ILLINOIS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

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

* * *

THE BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS (ISSN 0008-9036) is published monthly except August by The University of Chicago Press, 5720 S. Woodlawn, Chicago, Illinois, 60637, for The University of Chicago Graduate Library School. Betsy Hearne, Editor; Zena Sutherland and Roger Sutton, Associate Editors. An advisory committee meets weekly to discuss books and reviews. The members are Alba Endicott, Robert Strang, Elizabeth Taylor, Kathryn Pierson, Ruth Ann Smith, and Deborah Stevenson.

SUBSCRIPTION RATES: 1 year, $24.00; $16.00 per year for two or more subscriptions to the same address; $15.00, student rate; in countries other than the United States, add $3.00 per subscription for postage. Japanese subscription agent: Kinokuniya Company Ltd. Single copy rate: from vol. 25, $2.50; vols. 17 through 24, 50¢. Reprinted volumes 1-35 (1947-1981) 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 THE 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 Betsy Hearne, 1100 East 57th Street, Chicago, Illinois 60637.

Second-class postage paid at Chicago, Illinois.

© 1991 by The University of Chicago. All rights reserved.
Are you reading someone else’s copy of

The Bulletin of the Center for Children’s Books?

Order your own subscription and save 15%
The Bulletin of the Center for Children’s Books

☐ Yes, please enter my subscription to The Bulletin of the Center for Children’s Books, beginning with the current issue, at the rate checked below. The introductory rate represents a savings of 15%.

- Individuals
  - Introductory (J) $21.00
  - Renewal $25.00
- Institutions
  - Introductory (J) $24.00
  - Renewal $29.00
- Bulk (two or more subscriptions to the same address)
  - Introductory (J) $18.00 each
  - Renewal $22.00 each

Outside USA please add $5.00 for postage.

Payment Options

☐ Charge my ☐ MasterCard ☐ Visa
  Acct. # ____________________________
  Signature ____________________________
  Exp. Date ____________________________

☐ Check enclosed (payable to BCCB)
☐ Purchase order enclosed

Please return this form to The University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637.

R. Gr. 1-3. Bathroom humor has immense appeal among the primary set; how do you think they'll feel about a toilet with teeth? Jeffrey's toilet comes to life after Aunt Julia pours magic Thick Yellow Goo into the bowl; the friendly monster is voracious, eating up the plates, the furniture, the television and... Aunt Julia. Jeffrey and "his new friend" then go for a walk, scare strangers (Jeffrey's friend plays possum in a public loo), and swim at the beach ("Jeffrey's friend loved water and flushed with excitement when it saw the ocean"), finally coming home when the magic wears off. The toilet becomes inanimate once again, and out steps Aunt Julia. The humor is very silly but has on-target appeal; the cartooned illustrations are quick and clever, with ballooned sound effects ("SLURP") and exclamations ("Help! A toilet!"). Try it in story hour—they'll think of you in a whole new way. RS


Ad 4-7 yrs. On his last visit to Gramps' farm, Todd cries with the old man over an empty livestock pasture and impending auction, but the two cheer each other up with reminiscences of good times with Gran, who died the year before. One of these memories generates the only action in the story, dressing up scarecrows to sit at the combine, at the sewing machine, and around other objects to be sold. On the whole, this remains more situation than story, though the inter-generational relationship is close and comforting enough to offset some of the static tone. Full-color illustrations, stilted in the characters' expressions, are otherwise well drawn and subtly hued. Youngsters familiar with the trauma of uprooting may project their own energy into these quiet scenes. BH

D.V. Grandfather-child relations


Ad 5-8 yrs. An original tale based on El Salvadoran folk motifs, this is a not-quite-convincing blend of the sociopolitical and the legendary.
Cadejos are magical dogs that are said to live on the volcano slopes in El Salvador; here they are instrumental in defeating the wicked lead soldiers come to oppress the local peasants. Themes of class struggle are often powerfully implicit in folk literature, but one is rather too aware here of the author's didactic intent. After the soldiers' defeat, in which they are melted by the heat of the volcanoes, they see "that being made of lead was a weakness and decided to devote themselves to professions more worthy than soldiering." Like Dr. Seuss' The Butter Battle Book, the moral is pointed at the expense of the story. Simmon's mixed-media paintings have more life than the story, matter-of-factly incorporating the cadejos and volcanic spirits among the human figures and natural landscape. Some of the paintings are too crowded and garishly colored; the best, such as a strongly patterned picture of the (invisible) cadejos confounding the soldiers, have a truly magical realism. The text is in both English and Spanish. RS


NR Gr. 7-10. After Billy Federson kills his girlfriend, the victim's best friend and another boy in their school have one question. Where did he get the gun? A gruff-but-kindly policeman tells them—and us—a lengthy, contrived, and very silly tale of how Billy might have gotten the gun. Okay. Maybe a man bought it to protect his family but his wife freaked when she found the baby playing with it so she took it and maybe threw it into the woods where an old couple found it and took it home for make-believe target practice until maybe a thrill-seeking rich kid robbed them and took the gun to a party where maybe a girl intent on the thrill-seeker's attentions hid it in her purse to taunt him with later instead maybe lost it to a drug dealer while she was scoring some cocaine for her bored-debutante friend... if getting ahold of a gun were this complicated, gun control would be a dead issue. The vapid story is matched by the melodramatic style and characterization, and Arrick's paperback-romancing is shameless: "Her eyes glistened. 'You know what's awful, David? If it hadn't been for this, we probably wouldn't have even gotten to know each other. It took a tragedy for us to really meet.' 'Yeah,' he murmured." And why did Billy do it? A lack of self-esteem, of course. RS


Ad Gr. 2-5. Sixteen riddles, puzzles, and visual games, all about cats, are included in this slim volume. Challenges range from an undemanding pictorial journey along yarn-entwined letters of the alphabet to make a cat's name, through a "My first is in chicken, but not in hen" traditional riddle, to a "which two cats are identical?" puzzle requiring great visual sophistication (this reviewer is still working on it). The rhyming text suffers from scansion problems and does not always make clear what mystery the audience has to solve. Readers old enough to make the extremely fine distinctions needed for some of the pictorial enigmas will be put off by the picture-book format and the more simplistic puzzles. Although more diffuse than her previous work, Beisner's creepily atmospheric illustrations are ornate and vivid and full of
felines in unexpected places; young cat fanciers may find this book worth examination on that account. Puzzle solutions are provided in the back. DS


R Gr. 7-. A Canadian high school teacher who has lived and taught in China, the author uses the voice of seventeen-year-old Alex to tell the grim story of Tien An Men Square in the spring of 1989. Alex has come to Beijing with his father, a news cameraman, and he’s excited because he’s long been interested in Chinese history. The story is both tragic and dramatic, emerging vividly as an eyewitness account and rendered particularly poignant because Alex makes some Chinese friends who have always revered the leaders of the People’s Liberation Army. They cannot understand how these folk heroes could turn on the demonstrators, how they could lie to them and about them, how they could kill and deny the killing. Well written, well paced, and all too believable, this is an impressive novel. ZS

C.U. Social studies

D.V. Perceptual acuteness


NR Gr. 5-7. In their latest adventure, young Johnny Dixon, Professor Childermass, and Johnny’s friend Fergie follow Father Higgins to England when an evil spirit takes over the gentle cleric’s body. The spirit is attempting to return to the Isle of Lundy in order to set free five more demonic knights, so Johnny, Fergie, the professor and the professor’s long-lost brother (conveniently endowed with ESP and conversant with magic spells) race to save their friend and prevent the demon from completing his nasty task. In the brief and occasional moments when non-corporeal spirits appear or leave messages the writing manages to convey some spooky atmosphere, but otherwise this is a melange of tourist information about the West Country ("They drank tea and munched cream cakes covered with strawberry jam in an old-fashioned tea shop. By the time they got back to Glastonbury, it was five in the evening. As soon as they got off the bus, they went back to the church of St. John to see if Mrs. Higgins’s tomb slab had been moved"), condescendingly colloquial dialogue ("Whaddaya think we oughta do?"), and an arbitrary and coincidental plot that doesn’t even satisfy the reader by letting the boys be the final heroes. Lacking the zip of Bellairs’ other offerings, it makes the old Stratemeyer Syndicate series, invoked by the professor himself ("Have you been reading too many Hardy Boys adventures?") seem comparative—and inexpensive—models of writerly rectitude. DS


