewed from galleys.

A North Carolina coast variant of a story known to many as the Jack tale "Like Meat
Loves Salt." The setting here is a plantation, and the opening reminiscent of the King
Lear scene in which the three daughters gather to respond to their father's question of
how much they love him. The youngest, Candace, angers her old father with a modest
"more than meat loves salt," and she is turned out of the house by the sisters, who
inherit all the land because of their extravagant answers. From then on the Cinderella
motif takes over as Candace is rescued in the swamp by a black witch woman who
furnishes her a magic gown, the ultimate means of Candace's attendance at a dance.
There she captures the heart of the Young Master in a house where she has served as a
kitchen maid. Both the narrative and the art are vivid, the former enriched with rhymes
and rhythms and the latter with fine drafting and watercolors sometimes flashing with
contrast. For some, the depiction of happy blacks on a plantation may prove jarring,
but the actual portraiture and landscapes are smooth. BH

D.V. Father-daughter relations

Hopkins, Lee Bennett, comp. Dinosaurs; poems selected by Lee Bennet Hopkins; illus. by Murray

The combination of poetry and dinosaurs is inspired, considering how much the pop-
ular subject will dispel aversion to a literary form that sometimes puts young readers
off. Hopkins has also gone out of his way to select some new names for this anthology
in addition to veterans such as Lillian Moore, Valerie Worth, and Myra Cohn Living-
ston. The tone is varied, with some poignant reflections on "The Last Dinosaur" (Victoria Day Najjar) as well as humorous rhymes contrasting the present with the past
("It's much more pleasant/To know/That he's/The one who isn't"—Margaret
Hillert). A full-page, pen-and-ink, shadowy hatch drawing faces each of the 14 poems,
some of which are reprinted from collections and some of which seem to appear here for
the first time. Teachers will make a grab for this if students haven't already done so. BH

C.U. Language arts

from galleys.

Her Nisei father, Kenji Yogushi, had died before she was born, and Kimi had been
adopted by the stepfather she loved (like her mother, Caucasian) and been known as
Kim Andrews. In her parents' absence, and with the help of her younger stepbrother,
sixteen-year-old Kim goes from her small Iowa town to Sacramento to look for traces of
her father's family. The effort is successful, and the story moves along at a brisk pace to a realistic conclusion. Writing style and characterization are commendable; what weakens the story is its use as a vehicle for repeated comments about the treatment of Japanese citizens and residents during World War II—not inappropriate to the story but overdone. ZS

D.V. Intercultural understanding; Self-appraisal


In addition to giving sensible advice and addressing problems that are of concern to almost all young teenagers, Eric Johnson is astute in the tone and approach he uses: objective, casual but not slangy in imitation of adolescent terminology, fair-minded, calm, and practical. The arrangement of material is alphabetical, with topical treatment that varies in length, and with an excellent system of cross-references both within topics and at their conclusion. A bibliography is provided; an index expands access to subjects. ZS

D.V. Parent-child relations; Teacher-pupil relations; Social behavior


Unable to forgive his father for running off with a new wife to a new life in Alaska, high school junior Dave lets everything fall apart: his schoolwork, his enthusiasm for basketball, his relationship with his mother, also paralyzed by her husband's sudden desertion. Dave is healed, slowly and sometimes haltingly, by best friend Bean, and by a new, tentatively romantic relationship with Bean's twin sister. While this is a less complex book, Dave's anger at his father recalls the intensity of Barbara Wersba's *Run Softly, Go Fast.* The first-person, present-tense narrative (told in the guise of an autobiographical essay for "page four" of a college application) is nicely balanced between Dave's hurt at what his father has done and his attempts to move on, renewing his zest through books and ideas. In an interesting departure from the usual in this genre, Dave never does forgive his father: "he'll have to learn to do without me. 'Cause he's got all he is every going to get." RS

D.V. Divorce, adjustment to; Friendship values; Mother-son relations


In what first seems a roundabout approach to parent/teen conflicts, the authors define basic issues of genetic, environmental, and individual factors that shape personality and then discuss socio-economic pressures that may create differences between older and younger generations. Specific issues of staying out late, choosing friends, and achieving in school are seen as symptomatic of the central syndrome of young people's need to separate from their parents and establish an independent identity. The basic counsel is to make choices that keep open as many options as possible—something dropping out of school, for instance, does not. At several points, generalizations seem to undercut the value of the commonsense tone: the assertion, for instance, that parents who are successful in their professions are less likely to subscribe to status symbols than those who are less successful; or the blase assurance that all parents and stepparents have the child's best interests at heart; or the suggestion that a bike tour "on the other side of the tracks" is a safe way to enlarge one's view of the world. On the whole, however, this is an objective assessment that could diffuse hostilities by its low-key, long-range view of temporary crises. BH

