



I L L I N O I S

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

-

PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

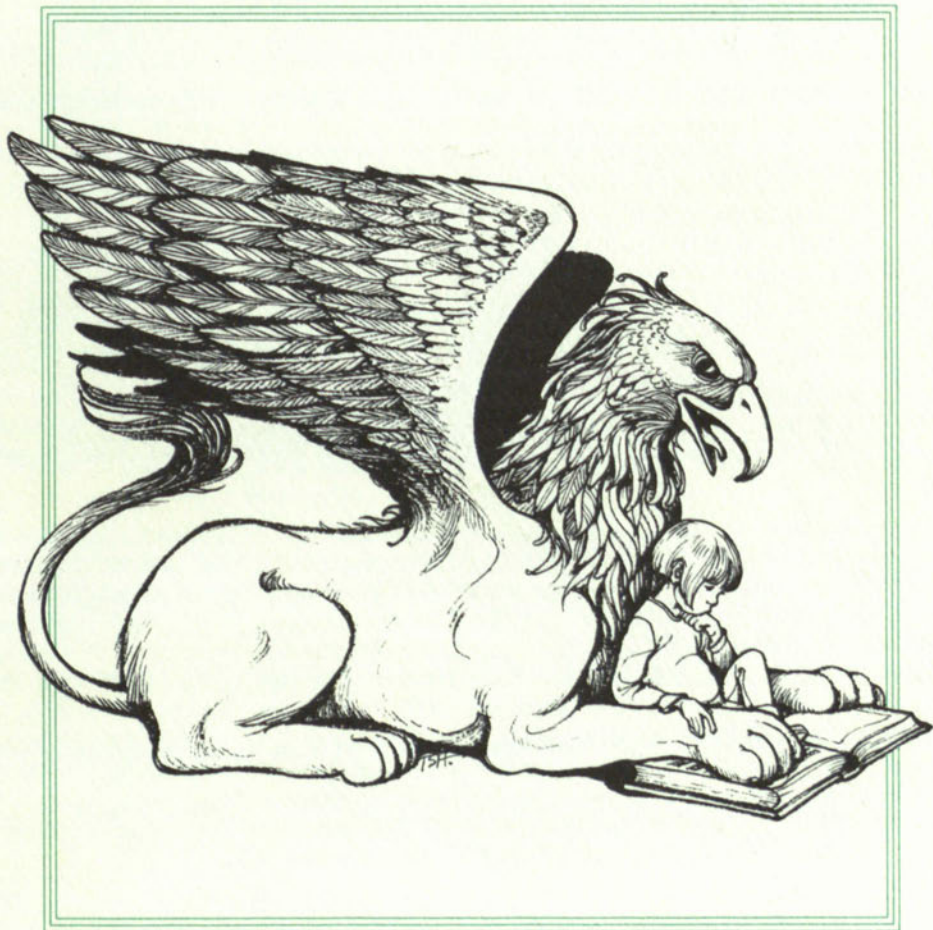
THE BULLETIN

OF THE CENTER FOR CHILDREN'S BOOKS

SEPTEMBER 1988

VOLUME 42

NUMBER 1



THE UNIVERSITY OF CHICAGO PRESS
THE UNIVERSITY OF CHICAGO GRADUATE LIBRARY SCHOOL

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, which are written by the editors. The members are Isabel McCaul, Hazel Rochman, Robert Strang, and Elizabeth Taylor.

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 1-16 (1947-1963) available from Kraus Reprint Co., Route 100, Millwood, New York 10546. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, Conn. 06830. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide *both* the old and new address. Postmaster: Send address changes to 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.

© 1988 by The University of Chicago. All rights reserved.

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984, effective with volume 40, number 1, September 1986. ☺

The Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO
GRADUATE LIBRARY SCHOOL

Volume 42

SEPTEMBER, 1988

Number 1

Editorial

Welcome to the 42nd year of *The Bulletin of the Center for Children's Books*. Subscribers will notice a new cover format, a slightly different page design, and a slightly smaller trim size. By using this standard trim size, *The Bulletin* saves money: paper in standard sizes costs less than odd-sized. We will pass on this savings to you in the form of more pages and more reviews. Next month's issue, for example, will be the largest ever produced by *The Bulletin*. With this month's issue, we will also be including numbers of pages in each book reviewed. When bound books are not yet available, we will use the publisher's estimate for number of pages; this estimate will be enclosed in brackets. Currency continues to be a priority—most books are now reviewed from galleys.