R Gr. 5-8. A physical anthropologist walks us through her examination of skeletons recently unearthed on the beach of Herculaneum, buried for almost 2,000 years by the eruption of Vesuvius in 79 A.D. Several chapters
offer a fictional version of the victims’ last day, with descriptions based on archeological information recovered from the dig. These are fairly well incorporated into the factual text, but it is the color photographs of the bones themselves that will rivet readers’ attention: “One of our most moving finds was the skeleton of a young slave girl cradling the tiny skull of a baby.” Bisel’s “reading” of these bones for lives once led brings history very close to home indeed. Drawings, models, and photographed artifacts further augment the facts; a glossary helps with definitions and pronunciations; and a chart highlights events related to Mount Vesuvius, which also erupted as the Allied Forces attacked Italy in 1944. With the same surefire catastrophic appeal as accounts of the Titanic, this will inspire both science and history reports, leading to further reading such as Ron and Nancy Goor’s *Pompeii* (BCCB 11/86). BH C.U. History—Ancient


R Gr. 7-10. Interspersed between discussions of problems, suggestions for alleviation or solution of them, and advice on behavior patterns that may militate toward general improvement of sibling (and step-sibling) relationships, are boxed comments in which teenagers describe their experiences and/or their feelings. Bode covers many aspects of the sibling war, from everyday concerns to serious or even dangerous issues. The text is somewhat uneven in style and is occasionally cursory in dealing with some aspect of the subject, but on the whole the book is impressive because it is non-judgmental and sympathetic, and candid without any trace of titillation or dramatization. Source notes and a bibliography are included. ZS D.V. Sibling relations


R Gr. 8-12. It’s been almost six months since her dad suffered a massive stroke that left him emotionally catatonic, but fourteen-year-old Shar still can’t believe that he will never recover. His lethargic behavior, sitting all day in front of the television, eating snacks, earns him the nickname “RoboDad” from Shar’s younger brothers, who are both confused and angered by his altered personality. Terrified by his irrational and violent outbursts, the whole family suffers, but Shar most of all. While Mom buries herself in her work, Shar curtails her social life to care for her father. Her formerly gentle “buddy” is cruelly insensitive and sexually threatening: “He looked down at me with that strange stare. Slowly, his big hands came up to cover my breasts. I was so shocked that I went completely rigid. ‘These are new,’ he said.” Most of the characters are carefully drawn and their relationships convincing. Shar’s new boyfriend is scared off by her father; their budding friendship cannot stand the stress of his unpredictable behavior. Family dynamics are especially well portrayed, both the love-hate relationship between Shar and her brothers, and Shar’s alternating resentment of and dependence on her mother. There is no happy ending, but a gradual reconciliation to the situation: “I remember the dad I lost and miss him. And, I’ll give this stranger what love I can in memory of
that dad I once had." Powerful and disturbing, the story is told with compassion and honesty. RAS
D.V. Father-daughter relations

Claverie, Jean. _Little Lou_; written and illus. by Jean Claverie. Stewart, Tabori & Chang/Creative Education, 1990. Library ed. ISBN 0-88682-329-3; ISBN 1-55670-162-4. 48p. $14.95. M Gr. 2-5. "Momma says the blues started inside me way back before I was born," says Little Lou at the beginning of this story of a young black boy (the jacket says "in the American South of the 1920s") who has a love and talent for music and who saves the day when gangsters threaten his beloved blues club. The plot for the first half is slow and labored, with a great deal of tiny print on each page. When the gangster story begins, the format changes to comic-book panels and the plot grows progressively more confusing. The illustrations throughout are detailed pencil sketches with pale washes (and their period flavor and minuitiae are impressive), but they are ironically cartoon-like in execution in the first half and more dramatic and subtle in the graphic-novel section. It's unclear who the intended audience is here—the illustrations have too much detail and the text too much complexity for the picture-book style employed, and those readers who would relish the comic-book format and gangster story probably won't make it through the slower-paced first half. DS

Cottonwood, Joe. _The Adventures of Boone Barnaby_. Scholastic, 1991. ISBN 0-590-43546-9. 227p. $13.95. M Gr. 5-8. San Puerco (St. Pork?) is a little California mountain town, populated by a variety of stereotypes including "Damaged Goods," the local drunk; a "va-va-voom" floozie named Emma; Meyer "Miser" Tate, the local Grinch; and a soccer coach named Walt, whose favorite epithet is "Great galloping banana slugs." Underneath the self-conscious humor, however, is a pretty good story about three boys in the town, Boone, Danny, and Babcock, who play, plot, fight, and generally keep each other honest. Boone is an affable narrator too often subjected to authorial intrusion; Danny is the mixed-up son of the local no'count; Babcock, the most freshly drawn of the three, is a smart fat black kid who knows about fossils and flowers, and how to keep a dragonfly hovering in front of his face. The story is predictable and sentimental, but the plentitude of pratfall humor and the good-natured tone will recommend it to fans of the pre-adolescent idyll. RS
D.V. Friendship values

Esterman, M. M. _A Fish That’s a Box: Folk Art from the National Museum of American Art, Smithsonian Institution_. Great Ocean, 1990. ISBN 0-915556-21-9. 32p. illus. with photographs. $12.95. R Gr. 3-5. Color photographs of 35 objects from the Hemphill collection of folk art (a part of the Smithsonian Institution’s National Museum of American Art) are accompanied by captions that give identification, description, size, date or approximate date, and information about the artist if he or she is known. The layout is occasionally crowded, but for the most part the pages, which have a range of background colors, are effectively designed. The objects pictured (presumably chosen as being particularly appealing to children) are varied; most have a naive quality and are colorful. The minimal text (a brief
line or two at the tops of the pages) is on the cute side, but it interferes very little with the attractiveness of the book, with its function of providing information, or with its unusual presentation of a particular kind of indigenous art. ZS

C.U.  Art


Ad  Gr. 5-8. Rick has come with his father to Australia to help find Uncle Bevan, missing and suspected of the theft of some valuable opals. With the help of his cousin, Woody, and a kangaroo, Boomer, Rick finds his uncle and the bad guy and the opals. The plot is patterned but satisfying, its ingenuity (and writing style) barely one step ahead of the Hardy Boys: "Then suddenly a shiver of excitement tingled along Rick's backbone." Lassie fans will enjoy Boomer, whose role in the story is important but not anthropomorphized to an objectionable degree. The characterization of Iranpanunya, a friendly aborigine, is well-meant but patronizing, and the picture of the outback is earnestly detailed. This is best regarded as a boy's-eye exotic travelogue wrapped around a *Boy's Life*-familiar plot. RS


R  Gr. 7-12. Will doesn't seem to have much choice except to follow his flaky sister Paige to her latest byway—the California desert, where Paige has found a job managing a small diner, the Snakebite Cafe. Will hates leaving the ocean, hates leaving for his senior year, but Paige is all the family he has since the long ago desertion by their father and the more recent death of their mother. Will and Paige have a funny, prickly relationship, with Will always having to pick up after his sister, sometimes forgetting how much he loves and needs her. The two manage pretty well together, companionably running the cafe (but guess who always gets stuck with cleanup?) and making friends with the customers. Will meets Mike, an angry, intensely demanding girl who is obsessed with her equally intense mother, an anthropologist; he also becomes close to Sam, an older man who teaches Will about woodcarving and housebuilding and "growing into a man." Mike is engagingly irritating; Sam is too reverently drawn, obviously an exemplar of the author's rather sentimental ideas about masculinity: "Sometimes a man needed another man." But it's a likable story, and the ending is sunny and satisfying, with Paige off on another tangent (to open a vegetarian restaurant in San Francisco) and Will looking forward to his first year at UCLA. Mike is going too (no surprise there), and there's a suggestion that friendship may blossom into romance, a turn each of them well deserves. RS

D.V. Brothers-sisters; Older-younger generations


Ad  Gr. 4-6. The only child of an Arizona rancher and his wife, Sandra Day is depicted as the model child, teenager, student, and daughter. This laudatory note and the several instances of flowery or padded writing style
weaken a biography that has an interesting and unusual subject; Sandra Day O'Connor really doesn’t need sugar icing. An example of the stylistic platitudes: “She might not smile much, but she knew the law.” Gherman describes adequately the biographee's personal and professional life, but gives little evidence of O’Connor’s being “one of the most . . . controversial women of today.” ZS