D.V. Family relations

Color photographs of varying pertinence vie with the text for space; the text is informative but dry in tone, choppy in style, and not quite smooth in the transitions from descriptions of Elena (a ten-year-old charmer) to discussions of various aspects of Mexican life. A lengthy final section, in smaller print, seems a catch-all: a brief glossary, an even shorter bibliography, an index, a map, a list of “Things To Do,” and a short-topic compilation of facts on such subjects as history, government, currency, sports, and climate. ZS


"Hearts of Wood," the title story, displays both the strengths and weaknesses of this collection of five original fairy tales. The writing is lyrical, the imagery winning, with emphasis on marvels rather than the commonplace truths that so often give fairy tales their impetus. In fact, the only thing lacking in these imaginative pieces is that force of stark plot that compels listeners through less artful tales. The first story is about a carousel whose animals escape their traces through the enchanted work of a troll but return to save their beloved owner. The second reveals a Chinese insect collector's fateful dream of becoming a butterfly. The third follows the fortunes of a woodsman who descends into the world of faerie and becomes king. The fourth describes two friends who devote their lives to doing as little as possible, with unexpected results. And the last story, perhaps the most memorable, recounts a painter's creation of a mural from which the horses come to life. Each tale is shaped with themes that are symbolically rich but not fictionally heavy, variously commenting on the nature of art, reality, and humankind. For this reason, the book can be used with older readers than the illustrations—pen-and-ink hatch drawings that reflect scenes without overwhelming them—might imply. In fact, adults may get as much or more out of it than children. BH


Although this is not information-packed, it's "user friendly," with little of the futuristic glamorization that often accompanies books on robots. The text opens with a dream sequence of that common misconception of robots as household companions and then sets out to show their actual current capabilities. There's a bit of background on computer signals, sensors, dependence on robots for dangerous or intricate manufacturing jobs, and of course employment of robots in satellites and space probes. The illustrations are not as clear as the text in delineating what robots can or can't do; in one cartoon sequence, for instance, it appears that RBSX can walk a dog (how do those wheels go over curbs?) and that various robots in the following scene are housekeeping for an invalid ("Home robots are fun, but so far they do not do much work around the house"). In spite of these quibbles, the book offers fairly straightforward treatment of a popular topic for a young audience that needs the material. BH


This seems to be more parable than story, but the point is lost in a confusing fantastical narrative. The Storyteller, old enough to have a full beard but still living with a Wise Old Mother who scolds him like a child, leaves home to pursue his inheritance of
a Story Pouch and Talking Bird charm. Strange characters pop in and out of the Storyteller’s journey, which is mystically episodic at best. There’s a story-eating fish named Kulloo Makoo, a Boy who attaches himself to the Storyteller, Farmer Spuds, a Woodcarver, a winged Horse that makes puns, a wise companion Cat, etc., all portentously capitalized but none coherently developed. The worst of it is that what the Storyteller suspects from the beginning is true: his stories really aren’t very good. The writing here shows flair, but the structure is groping and the substance self-conscious. to be illustrated with black-and-white drawings. BH


In a docunovel of a Jewish Ethiopian family’s flight to Israel, Levitin focuses on an orphan, Desta, whose older brother, Joas, persuades her to leave the village where hunger and political recriminations constantly threaten their lives. Joas is killed almost immediately, and Desta must safeguard her younger sister across the Ethiopian-Sudan border, where another in their party, Dan (Desta’s betrothed), is shot. The horrors of starvation and disease in the Sudanese refugee camp and the dangers of Operation Moses, a secret Israeli airlift of Ethiopian Jews (called Falashas in their country), end for Desta when she arrives safely in Gan Tikva and is reunited, somewhat unrealistically, with Dan. The information packed in this culture-within-a-culture saga sometimes overwhelms the character development; the cast seems ultimately to tell the story of a whole people. Still, that story is a moving one, and thus the book leaves a strong impression. One hopes that any sequel will show some of the difficulties that Ethiopian Jews have had in adjusting to resettlement in what they perceived as the Promised Land.

BH

C.U. Africa (unit)
D.V. Courage; Pride in background and heritage


In a sequel to *Shanny on Her Own* (reviewed in the February, 1986 issue) it is Shanny’s friend Loydene who is the protagonist and narrator. Loydene is invited to visit Shanny, now living in Los Angeles. Is it safe to leave her boyfriend when a very pretty girl has just come to their small town in Idaho? On the other hand, are meeting an exciting new boy and making a television commercial while in California inducements to stay there? This is adequately written, with characterization that ranges from believable to extravagant; the sub-plots (getting in touch with the maternal grandmother she’s never seen) are credible but tangential; the plot is, despite some variations, predictable in its rather patterned development. ZS