Beginning next month, our fall announcements issue, *The Bulletin* will feature occasional front-page editorials on books that raise larger issues than the short review form can accommodate. The editorials will not simply be long reviews; instead they are attempts to place a book or group of books within a more comprehensive critical argument. In both our editorials and reviews, we look forward to providing you with lively and pertinent critical commentary throughout the volume year.

Subscriber response has always been a valuable tool for *The Bulletin's* editors in determining what to change and what to leave alone. As always, we welcome your suggestions.

Roger Sutton, Associate Editor

New Titles for Children and Young People

Arnold, Caroline. *Llama*; Library ed. ISBN 0-688-07541-X; Trade ed. ISBN 0-688-07540-1. *Penguin*; Library ed. ISBN 0-688-07707-2; Trade ed. ISBN 0-688-07706-4. Both books: illus. with photographs by Richard Hewett. Morrow, 1988. 48p. Library ed. \$12.88; Trade ed. \$12.95. Reviewed from galleys.

R Gr. 3-5. Part of a series to include *Giraffe*, *Kangaroo*, *Koala*, and *Zebra*, these two titles feature boldly composed, well-reproduced color photographs with informal but informational texts about each animal. *Llama* deals with a domesticated animal, its characteristics, and its uses. *Penguin* focuses on the birds in the San Francisco Zoo, mostly Magellanics from an island off the coast

of Chile. *Llama* will focus readers' attention on an animal important to South American societies, and *Penguin* has the value of describing scientific processes of preserving a species in captivity. Competently organized and indexed, these are both attractive and useful, especially for elementary students doing science reports. BH
C.U. Zoology

Ashabranner, Brent. *Always to Remember: The Story of the Vietnam Veterans Memorial*; illus. with photographs by Jennifer Ashabranner. Dodd/Putnam, 1988. ISBN 0-396-09089-3. 101p. \$13.95.

R Gr. 5-8. No current events writer for young people does a better job than Ashabranner in providing an enlightening balance of solid information, pertinent anecdote, and thoughtful opinion. Beginning with a concise (and fair) chapter on the Vietnam War, the author then recounts the hard work of Jan Scruggs, the vet who began the Vietnam Veterans Memorial Fund, and Maya Lin, the 21-year-old architecture student who won the contest to design the monument. While there is plenty in this book to bring tears, Ashabranner is unobtrusive, allowing the veterans, families, and the memorial to speak for themselves, and his own message that war "is about sacrifice and sorrow, not about glory and reward" is quietly woven in. Although the book lacks pictures that convey a sense of the sculpture as a whole (an aerial view would have been helpful), Jennifer Ashabranner's photographs capture the details of flowers and fatigues left along the base of the monument wall but, as the architect intended, viewers will find their attentions primarily caught by the endless rows of names. RS
D.V. Patriotism

Avi. *Something Upstairs: A Tale of Ghosts*. Orchard/Watts, 1988. Library ed. ISBN 0-531-08382-9; Trade ed. ISBN 0-531-05782-8. [128p]. Library ed. \$11.99; Trade ed. \$11.95. Reviewed from galleys.

Ad Gr. 5-8. Cleverly introducing his story as one he heard from the protagonist while on a school visit, Avi here constructs a ghost/time-slip story that takes Kenny Huldorf back to eighteenth-century Providence to change the ghastly fate of Caleb, a young black slave murdered in the attic (now Kenny's bedroom) of the Huldorf's house. Caleb the ghost is too self-aware of the circumstances of his haunting ("If a person dies in an unnatural or unjust way, that person's memory stays fixed in time and space"), especially for a self-proclaimed "memory," but his anger at whites and suspicion of Kenny's motives and courage add human and historical tension. In fact, the core and interest of the story are found in the realistic scenes set in the past rather than in the supernatural element, which is fogged by inconsistencies and a shaky structure. This would have been better off as straight historical fiction; for that element, the book is certainly worth reading. RS
D.V. Intercultural understanding