Gr. 3-5. The title seems like an upfront announcement of bibliotherapeutic intentions; it actually refers to the matter-of-fact sobriquet used to describe the new kid in Michael’s fourth-grade class: “We’d all heard about Alex.” Avoiding both melodrama and excessive information-packing, this is a casually told, even entertaining, story about the adjustment of a kid with AIDS, and his often rambunctious classmates, to each other. Even the teacher learns something: Alex figures he can get away with writing a mean poem about the playground supervisor (“Mrs. Zanes lost her brains”) because “he’s sick,” but it’s this event that makes Mrs. Timmers realize she’s been far too forgiving. “I’ve been taking it easy with you, treating you like somebody from outer space. I made a mistake, Alex.” Even the obligatory speech from the school nurse is delivered within an unforced context: “If Alex got a nosebleed or a cut, we had to be extra careful not to touch the blood in case we had a scratch or cut, too. A teacher or the nurse would clean the blood up. ‘Yuk,’ said Louise under her breath.” Alex does cut himself later on the playground, but “it was no big scratch and no big deal.” Sim’s bright line-and-watercolor cartoons show a multiracial classroom as lively and natural as the text. Factually and emotionally on-target, this is first and best a good story. RS


Gr. 4-7 yrs. To Hershel, blinded by an illness, and to his widowed mother, Basha, Purim is a time to supplement a meager living with sales of hamantashen. But Hershel is no longer willing just to haul wood and water for the baking—an angel has appeared in his dreams and told him to make what he sees in his head, something he’s already practised with river mud. So Hershel shapes the dough into beautiful figures, all of which sell quickly on the holiday, and opens up new possibilities for his future as baker or craftsman. This is a blessedly unsentimental picture of a blind boy who makes mischief and whose mother chides him without tiptoeing around his handicap (“If you had eyes, you could see all the mud on your clothes”). The paintings assert a strong rhythm of rounded images and richly modulated colors, expressing warm affection between the characters without oversweetening the scenes. An afterword summarizes the origins and traditions of Purim, including a recipe for hamantashen. BH

C.U. Holidays
D.V. Handicaps, adjustment to

[ 141 ]

Ad Gr. K-3. Capably drawn crayon pictures show some action on the baseball diamond in a read-aloud story with a formula plot that’s nicely executed. Baseball itself has subject-appeal, and the transformation from a boy who is too little and too inept to a hotshot game-saver should appeal to young children. There’s a bit of contrivance in the fact that Flip is seen throwing his mitt away just as an artist who happens to be a former minor league player, Buster, emerges from his doorway. Learning that Flip’s father is in the Navy and on sea duty, Buster patiently coaches the boy until Flip is not only a good fielder but a substitute pitcher who triumphs over the star of the opposing team. The fact that Buster happens to be black while Flip is white is casually evident in the pictures. The story is structurally forced but smoothly told. ZS

D.V. Age-mate relations; Perseverance


NR 4-7 yrs. For those who successfully weathered the “new realism” in children’s books, the title alone here has an ominously nostalgic ring. Little Holly and Glen find a dead butterfly and bring it in to Grandpa for an explanation. He reassures the children, telling them to “remember how beautiful it was” and to be “glad that its life will go on and on because of the eggs it left behind.” They remember this lesson when—what else?—Grandpa himself dies the next winter. This is a harmless book, but one that is stale and sentimental and lacking the reassurance that a real story can provide. The illustrations of the children at play in Grandpa’s garden are cloyingly colored and awkwardly drawn, and the characters wear all-purpose doleful expressions throughout the book. The last page, which pictures the children skipping in the garden while singing “We love you Grandpa. We love you and the butterflies, and we’ll always remember,” looks like something out of the 1950s. RS

D.V. Death, adjustment to


R Gr. 7-9. Addie tells the story, looking back as an adolescent of seventeen, to the beginning—ten years earlier—of the crumbling of her family. Victims of marital discord and divorce, Addie and her three sisters adapt, or fail to adapt, in different ways, to Daddy’s departure and to Mama’s increasingly neurotic behavior, which, for Addie only, included verbal and physical abuse. There is some leavening in the story: a sympathetic counselor, a loving boy, a rapprochement between Addie and her older sister, who had become Mama’s confidante and Addie’s enemy. This might be grim were it not so skillfully crafted, with a compelling writing style and with an impressive integration between the subtly drawn characters and their interaction. ZS

D.V. Divorce, adjustment to; Mother-daughter relations
D.V. Courage


R Gr. 6-9. Although the jacket flap calls this a sequel to *Howl's Moving Castle* (BCCB 6/86) the book stands alone; only at the end of the story does Sophie appear and does Howl stand revealed as the genie-in-a-bottle who has been troublesome as often as he has been accommodating throughout the story as he serves the protagonist, Abdullah. A poor merchant who has acquired a cantankerous flying carpet, Abdullah becomes involved in a series of magical adventures, primarily hunting for the kidnapped princess with whom he is smitten. This is not as cohesive or as innovative as the first book, but it has a cheerfulness, an ebullience, and an exaggeration in dialogue that are as funny as *Howl's Moving Castle* and there is a varied cast of colorful characters. ZS


Ad Gr. 5-8. Jack, eleven, is the narrator of a story that begins in 1882, when he’s taken in by the New York Children’s Aid Society, along with eight-year-old Mandy, whom he treats as a sister; both children are orphans. They miss the west-bound train and are on their own, as they go west, to a series of entertaining adventures and rather hackneyed situations: the kindly landlady who takes them in, the farming foster-families who later separate them, and the rescue of Mandy as a last melodramatic episode. Adorable Miss Blackman and her dashing suitor go with Jack to wrest Mandy from an abusive farmer; the two adults are betrothed and they not only adopt both children but buy the horse that Jack loves so they can all be together on the ranch in the West. The structure is heavy-handed, the mood is sentimental, and the writing style is pedestrian, particularly in the dialogue: Jack uses poor grammar (“Mandy could of been,” or “You ain’t never been”) but—incongruously—also uses such phrases as “The ethics of the enterprise settled to our satisfaction . . .,” and “... these considerations were cogitating.” ZS

D.V. Self-reliance

Ad Gr. 7-10. Nick has come to Point Reyes as an assistant on a scientific project; Marty is there as an au pair/babysitter for the children of two scientists also participating in the environmental research. Both teens are outsiders: Nick is angry, believing that charismatic project director Ray Pembroke is responsible for the death of his older brother; Marty, a poor reader and speaker, feels herself stupid around all the brainy scientists. Like the author’s previous *The Third Magic* (BCCB 2/89), this is an ambitious but overcomplicated novel, with a fantasy element—Marty telepathically communicates with a whale—that is in itself well-handled but is never quite worked into the story as a whole. There’s a mystery, as Nick tries to discover what the evasive Dr. Pembroke is really up to; a romance, as the two teens find emotional and physical solace in each other; there’s sunken treasure and an earthquake. The scene-painting of the California coast is vivid, as is the characterization of the two protagonists, but the focus (and periodic shifts to the whale’s point of view) is diffuse. RS

D.V. Animals, respect for


Ad Gr. 7-10. Artie, who suffered a head injury in a car accident, is in a rehabilitation program, and his progress is slow. Much of the story is told from Artie’s confused viewpoint, and the “shadow boy” is a reference to his dimly-remembered normal self. His physical improvement is set back by a second accident (jumping from a moving freight train), his running out of the house suggested by a malicious adolescent acquaintance. The author gives a convincing picture of a head-injured patient, but the research that makes the book convincing also is obtrusive enough to make the narrative slow-paced and purposive. ZS

D.V. Handicaps, adjustment to


Ad Gr. K-3. This story is based on the parade that takes place in Manhattan on March 17, and its heroine is a girl (Mary looks to be about ten) whose family has fled the potato famine, as did so many Irish in the years 1845-1849. Mary has asked the grocer, Mr. Finneghan, if she may ride with him in the parade. He thinks not, but adds, “If you found the perfect shamrock, I might change my mind.” This would be a pleasant bit of easily-accessible historical fiction, were it not that Kroll introduces fantasy that just doesn’t mesh with the realistic and interesting setting: a leprechaun is encountered twice (before and after his trip to California) and fails to produce the shamrock but Mary’s father finds one. Paintings that are distinctive in their use of light and color face each page of text, with faces and figures superior to the depiction of landscapes—the people are vivid, the outdoor scenes are not. ZS