D.V. Boy-girl relations; Grandparent-child relations


Parable Starkey and her mother, Sweet Hosanna, move into the Bigelows’ house to take charge of the children after Mrs. Bigelow’s hospitalization for mental illness. That suits Rabble just fine; Veronica Bigelow is her best friend in sixth grade, little Gunther Bigelow is her favorite kid, and Mr. Bigelow is both wise and generous. In fact Rabble begins to feel this is the family she never had, until Mrs. Bigelow’s recovery forces her to confront and accept change as courageously as Sweet-Ho has in taking on a college education to become a teacher. This is a novel complicated by many factors. Mrs. Bigelow’s nervous breakdown is wrenchingly depicted in a scene in which she tries first to nurse
and then to baptize her four-year-old son, nearly drowning him in a stream. Rabble's memories of the grandmother who raised her and who has recently died are poignant. Sweet-Ho, married and pregnant in eighth grade and deserted shortly thereafter, is subtly characterized as a loving parent (as is Mr. Bigelow) but also as an independent, growing person. Rabble and Veronica's relationships with each other, with the cranky old neighbor they try to help, and with a delinquent boy down the street are well developed in a smooth first-person narrative that quietly takes on class as well as individual differences. In the end, Lowry has managed to portray a large, diverse cast by carefully and consistently focusing the point of view as one of a maturing observer. BH

D.V. Friendship values; Mother-daughter relations


McDowall's introduction describes the Palestinian-Israeli conflict as so volatile "that compromise seems almost impossible." That may be part of the problem with this brief survey. It gives some facts and figures but not enough to represent both sides objectively. Though no bias is acknowledged at the outset, the point of view is clearly pro-Palestinian. Given that qualification, the coverage of historical Middle East conflicts, contemporary Palestinian problems, and PLO political policies and terrorism tactics can give students a start toward more comprehensive sources, of which there are many. A chronology of "Hard facts" and an index are appended. BH

C.U. History—modern


An ambitious novel focuses on the momentous Christmas vacation of Jack and Naomi Hamilton, their five children, a young family friend Emma and her two-year-old toddler Tibby, a visitor from England, and three mysterious brothers who, quite literally as it turns out, haunt the Hamilton's New Zealand house, Carnival's Hide. The first half of the book is largely spent in defining this large cast and establishing the credibility of the supernatural aspects, which are complicated by a background of an earlier family's tragedy. Suspense begins to build as the older Hamilton girls get involved with the strangers. Seventeen-year-old Harry (Ariadne) has an affair with the benevolent twin. Her dramatic older sister Christobel is fascinated by one of the more sinister brothers, who eventually engineers the exposure of a damaging secret: Jack has had an affair with Emma and fathered baby Tibby. If this sounds like an adult novel, it does have that dimension. It's also confused by Harry's writing a tale within the tale that affects (and perhaps effects!) the materialization of the ghosts. On the other hand, the writing is layered, the setting flavorful, and the character dynamics intriguing. Count on Mahy to catch you in the undertow. BH

D.V. Family relations


Twelve tales, retold from both the French and English traditions of Canadian lore, include variants of several Grimm and Perrault stories, along with a version of "Beauty and the Beast." Although selections such as "The Three Golden Hairs" and "Little Golden Sun and Little Golden Star" will seem familiar, there are new twists in all of them, especially the sense of vast and threatening wilderness areas. One hero figures in three tales, "Ti-Jean and the Unicorn," "Ti-Jean Brings Home the Moon" (a variant of "Jack the Giant-Killer"), and "Ti-Jean and the White Cat." The narrative style
is smooth without self-conscious embellishment, the structural elements respected throughout the adaptations. One, "St. Nicholas and the Children," is especially chilling in its depiction of a wicked butcher "... who worked with the local giant. The giant hunted and killed game for the butcher to sell in his shop and in return the butcher pickled little children as a delicacy for the giant to eat." Needless to say, it is the villains who get pickled in the end. Laszlo Gal's full-page illustrations create a mythic mini-world for each story, preserving the sense of time past with full-color scenes framed by narrow black-and-white drawings. A lively source for both children and storytellers. BH

C.U. Storytelling


There are several things about herself that Adrienne doesn’t understand, and the chief puzzle is her rejection of the caresses of Ryan, because she does love him. She's also baffled by some fragmentary memories of childhood fears, and by the behavior of her three-year-old sister. The clues are there, and many readers will see, before Adrienne does, that a pattern is forming: little sister Becky goes to the same nursery school that Adri had attended, and Becky is terrorized by the same program of sexual abuse that Adri had gone through, that countless other small children had been and were being exposed to. Resembling a notorious case that received much media attention, this is a believable exposure save for the obdurate incredulity of the girls' parents, but it is competently written, and it shows both the immediate effects of such treatment (in Becky) and the long-term damage (in Adrienne) that can ensue. ZS


Cleary's Ramona would recognize a kindred spirit in Cynthia, one of the high achievers of her fifth grade class and, unfortunately, one of its most talkative members. Although she and her fourth grade sister Lucy are good friends, Cynthia resents it when Lucy joins the fifth grade for math and science periods because she's so good in those subjects. Cynthia, who has enjoyed feeling that she's a very special person, regards this as intrusion. Since she's already struggling with jealousy of a classmate who, like Cynthia, wants to be a writer, there seems to be no area left that Cynthia can claim as her own; it's a final indignation when Lucy, too, begins writing. It's a painful lesson, discovering one can't hold options on areas of distinction, but Cynthia rebounds well, and she learns that you may have to give a little, forgive a little, and share a lot to keep friends or make them. This has a light style and is often amusing, but there are serious (not didactic) undertones. There isn't much action, so the story line is rather sedate in pace, but style and characterization are sturdy. ZS