Ad Gr. 7-9. Less cohesive than most of Langone’s books, this is an amalgam of facts, opinions, anecdotes, advice, and a sprinkling of quotations and examples. Compressed, the author’s message seems to be that old age does not presuppose an ending of abilities or interests, that many societies respect the elderly more than does ours, and that the aging process is an irresistible force, although biological research may bring longer life expectancy. One weakness of the book lies in the occasional implication that is stated as a fact: “If you can get the older people in your life to follow these recommendations, you will be helping them a lot. And because they will be living better lives, adjusting better to their advanced years, any negative feelings you may have about the elderly are almost sure to disappear and you will get along better with them.” Since the recommendations are couched in a patronizing tone, “negative feelings” may, in fact, be provoked. Chapter notes are included. ZS


R Gr. K-3. Elegant of line and comic in mood, the restrainedly colorful illustrations capture the bland sophistication of a story that is about animals and is about baseball but that adds a dimension to that familiar combination. What it has is sly wit of the oblique-reference type, so that readers aloud can enjoy the fact (earnestly propounded by the detective chief inspector, a female porcupine) that “Baseball is mostly played by birds. Blue jays and orioles and cardinals. Tigers also play though—and giants.” She is explaining to credulous Bear, the protagonist, why she is searching for 100 missing baseballs. The culprit, as the title suggests, is the fox who is literally under first base; that’s where he lives. All problems are solved, and (shown, for visual variety, in silhouette) Bear and a friend settle down amicably to listen to Fox’s stories about (shades of “Field of Dreams”) Shoeless Joe Jackson. The writing style is light and lively in this outstanding team effort. ZS


R Gr. 3-6. Lavish use of full-color photographs (with some particularly impressive close-ups in Eagles) distinguishes this pair of books likely to please young naturalists. The texts in both are clear and straightforward, discussing the various species, their domains, life cycles, and ecological importance. The books are not faultless: diagrams and maps in both are inadequately explained or difficult to decipher, photo captions in Eagles are sometimes misleading, and Wolves would have benefited from a section (like the one in Eagles) detailing the threat humans pose to the subject’s future existence. Overall, however, the appealing format and informative, accessible text make these highly readable as well as useful resources. DS

C.U. Nature study

R Gr. 2-3. Told in a more relaxed style than its predecessor, *Best Enemies* (BCCB 5/89), this again features entertaining battles between good-kid Priscilla and class snake Felicity, who somehow always manages to one-up everybody, especially Priscilla. Truth be told, Priscilla lets herself in for it: why, for example, did she tell Felicity about her lemonade stand? Felicity, of course, opens a stand of her own, and is far more successful: “Her stand is fancy. Her lemonade comes in regular and pink. She stole my spot. She’s getting all my money.” And Felicity has the last word: “If you’re waiting for lemonade, little girl, the line starts back there.” Some of Felicity’s outrages aren’t so believable—even a substitute teacher would have Felicity figured out long before the one here does—but they’re all true to type and fun to watch from a safe distance. The ending affords both girls their triumphs, Priscilla’s by happenstance and Felicity’s by sheer force of personality. You really have to admire her, pink ruffles and all. Somebody still needs to muzzle Priscilla’s dog, who again tiresomely punctuates the action with assorted barks and yips. RS


R Gr. 5-7. The year is 1946, the place is Two Tall Pines Camp, and Natalie and her best friend, Corinne, have just finished sixth grade. Natalie clings a bit, because camp is new to her while Corinne is an old camper. To some extent, this is a standard camping story (crush on the counselor, making new friends, learning that someone who is shy and awkward can also be nice, etc.) but there are some serious issues introduced, such as Natalie’s encounter with anti-semitism, and there are period details (the polio scare, the aftermath of the war) that add substance to the smoothly written story. ZS

D.V. Age-mate relations; Friendship values


R Gr. 4-7. Designed with much of the same schematic precision that’s a major appeal of the hobby, this guide would make a fair accompaniment to a first collection. Each double-page spread covers a different topic: some are historical (“The first collectors,” “Stamps go to war”); some technical (“How stamps are made”); some practical (“Buying stamps by mail,” “The tools of collecting”). Haphazardly ordered, with “Airmails” following “Famous stamps” and “Catalogs,” the topics together give a comprehensive overview good for beginners and with enough anecdotes to amuse seasoned collectors. Lots of famous and otherwise intriguing, exemplary, or just-plain-beautiful stamps are reproduced in large, full-color blow-ups. Captions contain as much information as the main text, but a few are attached to the wrong illustrations. Valuable appendices include a directory of “philatelically terminated” countries, world maps labelled with stamp names, glossary, index, “Finding out more,” and “Parts of a stamp.” An inviting introduction to cross-cultural literacy. RS

C.U. Hobbies

When Jason Nozzle finds a book called *Make Four Million By Next Thursday!* he is determined to follow all the steps given by its author, Dr. K. Pinkerton Silverfish, no matter how silly. Prepared to jump through almost any hoop to gain the promised millions, Jason even wears thirty-seven safety-pin-attached pieces of paper with dollar bill signs on them. "We're ... uh ... doing something special in history class," he explains to his mother. "I'm ... uh ... the national debt." Other hare-brained schemes include planting his last dollar bill to grow a money tree and asking a rich family to adopt him. Fans of *Be a Perfect Person in Just Three Days!* won't be surprised to discover that Dr. Silverfish's book doesn't deliver the promised goods. Jason doesn't make his millions, but readers will enjoy seeing him make a fool of himself. Much of the humor comes from the zany, conversational tone of Dr. Silverfish's "book." When Jason wakes up naked after following Dr. Silverfish's advice not to wear out his clothes, he pulls out the book and reads: "'Wait a minute! You dare consult the great Dr. K. Pinkerton Silverfish without any clothes on? I'm shocked! Shocked!' Jason grabbed his bathrobe and went back to the book." Funny, but unfortunately not original: the concluding paragraphs are almost identical to those of the prequel, and many of the situations are also very similar. More of the same is promised ("Make sure you don't miss my next book, *Be Famous in a Flash!*"): let's hope it's not a carbon copy of the others. RAS


Wanda is staggered to discover that her family's latest boarder, Mercedes Washington, actually went to high school with Elvis Presley. "'Oh, God,' I said. 'You actually saw him comb his hair.'" Mercedes herself is no small attraction: glamorous, beautiful, and a talented singer, she becomes a good friend to thirteen-year-old Wanda, even if she can't promise to get free tickets to see the King. While it is gently told, there isn't a hint of nostalgia in this coming-of-age story set in 1963 Georgia. Wanda's intermingling crushes on Elvis and Mercedes are given a leavening context in Wanda's family and boarders, a complicated and real collection of passions. Wanda's father is a good man and a sad alcoholic, drawn with loving but honest restraint. April May, the overnight guest who stayed forever, is funny and pathetic and vindictive, telling Wanda about Mercedes' "secret": "She's nothing but a nigger girl." Wanda's mother already quietly knew that Mercedes was black; the friendship between these two women is a force that sustains the house. This is an adeptly blended portrait of a family and the lovely visitor who changes it and leaves—but not before Wanda gets her wish, and goes to the Elvis concert. "And he was fixing his hair. 'What'd I tell you?' I could hear Mercedes say even though she wasn't beside me.'" RS

Gr. 4-6.  Without headings, but topically divided, a text about the many ways in which the surface of the earth changes or materials changed below the surface give evidence of subterranean activity, covers a range of phenomena. Handsome color photographs from diverse sources illustrate the beauty of a limestone cave or a mineral terrace, the grandeur of canyons and natural rock bridges, the desolation caused by flowing lava and volcanic ash. The causes of natural wonders or disasters are clearly explained; an index gives access to subjects. Informative and handsome, the book may encourage readers to look for more material on the geological drama of our world. ZS

C.U. Science


Ad Gr. 2-4. In a picture book format that doesn't quite match the level of difficulty (or probably audience interest) of the text, Markle describe the morphology and physiology of the human body. The continuous text is addressed to readers, beginning “Look at you, at your special body,” and it gives good coverage in a direct style, only occasionally dropping to cuteness or lack of clarity in text or captions. Only one picture of the many (most are color magnifications) seems mislabelled; the rest are nicely integrated with the text, and the information “color enhanced and magnified” is given when applicable. A combined glossary and index is appended. ZS

C.U. Science


R 5-8 yrs. From the author/photographer team that produced Polar Bear Cubs (BCCB 5/89) comes another photographic picture book that reinforces a respect for wildlife. The spotlight here is on an emptied parking lot in a Texas chemical plant, which seabirds called skimmers have selected as a rookery (after being crowded out of their beaches) because it is covered with crushed oyster shells. Most of the simple text and striking color photographs detail the life cycle of the bird, describing spring mating, brooding the eggs, and nurturing the young till they’re ready for independence. Although the chemical plant is never named in the text, one of the signs (“CAUTION—WATCH FOR SKIMMERS”) has a Dow insignia below it, heartening readers with the idea that such a company could assure refuge for a flock of 2,000 birds, producing 800 chicks annually as well as controversial chemicals. Whatever the PR implications, kids will get the message: if a chemical company can care, why not school, home, and individual? Hatch this one for natural history and environmental discussions. BH

C.U. Nature study
D.V. Ecological awareness


R Gr. 5-9. While Mayer’s introduction apprises readers that “The Golden Swan and other tales in this series should be read not as works of
scholarship or adaptation but as works of pure imagination," this is nevertheless
drawn, if its subtitle indicates correctly, from the Mahabharata. The love
between an East Indian king, Nala, and his beautiful bride, Damayanti, brings
the wrath of a jealous trickster god, Kali, upon Nala's head. Although the two
lovers lose all and are separated besides, Damayanti's fidelity eventually restores
them to their kingdom and a happy life together. Such a summary gives no hint
of the sophisticated narrative complexity of the tale, nor of its powerful images
(Nala is literally dwarfed by his misdeeds). Mayer has undertaken a formidable
challenge, and her re-creation of the romance elements is effective. Less clear are
the plot turns hinging on gambling with dice, snake bite, and the power of
counting. Some of the most vivid details, too, seem changed to lesser effect:
Mayer's golden swans are more glamorous but less striking than the wild geese
of the classic version, and the dark "doe-eyed" Indian heroine has acquired the
blue eyes of a Western fairy tale princess. Nonetheless, the star-crossed quality
of the characters' actions, the gods' interference, and the ritualistic tests of
wandering all contribute to an epic tone, this one female in its heroics. Sauber's
lush-colored illustrations range from strong portraiture, especially in the
depiction of Damayanti, to the stiff dramatization characteristic of highly
commercialized Indian films. Whatever critical questions the books raises, it
will win the sympathy of hard-hearted junior high and even high school readers
without previous exposure to this landmark of Eastern literature. BH
C.U. India; Literature
D.V. Loyalty


R Gr. K-2. Grandpa tells a story about his boyhood, in a picture
book that is stunningly illustrated by Ted Lewin's watercolor paintings, as
effective in composition as they are authentic in period detail. The Potato Man
(a produce peddler) had only one eye, Grandpa says, and his face "was as lumpy
as a potato itself." Children taunted the man, and stole his spilled potatoes:
"We shouldn'a taken these . . . It's stealin'," said one. "He couldn'a saw us,"
was the answer. The writing of the dialogue is weakened by this kind of
phonetic spelling, especially the dropping of the "g" to produce peelin' and
barkin' and workin', et cetera. Grandpa's story ends with his remorseful attempt
at returning a pomegranate that's fallen off the wagon, and with the old man's "I
do believe it's yours. Merry Christmas to ya, too." The Potato Man's face is
never shown. Although this is static, it's a pleasant period piece. ZS
D.V. Ethical values

McIntyre, Rick. Grizzly Cub: Five Years in the Life of a Bear; written and

R Gr. 4-6. In spite of the cuddly color photographs of this
gizzly cub, McIntyre's story is straightforwardly respectful of animals in the
wild and does not end happily. The pictures and descriptions of Little Stony
and his mother, Big Stony—both named after a hill central to their range—offer a
candid view of bear life, from feeding to play routines. Unfortunately, Little
Stony's curiosity, endearing in a young animal, eventually leads him to raid

R 2-4 yrs. McMillan’s text for each double-page triptych is always the same: “One, two, one pair.” The snappy, full-color photos show, in turn, the two parts of a pair (hands, faucets, feet) and the two together. All the objects pictured will be familiar to most young children, and there’s a loose narrative sequence, showing a child washing up, getting dressed, and going out to skate on a frozen pond, where—surprise!—we see that there are actually two children, twins. A title page photo of one of them looking in a mirror is a sly twist; the girls sharing cups of cocoa makes a satisfying end. The spacious page design offers a lesson all its own, with the pictures of the two halves smaller than the facing photo of the whole. Clear and simple as can be, and a welcome spur for other-sock/mitten/shoe-hunting. RS

C.U. Counting
D.V. Perceptual acuteness


M Gr. 8-12. “The rewards are fantastic,” one of them said. ‘Sign up for four years and you’ve got over twenty-five thou for college afterward. And you can write your own ticket on what you want to learn.’’ No, this is not an army recruitment commercial, but a conversation Paula just happens to overhear when she is trying to figure out how to finance her college education and recover from Dan, “bright and good-looking” but “undependable and charmingly unfaithful.” Drawn from actual accounts of recent recruits, this army initiation novel describes the trial by ordeal of three teenagers during their eight weeks of basic training. Paula, “a pretty redhead,” David, a spoiled white rich kid, and Carver, street smart and black, make a calculated trio. Predictably, the two boys overcome their initial antagonism to become good buddies, while David and Paula fall in love: “There was something about the kind of men who sought out adventure and danger that had always appealed to her.” Characterization is shallow, stereotypes abound, but the actual details of army initiation (“Do you know what you are, soldier?” “No, Sergeant!” “You are the lowest of the low! You are a mindless worm, a yellow-bellied grunt. You are so ugly I don’t even want to see your face!”) seem authentic enough. The abusive language and calculated humiliations will be familiar to aficionados of this genre, but are toned down here. No one dies or fails basic training. Required reading for anyone with one recruit’s naïve outlook, “sick of being shut away in classrooms after twelve straight years. And he didn’t know what he
wanted to study anyway. Maybe the army was the answer!” Not subtle, but entertaining nonetheless. RAS


R Gr. 7-10. “It’s my fault. She had on my coat. They thought she was me,” Cary says when a car hits Cindy, speeding up to her in a parking lot. Cary is the narrator in a story that blends a political background (Cary’s father is running for office in Texas), a romance, and Cary’s suspicion that someone is stalking her. There are a few red herrings, but Nixon is too experienced a thriller writer to slow her narrative with extraneous events or suspects. Good familial relations are a foil for the melodrama and the potential for danger that permeate a suspense-filled murder mystery. ZS


R* Gr. 6-9. “The truth be told, Mama had gone somewhat queer in the head after their father had left.” It is thirteen-year-old Lyddie who takes charge of Mama and the younger children. When poverty brings separation to the family, Lyddie is sent to work at a nearby tavern. The year is 1843, and Lyddie goes on to Lowell, Massachusetts to work as a mill hand, since she’s determined somehow to earn enough money to make the family farm a viable operation. Paterson continues to do her usual fine job of blending background facts with a smoothly-told narrative in this story of industrial oppression, workers’ and women’s rights, and prejudice (Lyddie takes a long time to reverse the anti-Quaker sentiment inculcated by her mother). Characters are drawn with solidity and consistency, and, while other important issues of the times appear (Lyddie learns to respect a runaway slave), the focus on Lyddie as a maturing member of the workforce community does not waver. ZS


Ad Gr. 5-7. With major chapters devoted to pants, skirts, footwear and hats, this is an informative but rather dry survey of how fashions (primarily women’s) have changed throughout history. The bibliography indicates the research done for Perl’s discussion of the influences on clothing, such as climate, available materials, and social or physical activities that prompted changes in garments. While the book contains many interesting facts and anecdotes, the text is poorly organized, with a sort of tacking back and forth between periods, a flaw particularly noticeable in the illustrations. Some of the pictures are reproductions; those drawn for the book are often awkward. ZS