D.V. Jealousy, overcoming


Line and wash drawings (the line casual, the watercolor cheerful and restrained in hues) illustrate a monologue by a small girl who describes, briefly, the appealing talents or benefits of a series of aunts. Then, at length, she speaks of the many ways her favorite aunt endears herself by sympathetically remembering how a child feels. When she grows up, the girl says, she too will be an aunt who remembers. Not substantial, but gently appealing, this is low-keyed, with a rather static text and lively pictures. ZS

D.V. Aunt-niece relations

In order to gain the hand of the Princess Isolde, shepherd Henry goes off at the king's behest to find the magical, long-forgotten substance GASOLINE. Set in a future England where technology has been lost, but its monuments remain, this is a sly comedy that will best appeal to older readers despite the picture book format. Most of the humor is in the intricate paintings, which must be closely examined to get the punchlines to the straight-faced text. "Henry asked the friendly ones about GASOLINE, but not one of them had ever heard of such a thing"—this, asked of a man milking a cow hitched up to a decrepit gas pump. The town where Henry eventually finds GASOLINE is a dystopian delight, with police breaking up demonstrations for "STRONGER BEER," and "MORE 24 HR. DISCOS," and a theater that features "new Improved Shakespeare 100% More Sizzle" with an Ophelia water ballet and "King Leer." RS


A sequel to *The Growing Season* (reviewed in the September, 1982 issue) continues the story of a Danish-American farm family; again the protagonist is Marie, now thirteen. The title refers to Marie's changing viewpoint as she matures and acquires perspective. Her longing to see a favorite older sister (now a wife and mother who moves about the country searching for security in a time—1934—when it's a rare commodity) is bitterly concluded with the news that sister Rosie has been killed in a motorcycle accident. This has the same kind of period details that gave strength to the first book, but the story is less focused and less effective, particularly in pace and resolution. ZS

D.V. Death, adjustment to


With her usual humor and child's-eye perspective, Park tackles a 10-year-old's adjustment to his family's move from Arizona to Massachusetts. Howard Jeeter hates leaving his friends more than any other aspects of moving, *all* of which he hates. His adjustment to the new school is complicated by a first-grade girl across the street. She follows him around adoringly until he deliberately hurts her to impress a couple of sixth-graders who have invited him to play football with them. Although the focus is ostensibly on adjustment, the real theme here is self-confidence and self-knowledge, as Howard sorts out the complexities of friendship. The first-person narrative never gets heavy, however, and readers will appreciate the easy dialogue and sympathize with Howard's difficulties, as when his overactive imagination keeps him up during his first night in the 200-year-old house his parents have bought: "What would I do if some dead colonist came back for his pillow or something?" The sensitive characterizations keep this from being either a flip or formulaic treatment of a common problem. BH

D.V. Adaptability


A model match of text and illustration, this tells the story of six-year-old Raven Hannah, the youngest in a Vermont farm family of six children. All the others are boys, constantly busy with chores that Raven Hannah is not strong enough to do, until she discovers that she can churn the creamy milk into butter. While she's doing that lonely job, she teaches herself to read—the first in her family to do so—by studying the Bible. "People can be strong in differing ways," says Grandmama, and Raven Hannah
teaches the rest of the family to read during the long, cold winter. The story is understated but warm, with subtly focused details of a close family in earlier, harder times; when the child's parents are moved by her reading, readers will be touched as well. The watercolor art, too, is small and spare but rich in tonal blends, with strikingly simple compositions appropriate to the country setting. A satisfying portion of Americana that will appeal to children's tastes in its sympathetic depiction of the smallest person's importance. BH

D.V. Self-improvement


As she did in two earlier books about plants, Rahn shows how some of the aspects of the natural world can influence the living patterns of humankind and affect historical developments. Wisely, she takes a few good examples and explores them thoroughly, rather than cataloging numbers of creatures. The text gives, in great detail, explanations and illustrations of the importance of the horse in military and agricultural history, the far-reaching effects of the rat-spread plague of the 14th century, and the exploration of Canada for which beaver-hunting was a catalyst. Serious and carefully researched and organized, this is an excellent supplement to the teaching of social history. A divided bibliography and index are included. ZS

C.U. Social studies


Based on a true incident reconstructed from newspaper reports, this recounts a Pennsylvania miners' strike in 1898 from the point of view of a leader's young daughter Rosie. Although the characterization is purposive in showing how important were the roles of women and children in supporting the strike—and in this case, saving it, for Mother Jones appears as a key strategist—the situation has inherent tension. Moderately successful as historical fiction, the story is nevertheless accessible as a lesson on aspects of America's past that aren't often covered for this age group. There's an author's note documenting the background and a brief bibliography of more advanced books on the subject of Mother Jones. To be illustrated with 20 black-and-white pictures. BH

C.U. History—U.S.—stories

D.V. Courage; Sex roles


Clara, who loves to dance and does it all the time, gets quite a shock when a new neighbor tells her she has to have lessons "for real dancing." After begging for ballet lessons, she finds she's too shy to join the class until the final recital, when suddenly she lets the music move her and performs with the group even without benefit of costume. Clara's reserve and the teacher's patience will appeal to children, who can probably accept the easy resolution as more credible than it really is. (Usually, formal audiences scare children even more than a group of peers.) At any rate, adjustment from a free-wheeling home scene to an institutional setting is one all children must make; the book's treatment of it is unpretentious in text and bright with breezy, full-color illustrations. BH

D.V. Self-confidence
When Papa goes off to the Great War, motherless 14-year-old Frances is shipped to Hallowes, the great house in Scotland where her aunt works as a housekeeper. It is a dark, mysterious place, filled with tension, secrets... and ghosts. A magical ring, a dead twin, an ominous pool (“A shadow crossed Mrs. Kennedy's face. 'Ah, yes. The pool'”)—but what's really mysterious is how Frances is so incredibly adept at dodging the portentous clues forever being flung in her face. With its non sequiturs, endless irrelevancies (“Aunt Bessie had told her that the ice came in container ships all the way from Canada and Newfoundland”), and ham-handed mood setting, this almost reads like a parody, but, alas, there seems to be not a trace of irony in the author's intention. As Frances says of a story she reads, “a leaven of humor would have improved it enormously.” RS

Rafish line-and-wash drawings enlivened by exaggeration and humor illustrate the story of a small girl's adjustment to a newly-acquired cat. And vice versa. Duncan avoids her noisy roughness; she feels rebuffed and is jealous because the cat clearly prefers her older sister. However, Dolores gets the point, and the longed-for rapport ensues. If there's a message here, it is not didactic but gives small children a chance to smile ruefully and recognize responses. ZS

Jeremiah Hush is a middle-aged monkey inhabiting “another solar system, on a strange planet curiously resembling our own.” In three stories, Jeremiah ventures from his quiet, out-of-the-way home to go to a wild disco spot in town, to search his own neighborhood for a lost umbrella, and to enter a chocolate-banana-pecan-cream pie eating contest at a country fair. His experience at the Shake'n'Roll Dancin' Hole is unsettling and lonely, but later he makes friends with a Skye terrier detective and even admits to enjoying the excitement of capturing two foxy con artists. Although the "teleblablaphone" and "autodrivemobile" are obvious word play for the entertainment of children, some of the social satire is pitched to a more adult level, as in the barflies at the disco and the service mechanic's glib bill tabulation. On the other hand, Jeremiah's true relationships are childlike and appealing, though all the characters are odd, and the tenor of the whole narrative is, despite the title, more strange than exciting. The book is, nevertheless, impressive in design and illustration, with meticulously rendered, gray, pen-and-wash drawings that cast an unearthly spell of their own. BH

The combination of Simon's clean, compact writing with well-selected color photography and careful book making goes a long way toward covering a topic relatively untouched for this age group. After an explanation of the consistency of snowflakes, packed snow, and ice fields, the text describes the movement of glaciers by sliding or creeping, various processes of measurement, landscape alteration, geological effects of glacial movement, and the formation of icebergs. The graphics are impressive, from a blow-up of a single, exquisitely patterned ice crystal to a computer-colored photo of...
Iceland taken by satellite and revealing of the stark geographical contrasts in that country. A must for the science shelf. BH

C.U. Physical Geography


Although unattractive in format (double columns, italicized captions placed too close to the print of the text), this is a sensibly organized and capably written book about one of the world's major religions. Maps and color photographs are amply provided; the glossary, index, and bibliography are brief but adequate. Snelling gives balanced coverage to the topic, describing the life and the philosophy of Siddhartha Gautama, who renounced princely wealth for the poverty of a solitary mendicant. Discussing the principles of Buddhism, the author goes on to explain how, over the centuries, disciples differed and how Buddhism spread from India to other parts of Eastern Asia. ZS

C.U. Religious education


The oversize pages of a book that tells a weak, contrived story are used to startling effect for the vigorous, blowzy, colorful paintings of an artist whose work has been recognized by major museums but does not translate well into children's book illustration. Too busy, too garish. The story is fanciful: a child visiting an uncle who has a collection of paintings discovers, when he's hungry, that he can pick fruit from some of the canvases. Then Rembrandt steps out of a self-portrait and joins little Tom in a walk. Rembrandt is thrilled to be drawing again but reluctantly gets back into his frame (wearing a necktie Tom had given him) after Tom has promised to take him for a walk again and bring some paint and canvas. Not funny, not clever—just inane. ZS