C.U. Social studies


Ad Gr. 5-7. Most children today will be unfamiliar with Molly Picon, save for her appearance in *Fiddler on the Roof*; this biography does a
thorough if bland job of recording the actress' career. Beginning with her first
impromptu performance on a Philadelphia streetcar at the age of five, Molly's
 GAMINE presence made her a standout in children's shows, and later in the Yiddish
theater and on Broadway. After World War II, she toured Eastern Europe,
performing for former inmates of the Nazi death camps. At first, no one laughed
at her jokes and routines: "It was simply that many of the survivors had
forgotten HOW to laugh." This is an admiring biography that occasionally,
through its catalogish roll call of Picon's achievements, becomes adulatory in
tone. All the facts are here, but little of Picon's personality is conveyed, nor is
there much sense of why she became such a popular star. Ruff's drawings are a
little perkier, but sometimes look too much like copies of photographs.
Chronology, source note, and index are included. RS
C.U. Theater


M 3-5 yrs. If you aren't annoyed by blissful anthropomorphism,
these two sturdy books provide a pair of pleasant litanies about good reasons to
love Mommy and Daddy. A little boy loves his mommy because "she reads me
stories"; turn the page to see a little kitten that loves its mommy because she
"listens when I talk." A lamb loves its mommy because she "feeds me when
I'm hungry," etc. Daddy is along the same lines, but a little more butch: he is
"big and strong" (eagle and chick) and "teaches me to be brave" (gorilla and baby)
and "protects our family" (musk oxen and calf). To her credit, Mommy is also
"big and strong" (elephant and calf). The paintings of the animal pairs are doe-
eyed and sentimental, but both books are cleanly designed in warm colors. The
back covers suggest that each is "perfect for sharing on a loving lap," but what
book isn't? RS
D.V. Parent-child relations

Rench, Janice E. Understanding Sexual Identity: A Book for Gay Teens and

M Gr. 7-12. Where Daniel and Susan Cohen's book When
Someone You Know Is Gay (BCCB 6/89) was nominally aimed at friends, this
one addresses itself directly to the young gay reader (although there are still some
don't-worry-you're-not asides to straight readers). The tone is friendly and
encouraging; the advice is sensible; the information more self-help optimistic
than matter-of-factual: "You will also come to understand that being gay is not
a hardship. It is like a special gift or talent that not everyone understands
easily." While the question-and-answer format includes the question "What do
gay couples do together?," the author skirts the physical until a much later
question on AIDS and safe sex, and the information there applies only to male
homosexuals. Fictional sequences that introduce each chapter aren't enough to
the point to be necessary, and documentation is scanted in favor of passive
constructions which can be confusingly inaccurate: "It is estimated that over 30
percent of all teens in general who commit suicide are gay or lesbian. This is
three times higher than the number of teenagers in general who kill themselves."
Appendices include a directory of organizations and hotlines, a reading list, and

[ 152 ]
an index. The Cohens' book remains the best single title on this subject for teenagers. RS
C.U. Sex education


R Gr. 5-8. "Troubles come in threes, Pa always said. I knew it was true." Rick's "troubles" get progressively more nightmarish. When his truck-driver dad has a load of TVs stolen, Rick's mom suspects her husband of complicity in the theft. This precipitates trouble number two: dad leaves, perhaps for good. Then, mom disappears. The police suspect desertion, but Rick is convinced she's been kidnapped. Luckily, Great-Uncle Harry is willing to take Rick and his brother in, at least for a while. His mobile home, a converted schoolbus, is nothing fancy, but the boarded-up amusement park next door promises some excitement, especially when the kids learn how to turn on the rides: "We had power in Wonderland." The action is fast-paced and suspenseful, with the bad guys eventually chasing the kids through the amusement park. The last few chapters verge on the over-explanatory, but Roberts does not tie everything up in a tidy package. Dad may not come home, the trailer park and amusement park will probably still be demolished, and the boys' friend Conrad goes on living with his abusive father. A sense of the children's powerlessness permeates the text, giving the story heightened dramatic tension. This one should be easy to booktalk. RAS
D.V. Father-son relations


Ad Gr. 2-4. Bright, busy, line-and-wash drawings show the expanse of Ebbets Field, the crowds struggling in and out of the ball park, and—in particular—the group of five Brooklyn boys who attend a Dodgers-Giants game in 1946. Baseball fans will doubtless share the boys' excited involvement as famous names roll by: Durocher, Lavagetto, Ott, Reese, because Rosenblum is describing an actual game. Only one of the boys, Marty, is a Giants fan, and he's the one who catches a Dodger home run ball. Dodgers win, and one of the boys later decides he'd rather have his team win than catch a baseball. The ending is weak, and the story of the boys seems more of a device to get the reader to the ball park so that there can be a description of game play (not too full a description, at that) than to present a narrative about the boys. Adequately told, but a bit patchy. ZS


Ad Gr. 3-5. Combining old prints and new handmade papers in collage, this is a handsomely, but not always clearly, designed biography of the explorer. Marco Polo's story is told in the first-person, via journal entries spanning the twenty-four years of his travels and his stay in Cathay. Roth's introductory explanation of her research is confusing ("I have created what I imagine might remain of his original travel journals"), and the wide chronological space between many of the entries gives the book a fragmentary
quality enhanced by the torn-paper effects. The omission of captions or notes on the historical reproductions is a real oversight, and leads to some confusion over which artwork is Roth’s and which is not. But Marco Polo’s journey has a romantic allure that cannot be hidden by the contrivances of format and concept, and Roth is good about providing the details that give evidence to the wonder: A concluding note retells the story and has a map tracing the journey. Although it is plussly upholstered, this not-quite-a-picture-book, not-quite-a-biography, not-quite-fiction has a hard time getting comfortable. RS

C.U. History


R Gr. 6-10. Saxby starts with an introduction (“We all need heroes”) that charts parallels among the stories presented here and discusses the heroic pattern—heroines are to be included in a separate volume. Then, in sections on ancient Greece, Sumeria and Babylon, old Scandinavia, the Old Testament, old England, and medieval France and Spain, he gives some brief cultural background before launching each tale. All of these stories have been retold elsewhere, of course, and in some cases by great writers whose re-creations are distinctive in their own right. The advantages of this volume are its convenience as an anthology for students and its fire-breathing art by Ingpen, whose portraits attain heroic heights. Perseus, Heracles, Theseus, Jason, Odysseus, Gilgamesh, Sigurd, Vainamoinen, Moses, Samson, Beowulf, King Arthur, Cuchulain, Roland, and El Cid are not diminished by detailed depiction; rather, their faces lend haunting countenance to the bloody proving grounds of young men in perennial pursuit of honor and glory. A bibliography of sources and an index are included. BH

C.U. Literature
D.V. Bravery


R Gr. 7-12. Tenth-grader Nick feels like he can’t lose. This is a scary but welcome new feeling for someone whose problem “was not that he was stupid—the problem was that he was stupid and knew it.” But his rescue of a little girl from the subway tracks gives Nick a new purpose: saving people. It also gets Nick a new girlfriend, Linda Lanko, who becomes intrigued with Nick after he rescues an old man from a fire at a building site being developed by Linda’s tycoon father. Aspiring at once to fable and farce, this novel has much energy but a bumpy texture, with the characters drawn from varying degrees of a satirical perspective. The author can’t seem to make his mind up about Linda Lanko, for example, and the revelation that she has staged most of the occasions for Nick’s rescues is obscurely motivated, poorly plotted, and not much fun. More effectively handled is Nick’s friendship with Marco, a bumbling Sancho Panza who proclaims to New York that Nick is a healer after he “saves” a jogger who seemed to be having heart attack. This is a power that Nick doesn’t want, but the novel has a touching close in which Nick decides to try one last rescue. While the Linda Lanko subplot seems to have wandered in from another book (say, *Bonfire of the Vanities*), Nick and Marco have a story that is inventive, urgently told, and would make a terrific movie. RS

R 3-5 yrs. Despite the heaviness of the message (taking the initiative is a good way to overcome shyness), this story of bears at a birthday party should appeal to the read-aloud audience. Tilly, who has tried several dodges to avoid going to the party, sits alone until a newcomer (Pablo, just arrived from Spain) appears and she realizes he is a stranger as well as a shy bear. Friendship ripens so fast that by the time her father appears to pick her up, Tilly can introduce Pablo as her best friend. The story is simply told, and the illustrations, with their lively line and humorous narrative quality, echo the sunniness of the writing. ZS