A lively fantasy, well-rooted in its realistic matrix, posits two determined, loquacious, and enterprising ghosts, Aunt Vira and her niece, C.C. They've been trapped, after dying in the wreckage of a bookmobile, on one stretch of road and have solicited the help of the Evans children, who become willing friends. The Evans family has just moved to an old schoolhouse in Wisconsin and they're camping out while the school is being turned into a home. This gives the children unsupervised time in which to help C.C., so that the story has logic within the fantasy parameters; the cast and the writing style are equally lively, and the plot is developed smoothly, with a nice touch of circular cause-and-effect. ZS


Ezra's crib has just been moved into Ben's room, and "wherever Ben turned, there was Ezra." In desperate need of private space, Ben establishes a niche in the garage, furnishes it with his favorite toys and cereal, and then gets lonely. Cat, dog, and parents yrs. are all preoccupied, but there's one person who wants to come and play—Ezra! The welcoming look on Ben's face says it all: this is a turning point for two young brothers. As she demonstrated in *Pumpkin! Pumpkin!* Titherington has a gift for spare writing and illustration that gets right to the heart of things. Soft but precise, her color pencil
drawings capture not only textured scenes but also the expressions of isolation that often haunt children on their own. The picture of Ben talking to the cat, or perched on the porch, and the final spread of his toddler sibling struggling up the stairs toward him, make telling portraits. The text, too, respects the effectiveness of action over description, wherein lies the power of the punch line. Ben sits waiting to see if someone will want to visit him: "And finally someone did." In concept, focus, and execution, this is more than a cut above most books focusing on sibling problems RS


Bright paintings of animals, illustrating a retelling of an Aborigine folktale, add vivacity and humor to a story of the Dreamtime, the time the world had just begun. The giant frog had drunk all the water in the world and all the other animals tried to make him laugh, so that water would come from his open mouth. They tried dancing and singing and making faces and asking riddles (an interpolation of riddles mars the flow of the story), but it takes a platypus to make the frog, Tiddalik, laugh. The frog laughs just because the platypus is so odd-looking. Plants grow again, and the wombat says "Well done Platypus!" The Australian setting and the appeal of its animals should please readers, and the pictures are attractive, but the style of the retelling is uneven. ZS


An ingeniously conceived and executed visual history of a small, fictitious but typical American city as it goes through several decades of change. Full-color double-page spreads depict New Providence in the years 1910, 1935, 1955, 1970, 1980, and 1987. After each lavishly detailed illustration is a double-page spread of text pointing out changes in the socio-economic and cultural climate and how these are reflected in the buildings and appearance of the town center. Small black-and-white insets from the paintings are singled out for specific attention. Without becoming repetitive or boring, this compares different styles of architecture on the same site; it’s effective both informationally and aesthetically, with the rather idealistic conclusion of a restored inner city serving to inspire readers. Succinct end notes document the actual buildings upon which the scene was constructed. This is, in its own way, as impressively simple as Jorg Müller’s *The Changing City* or some of David Macaulay’s works on architectural history, though it lacks their perspective of personalizing humor. BH

C.U. City life (unit); History—U.S.—Pictorial presentation


Fourteen-year-old Tyler, the narrator, has a few problems to live with: his mother drinks too much, his father is rigidly authoritative, and both of them are upset further when they learn that Tyler’s beloved older brother, Cameron, is gay. Tyler’s passionate hobby is photographing birds, but Father is appalled at the idea of making this a career. Part of the solution comes from talking to Mitzi (age fifteen, also a bird photographer), who is wise—but believably wise—beyond her years and who helps Tyler gain tolerance for others, understanding of what’s most important in his life, and courage to initiate changes. The ending is shadowed by Mitzi’s abrupt departure, but it is not a sad ending, because Tyler has gained confidence and a degree of optimism. This is written with perception and candor, has strong characterization, and is commendable in pace and structure. ZS

D.V. Brothers; Father-son relations

A sequel to the author's first novel, *Friends for Life*, a thriller, this is a character study, suspenseful in a different way. Beverly had gotten herself into a bad crowd after her mother's suicide, and holds herself partly responsible for the drug murder of a fellow student, and the near-murder of another. (This story is told in *Friends for Life* and is rather confusingly crammed into the first chapter of the present book.) Now shunned and feared by her classmates, Beverly has retreated behind a wall of self-protective irony, rejecting the efforts of her father, stepmother, and therapist to help her. But along comes Derek, a handsome, blue-collar boy who works as a groundsman at the Public Grounds. "Big wow. Some stupid, probably illiterate guy was halfway friendly." While Derek is a bit too much of a prince, the slowly developing romance, captured in half-articulate, funny conversations, is satisfying, as are Beverly's own tentative efforts to open up to her family. Characterizations are idealized but solid, particularly that of the wise and warm stepmother, and Beverly's sense of humor (dark as it is) gets the better of her often enough to save the novel from turgid introspection. RS