D. V. Age-mate relations; Shyness, overcoming


Ad Gr. 9-12. In this compilation of monologues collected by students in a dropout prevention program, thirty-one New York teenagers forthrightly describe their experiences of living on the street, in prisons, in shelters, and in youth detention “homes.” The fact that many of the stories sound the same is perhaps a reflection of poverty’s banality (or that the stories are being related third-hand); but it also tends to blur the personalities of the individual subjects—a selection of longer interviews of fewer people might have allowed us to know them better. The voices are authentic (“The way I got the drugs was kinda slick”); sometimes self-critical, but just as often self-justifying; these kids are matter-of-fact about the squalor, crime, drugs, and physical and sexual abuse they routinely face and sometimes perpetrate. Each monologue is accompanied by a photograph (almost all of black or Hispanic teens), but the preface informs us that these “may be substitutes for the actual teens who are ‘speaking.’” So why include them?—such a proxy attempt at verisimilitude sensationalizes the otherwise honest approach. Appended material includes a glossary of street slang, a directory of organizations and hotlines, and an annotated bibliography of books about the problems encountered by homeless and otherwise troubled youth. RS


R 4-7 yrs. Africa is home to Peter, a white child, whose parents are taking him back to America. Despite his parents’ many promises, Peter refuses to be conned. “‘Maybe we’ll get a kitten in America,’ Peter’s father told him the day they began to pack. ‘I don’t want a kitten,’ Peter said. ‘I don’t want to go to America.’” Cooper’s rich, luminously mottled oils and Williams’ poetic text evoke a paradise that any child would be loathe to leave: “When Africa was home, Peter played from the time the sun was still cool until his shadow danced in the moonlight—and he never wore a hat.” Peter’s viewpoint is refreshingly Afrocentric, his homesickness and culture shock real: “Winter came in America and icy cold snow fell on the ground. Peter missed the warm rains of Africa. In his new snowsuit and heavy boots, he felt like a statue.” Thoughts of Africa are never far from Peter’s mind or from the illustrations. Even on the
edges of a city snowscape, an African village, complete with giraffe, beckons, ready to welcome Peter back. Simple, joyful, and culturally sensitive, this story provides a welcome insight into another world. RAS

D.V. Moving, adjustment to


R 3-5 yrs. Full-color linoleum block prints, handcut, are framed by heavy black lines, giving the gravely old-fashioned look of Bewick wood engraving. The pictures are of animals, large and sedate on recto pages and with two exceptions (Lobster and Narwhal) clearly identifiable. On each facing page are upper and lower case letters and the name of the creature. All pictures are reproduced in miniature on the endpapers (front and back), and a descriptive list of "Some of the less familiar animals featured in this book" is appended. ZS


R Gr. K-3. Yolen's postscript explains that she has drawn from history and from Blackfeet legends to tell the story of how the first horses (Sky Dogs) came to the Piegan Indians (a Blackfeet band). The narrator is an elderly man who was a boy when this occurred, and he describes the apprehension and awe that gave way to pride and affection, as he and others learned to care for and ride the Sky Dogs that so greatly changed their lives. The text is smooth, poetic, and nicely suited to reading aloud or telling. Moser's paintings—all red, gold, and brown—are starkly effective: spacious in the outdoor scenes, beautifully detailed in the portraits of the narrator, He-who-loves-horses, and of his chief, Long Arrow. ZS
“Carrying around a five-pound bag of sugar dressed as a baby for a class project can be embarrassing, especially if you are trying to impress a seventh-grade boy. Who can blame Vicki for dumping her sweet charge when he asks her to go to the library with him? Blaming her disturbed next-door neighbor [for Sugar Baby's subsequent disappearance], Vicki sets off a near-tragedy. Responsibility and honesty are major themes here, but Bunting's light touch makes them easily digestible.”—Bulletin of the Center for Children's Books

“Sure to be popular,” writes Kirkus Reviews, this “absorbing story will set readers thinking.”

—School Library Journal

Ages 9–11. $12.95* (32451-0); $12.89' (32452-9)

Also by Eve Bunting

IF I ASKED YOU, WOULD YOU STAY?
Ages 12 up. $12.89' (32066-3);
Harper Trophy paper ed.
$2.75* (447023-7)

IS ANYBODY THERE?
Ages 9–13. $13.95* (32302-6);
$13.89' (32303-4)
Harper Trophy paper ed.
$3.50 (440347-5)
Helping you assess issues and current research and anticipate the changes in your field

**THE LIBRARY QUARTERLY**

keeps you apprised of the issues that affect your field

*The Library Quarterly* is a general research journal for scholars and professionals in library and information science. *LQ*'s articles help you explore the complex factors affecting libraries and the publics they serve. With contributions from information scientists, educators and scholars, and librarians in public, academic, and special library settings, *LQ* offers perspectives you won't find in technical, practice-oriented specialty journals.

**gives you thought-provoking insights on trends in librarianship**

*The Library Quarterly* brings you timely research results on a wide range of subjects in library and information science. Here you'll find reports that have an impact on your own as well as related work. Recent articles have addressed topics in such fields as:

- bibliographic control
- bibliometrics
- book and library history
- censorship and intellectual freedom
- children's literature and services
- human-computer interaction
- information retrieval
- information-seeking behavior and cognitive processes
- librarianship and related information professions
- management and information policy
- preservation
- rare books and manuscripts
- reference and public services
- scholarly and scientific communication

**assures you of high scholarly standards**

Founded in 1931, this fully peer-reviewed journal is edited by Stephen P. Harter, Indiana University, and guided by an editorial board composed of scholars, library administrators, and educators. The result is broad based coverage of issues in library science, made accessible to readers of various specialties.

Stephen P. Harter, Editor

Published quarterly by

**The University of Chicago Press**

Regular one-year subscription rates: Individuals $23; Students (with copy of ID) $18; Institutions $35. Outside USA, please add $3 for postage. Visa and MasterCard payments accepted. To order, please send check, purchase order, or complete charge card information to The University of Chicago Press, Journals Division, Dept. SF1SA, P.O. Box 37005, Chicago, IL 60637.
Bones, Bones, Dinosaur Bones

Written and illustrated in full color by Byron Barton

“In this sequel to Dinosaurs, Dinosaurs, paleontologists spring into action—digging fossils, packing them, taking them to a museum, and assembling them into huge skeletons. Handsomely designed.” —Kirkus Reviews

“Dazzling, solid colors, sturdy black-outlined figures and objects, and a minimum of short, simple words. Barton scores high marks in accuracy, simplicity, appropriateness, appeal for the intended audience, and timeliness.” —The Horn Book

“As inviting as a newly opened box of crayons—an appealing first look at paleontological investigation.” —ALA Booklist

Ages 3–6. $9.95* (04825-4); $12.89' (04827-0)

Also by Byron Barton

DINOSAURS, DINOSAURS

Ages 3–6. $7.95* (Harper Carousel 0-694-00261-5); $12.89' (04744-4)

Crowell ISBN prefix: 0-690. *Trade ed. 'Library ed. Publisher’s price only and in no way reflects the price at which available from any other source.
Bringing you research that will make an impact on elementary school curriculum and policies

The Elementary School Journal

- offers you the latest findings in education theory and classroom practice. Serving both researchers and practitioners since 1900, *Elementary School Journal* explores central issues in education theory and the complex problems of the classroom. Articles appearing in the *Journal* help you relate the latest research in child development, cognitive psychology, and sociology to teaching, curriculum planning, and educational policy information.

- provides thorough analysis in an easy-to-read format. *ESJ* helps you plan your curriculum and set policies by evaluating the concerns facing practitioners now—and by reevaluating timeless concerns. And *ESJ* helps you to interpret the implications of these findings and offers you ways to apply it to your work. *ESJ* is a convenient source written in a language easy to understand.

- sharpens your focus. Frequent special issues on critical topics reduce the time you might otherwise spend tracking down scattered articles on a particular topic of concern. Special issues include:
  - Early Childhood Programs in Public Schools
  - Beginning Teachers
  - Whole-Language Movement
  - Educational Partnerships: Home-School-Community

*Thomas L. Good,* editor
*Published bimonthly (September through May)*
*by The University of Chicago Press*

Regular one-year rates: $28.50 Individuals; $21.25 NAESP Members; $21.25 Students; $49.00 Institutions. Outside USA add $5.00 for postage. Visa and MasterCard accepted. To order, send complete credit card information, check or purchase order to The University of Chicago Press, Journals Division, Dept. SF1SA, P.O. Box 37005, Chicago, IL 60637.
“It’s all here for Steig fans”

SHREK!