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


Although they discuss the careers of many individual women, Whitney and Raynor are primarily concerned with the political process: how women have gained political recognition and appointment, where the support comes from, what those who have been elected or appointed have achieved, what inequity in representation remains. The book, capably written and candid in approach, gives historical background about women's suffrage, early political involvement (the first congresswoman, the first women to serve as mayor or governor), and then devotes separate chapters to such areas of service as municipal offices, state offices, or congressional office. There's also a good deal of information about the political process in the United States. An index and a bibliography are included. ZS

C.U. Social studies


Softly drawn and lightly detailed, full-page pencil sketches face each page of text in a book that focuses on a child's trepidation about performing in public. Assigned by her teacher, a poem must be learned by Donna Jean for a parents' program. Her parents and her uncle are supportive, her older sister critical. On stage, Donna Jean comes to a full, terrified stop—but she has courage enough to start over and, this time, recite the poem. Even her sister admits, "She's a disaster, but otherwise she's not too bad." This is adequately told and believable in development, but it has a flat style and sedate pace that may limit its appeal. ZS

D.V. Family relations; Self-confidence


Upfront about its bibliotherapeutic intentions ("I am hopeful that for all of you out there who have a secret or know someone with a secret that this book will provide a new beginning"), this is the story of Timmy, who is abused by his mother. He finally gets up the courage to tell handsome, kind Coach Johnson, who brings in the school counselor, who gets help for Timmy and his mother, etc. The writing is weak ("She was always so
happy, carefree, and fresh like a bright daffodil in spring”—Timmy's mom in a good mood), and the didacticism is too often phrased in terms and concepts unfamiliar to the intended audience: "As Timmy's mom learned to identify her own feelings she began to feel more in control." Other titles in the current trend of books on child abuse have better addressed the problem. RS

D.V. Mother-son relations


These three vignettes about three pig sisters are amusing in their reflection of children's behavior but a bit forced as stories. In the first, the older two siblings, pretending to speak French, leave the little one behind when they go to the ice cream parlor but get their come-uppance when she appears to embarrass them in front of some boys. In the second, one sister begins ballet class in high expectations but finds she prefers the undisciplined cavorting she has always done for her sisters. And the last finds all three girls united against their babysitter, a cigar-smoking uncle who finally gets their hints (gag, choke) and takes them for a moonlight walk. Hoffman's illustrations eschew the traditional porcine image for thinner, more expressive models which liven up the format considerably. Reserve this for more sophisticated early readers who can decode "Poor lay voo, ooo-eee" (and realize why it's funny), in addition to appreciating their own antics from an older perspective. BH


In a well-written, old-style adventure story set in the 1740s, the Scottish narrator recounts his survival of a shipwreck in the northern seas. The overturned hull of his whaling vessel becomes wedged in an iceberg, and there Bruce Gordon (with the bodies of his drowned comrades frozen in another section of the ship) lives for several years off stored supplies and whale meat, along with fresh fish caught for him by a polar bear he befriends as a cub. Although his fate seems bleak, he escapes his floating prison only to find that, after six years of arctic isolation, the civilized world seems cruel and barbaric. This is a thoughtful book, sometimes spare and gripping but at other times underdeveloped and not quite convincing. Bruce's relationship with the bear is touching, but its death at the hands of Eskimo villagers seems atypical of that culture's respect for the animal world. On the other hand, Wulffson counteracts "native" stereotypes, which are shown to be typical of the times but which may offend today's readers, by portraying both grace and villainy in all the people he portrays, including Bruce's own family. An unusual and interesting piece of period fiction. BH

D.V. Courage


The picture book format is a bit deceptive here, for both the poetry and the art have a more sophisticated appeal. The first of the four poems, "Winter Song of the Weasel," is best, its verbal music almost perfectly cadenced with end-rhymes that never seem forced and imagery that takes a reader by surprise and ends with a rich chant. "I reproduce upon my hide/ the wintering I feel inside./ For I was dark and now am light./ For I was brown and now am white./ For I was summer, now am snow./ Upon my back the seasons grow./ And—now again—I know." The last poem, "Autumn Song of the Goose," has the same ringing urgency, but is interrupted by a refrain of bird calls ("Kerhonk, kerhonk, kerhonk") that is not as melodic in print as it is in nature. "Song of the Spring Peeper" and "Dragonfly's Summer Song" are occasionally forced ("And
who else waits? Bears new awoke”), but with lyrical flashes: “I am the wind’s own step-
child./ wings colorless as air,/ veins like stained glass ribbings/ trapping all the sun’s
light there.” Wallner’s mottled paintings are gracefully composed across double-page
spreads to pick up Yolen’s circle motifs with interlocking rings and overlapping round
frames connecting the cyclical flora and fauna reflected in the verses. A rewarding
selection for classroom poetry groups or family sharing in a quieter context. BH

$13.95.