WILLIAM STEIG

An SLJ Best Book of the Year
★ Starred/School Library Journal*
◆ Pointer/Kirkus Reviews

“Steig’s inimitable wit and artistic dash have never been sharper or more expertly blended.”
—School Library Journal

“Kids who believe themselves too old for the traditional fairy tale are in for a treat…Perfect for those bad-mood story hours.”
—The Bulletin

“Steig’s genius is given full rein in this engrossing and satisfying tale.”
—Publishers Weekly

Ages 3 up  0-374-36877-5  $10.95

MICHAEL DI CAPUA BOOKS • FARRAR, STRAUS & GIROUX
BEAUTY AND THE BEAST
Visions and Revisions of an Old Tale
Betsy Hearne
With an Essay by Larry DeVries

Examining twenty-two versions of "Beauty and the Beast" from the eighteenth-century to the present—including plays, poems, illustrated novellas, children's books, and Cocteau's film—Betsy Hearne brings a storyteller's perspective to the history of one of the most popular of all tales.

Cloth $29.95  272 pages
12 color plates, 29 halftones

UNIVERSITY OF CHICAGO PRESS
5801 South Ellis Avenue  Chicago, IL 60637
Enjoyable, Educational Books from Gallaudet

Hasta Luego, San Diego
The Third Mystery of the Flying Fingers Club!
Jean Andrews
Donald, Matt, and Susan solve the cockatoo thefts at the San Diego Zoo! Middle readers learn about special children's gifts. ISBN 0-930323-83-1, 5 1/2 x 7 1/4, 104 page softcover, $4.95, Publication Date: March 1991

Clerc
The Story of His Early Years
Cathryn Carroll
Laurent Clerc, noted deaf teacher in 19th century America, lives again in an inspiring novel of his school years in Paris. ISBN 0-930323-23-8, 5 1/2 x 8 1/2, 208-page softcover, $7.95. Publication Date: April 1991

Matthew Pinkowski's Special Summer
Patrick Quinn
Matthew, who is learning disabled, shows his other talents during one glorious summer in his new town. ISBN 0-930323-82-3, 5 1/2 x 7 1/4, 150-page softcover, illustrations. $5.95. Publication Date: May 1991
Back issues of this title available in microform

Send for our new catalogue.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institution</td>
<td></td>
</tr>
<tr>
<td>Street</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td></td>
</tr>
<tr>
<td>State</td>
<td>Zip</td>
</tr>
</tbody>
</table>

Kraus Microform

Route 100, Millwood, NY 10546
(914) 762-2200

A Division of Kraus Thomson Organization Ltd
From Top Hats to Baseball Caps, 
From Bustles to Blue Jeans 
Why We Dress the Way We Do 

BY LILA PERL 
Illustrated with drawings by 
LESLIE EVANS
and with photographs 

"An engaging, readable history of clothing, Perl writes with matter-of-fact aplomb about both the events and the human eccentricities that have influenced fashion, integrating into her text anecdotes and asides... Skirt lengths, heel heights, head-dresses and trousers are among the garments whose evolution falls under scrutiny... historical photos and advertisements add interest." —Kirkus Reviews (11/15/90) 

0-89919-972-4 $14.95 

CLARION BOOKS/215 Park Avenue South, New York, N.Y. 10003 

"Historical fiction that truly brings its setting to life."
—Kirkus Reviews

America's first battle of ironclad ships provides the background for this fast-paced Civil War adventure. Award-winning author Patricia Beatty and her brother, military expert Phillip Robbins, "weave a credible yarn supported by strong characters.... Readers will gain a sense of both history and maturity from this well-conceived, well-executed novel." —ALA Booklist 

EBEN TYNE, 
POWDERMONKEY 
Patricia Beatty & Phillip Robbins
Ages 10 up. 240 pp. RTE $12.95/0-688-08884-8 

Morrow Junior Books
A division of William Morrow & Co., Inc.
105 Madison Avenue, New York, NY 10016
Journals from
The University of Chicago Press

Send for our FREE Journals Catalog today

At the forefront of academic publishing since 1891, **The University of Chicago Press** brings you the highest standards of scholarship.

**SOCIAL SCIENCES**
- Adolescent Psychiatry
- American Journal of Sociology
- Child Development
- Child Development Abstracts and Bibliography
- Crime and Justice
- Current Anthropology
- Economic Development and Cultural Change
- International Annals of Adolescent Psychiatry
- Journal of British Studies
- The Journal of Business
- Journal of Consumer Research
- Journal of the History of Sexuality
- Journal of Labor Economics
- The Journal of Law and Economics
- The Journal of Legal Studies
- The Journal of Modern History
- Journal of Political Economy
- Law & Social Inquiry
- Monographs of the Society for Research in Child Development
- Ocean Yearbook
- Public Opinion Quarterly
- Signs: Journal of Women In Culture and Society
- Social Service Review
- The Supreme Court Review
- Technology and Culture

**BIOLOGICAL SCIENCES**
- The American Journal of Human Genetics
- The American Naturalist
- Botanical Gazette
- The Journal of Infectious Diseases
- Molecular Biology and Evolution
- Perspectives in Biology and Medicine
- Physiological Zoology
- Reviews of Infectious Diseases

**HUMANITIES**
- Classical Philology
- Critical Inquiry
- Ethics
- History of Religions
- International Journal of American Linguistics
- Journal of Near Eastern Studies
- The Journal of Religion
- The Library Quarterly
- Modern Philology
- Winterthur Portfolio: A Journal of American Material Culture

**EDUCATION**
- American Journal of Education
- Bulletin of the Center for Children's Books
- Comparative Education Review
- The Elementary School Journal

**PHYSICAL SCIENCES**
- The Astrophysical Journal
- The Astrophysical Journal Supplement Series
- The Journal of Geology

Also distributing:
The Art Institute of Chicago Museum Studies
Metropolitan Museum Journal

For a complete catalog—or brochures on individual Journals—write to: Sandra Willis, Circulation Department, The University of Chicago Press, 5720 S. Woodlawn Avenue, Chicago, IL 60637 USA
Are you reading someone else’s copy of

The Bulletin of the Center for Children’s Books?

Order your own subscription and save 15%
The Bulletin of the Center for Children's Books

☐ Yes, please enter my subscription to The Bulletin of the Center for Children's Books, beginning with the current issue, at the rate checked below. The introductory rate represents a savings of 15%.

<table>
<thead>
<tr>
<th></th>
<th>Introductory (J)</th>
<th>Renewal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individuals</td>
<td>$21.00</td>
<td>$25.00</td>
</tr>
<tr>
<td>Institutions</td>
<td>$24.00</td>
<td>$29.00</td>
</tr>
<tr>
<td>Bulk (two or more subscriptions to the same address)</td>
<td>$18.00 each</td>
<td>$22.00 each</td>
</tr>
</tbody>
</table>

Outside USA please add $5.00 for postage.

Payment Options

☐ Charge my  ☐ MasterCard  ☐ Visa
Acct. # ____________________________
Signature __________________________
Exp. Date __________________________

☐ Check enclosed (payable to BCCB)
☐ Purchase order enclosed

Please return this form to The University of Chicago Press, Journals Division, P.O. Box 37005, Chicago, IL 60637.
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*.


*C. B. I. S.*


“Brilliantly conceived and executed... Marcellino’s Puss has genuine panache... He seems both true feline and fairy-tale creation at the same time.”
—Boxed Review/Publishers Weekly

“A lively new translation, preserving the original’s pungently satirical vein, in handsome format... The cheerful, soft colors, the historical detail, and the delightful touches of humor are all uniquely Marcellino’s.”
—Kirkus Reviews

“Opulently designed and handsomely illustrated.”
—Starred/Booklist

PUSS IN BOOTS

A TALE BY CHARLES PERRAULT
ILLUSTRATED BY
Fred Marcellllino

MICHAEL DI CAPUA BOOKS/FARRAR, STRAUS & GIROUX

All ages $14.95
0-374-36160-6