Al and his dog Eddie lead a cramped, tired life in their one room on the West Side, until
one morning, when a big purple bird pops his head in the window and invites them to bird
paradise. “Al, Al, Al! You need a change. Tomorrow, come and be my guest.” Birdland
is extravagantly beautiful, and for a while, Al and Eddie lead the good life. “But ripe fruit
soon spoils," and the two start turning into birds. The pictures are gorgeously colored,
detailed, and effectively composed, but all too much so, making them look static, cold,
and mannered, only breaking free in a couple of outrageous paintings of the bird transfor-
mations. While children will enjoy the idea of the story, the pictures and jaunty, Jewish
idiom will probably be better appreciated by adults. RS

D.V. Contentment

Zemach, Margot. The Three Wishes: An Old Story; written and illus. Margot Zemach. Farrar,

Although the story of the three wishes has appeared in anthologies, it is a natural for
the picture-book format, and Zemach has taken full advantage of the humor with her
watercolor illustrations. As a woodcutter and his wife discuss what they will do with the
three wishes bestowed on them by an imp they’ve freed from a fallen log, the man
accidently sighs for a pan of sausages, angering the woman so much that she wishes the
sausages were hanging from his nose. Of course the third wish must go for removing the
sausages, but in the end the hungry couple gets what they want anyway—not gold or
jewels but humble, filling food. The colors are a departure from the artist’s usual
concentration on earthtones with purple, mauve, and pink accents. Here, there are rich
blues and turquoise to highlight the basic browns and grays of forest and hearth (note
that the imp is the same shade as the man’s jacket and the sky—mischief is in and all
around us). The characters are homely and affectionate, their dog an amusing echo of
their own lively expressions. This has always been a successful storytelling choice; now it
will serve as a popular book to share aloud. BH

C.U. Storytelling

$10.95.

Anna’s old coat is too small and thin, but there is no money for a new one. In fact,
there are no coats for sale, anyway, because the war has just ended, and manufactured
goods, as well as food, are scarce. So Anna and her mother begin trading heirlooms: a
gold watch for wool; a lamp, to have the wool spun into yarn; a necklace, to have the
yarn woven into cloth...until the bright red coat is made. This has the sequencing and
rhythm of a folktale, and the post Second World War setting is unusual. Lobel’s
detailed paintings, soft-edged and lovely, are particularly evocative in their depictions
of the changing seasons: the fading light of an autumn day, Anna and her mother
gathering lingonberries in a summer forest, a bucolic springtime setting for the shearing
of the sheep. RS

D.V. Perseverance; Patience

[ 140 ]
ONE DAY IN THE PRAIRIE
by Jean Craighead George
Pictures by Bob Marstall

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AWARDS

The Newbery Medal was awarded to Sid Fleischman for *The Whipping Boy* (Greenwillow). Newbery Honor books were *On My Honor* by Marion Dane Bauer (Clarion), *Volcano: The Eruption and Healing of Mount St. Helens* by Patricia Lauber (Bradbury), and *A Fine White Dust* by Cynthia Rylant (Bradbury).

The Caldecott Medal was won by Richard Egielski for his illustrations of *Hey, Al* by Arthur Yorinks (Farrar, Straus, & Giroux). Honor books were *The Village of Round and Square Houses*, written and illustrated by Ann Grifalconi (Little, Brown); *Alphabatics*, written and illustrated by Suse MacDonald (Bradbury); and *Rumplestiltskin*, retold and illustrated by Paul O. Zelinsky (Dutton).

The American publisher receiving the Batchelder Award for the most outstanding translation of a book originally published in a foreign language is Lothrop, Lee & Shepard for *No Hero for the Kaiser* by Rudolf Frank, illustrated by Klaus Steffens, and translated from the German by Patricia Crampton.

The Coretta Scott King Award will be presented by the ALA Social Responsibilities Round Table to Mildred Pitts Walter, author of *Justin and the Best Biscuits in the World* (Lothrop), and Jerry Pinkney, illustrator of *Half a Moon and One Whole Star* by Crescent Dragonwagon (Macmillan). Honor books are *Lion and the Ostrich Chicks*, retold and illustrated by Ashley Bryan (Atheneum); *Which Way Freedom* by Joyce Hansen (Walker); and (for illustration) *C.L.O.U.D.S.*, written and illustrated by Pat Cummings (Lothrop).

The BCCB committee that selects the Scott O'Dell Award for Historical Fiction has cited Mr. O'Dell's book, *Streams to the River, River to the Sea: A Novel of Sacagawea* (Houghton Mifflin) for the 1986 award and donated the prize money to the Children's Book Council.

The International Reading Association Children's Book Award goes to Pam Conrad, author of *Prairie Songs* (Harper).

The Canadian Library Association's Best Book of the Year for Children is *Julie* by Cora Taylor (Western Producer Prairie Books). The Amelia Frances Howard-Gibbon Award book is *Zoom Away*, written by Tim Wynn-Jones and illustrated by Kim Nutt (Groundwood).

The Carnegie Medal book is *Storm* by Kevin Crossley-Holland (Heinemann).

The Kate Greenaway Medal goes to Juan Wijngaard for his illustrations of *Sir Gawain and the Loathly Lady*, retold by Selina Hastings (published by Walker in England, Lothrop in the United States).