Beisner, Monika. *Topsy Turvy: the World of Upside Down*; written and illus. by Monika Beisner. Farrar, 1988. ISBN 0-374-37679-4. 27p. \$12.95.
Ad Gr. 2-3. Framed paintings, richly detailed and vibrantly colored, have (either on the same page or on the facing page) a rhyme that elaborates on the

humorous reversal of the picture. For example: "Come little girl./ Good little girl./ Let the dog fasten your lead./ We're going for a walk./ A nice long walk./ Exercise is what *you* need." Children should enjoy the reversal concept (a girl sitting on a doll's lap, a cat that is a meal for mice) and the pictures, but the rhymes have a contrived, jingly quality that may be due in part to the "adaptation" from the German original by a man named on the back page, but not the title page; presumably "adapted" means "translated." ZS

Bernheim, Mark. *Father of the Orphans: The Story of Janusz Korczak*. Lodestar, 1988. ISBN 0-525-67265-6. [139p]. illus. with photographs. (Jewish Biography Series). \$14.95. Reviewed from galleys.

R Gr. 6-9. The subject, born Henryk Goldszmit, was a complex character whose childhood unhappiness seemed to shape him for heroism in historical circumstances of unparalleled tragedy. Korczak was tormented by loneliness as a child when his mother forbade him to play with children below their social class and, later, by his father's insanity. After becoming a doctor, he devoted his life to helping orphaned children, whom he finally followed to their deaths at Treblinka. It is a credit to the biography that Korczak's fanaticism shows through, albeit without commentary, as well as his courage. Certainly the second half of the book, when a troubled nonconformist sublimates every personal concern to act on his ideals, is the more gripping; even Bernheim's style becomes more cohesive. This has clearly been researched with great care, though one wishes for better documentation—the bibliography consists only of Korczak's works in English, with no secondary sources. Black-and-white photographs are included. BH

C.U. History—World War II—1939-1945

D.V. Social responsibility

Bible. *The Nativity*; illus. by Julie Vivas. Gulliver/Harcourt, 1988. ISBN 0-15-200535-8. 36p. \$14.95.

R* 4-6 yrs. Accompanying a minimal text excerpted from the St. James version of Luke are blissfully exuberant watercolor paintings of the annunciation and birth of Christ. These are tattered angels and poor folk who keep chickens along with their naive sense of humor. Each spread is a spacious new scenario for visual exploration: Mary's expression as she watches her belly grow enormous, her attempts to mount the donkey, the donkey's angle of reluctance in proceeding along a rocky trail, Joseph's cuddling of the baby, the townsfolk crowded onto perches of roof and tree, the shepherd ordering his sheep back to the flock. The compositions are fresh enough to make many another nativity book look like greeting card art. "And she brought forth her firstborn son" shows the baby's head and hands peeking into a dark square of night on one page and tumbling naked into the world the next. In the end, the mottled Angel, his workboots still untied, holds the baby while Joseph helps Mary heave herself back up onto the donkey. This is a book that summons the familial joy of any birth—rainbow colors replace the traditional red and green—with no less reverence for the one celebrated at Christmas. BH

C.U. Christmas—stories

D.V. Religious understanding

Branley, Franklyn M. *Tornado Alert*; illus. by Giulio Maestro. Crowell, 1988. Library ed. ISBN 0-689-04688-X; Trade ed. ISBN 0-690-04686-3. 32p. (Let's-Read-and-Find-Out-Science Books). Library ed. \$12.89; Trade ed. \$12.95. Reviewed from galleys.

R *Gr. 1-3*. Since Dorothy Gale's tornado is a primal scene for many television-age children, this early science book will probably find a wider than usual audience. While both text and pictures clearly show the hows and wheres of tornadoes, they don't skip on the drama, with almost every double-page spread dominated by a ferocious twister in an eerie blue/green/purple sky. The text is brief and simple: "Tornadoes can pick up branches and boards, stones and bricks, cars, and sometimes even people." A concluding section of safety instructions offers a reassuring close. RS

C.U. Safety education

Carrick, Carol. *Left Behind*; illus. by Donald Carrick. Clarion, 1988. ISBN 0-89919-535-0. [30p]. \$13.95. Reviewed from galleys.

R *5-7 yrs*. Christopher has been the subject of other common crises, including one incident in which he confronts his fear of the water (*Dark and Full of Secrets*, BCCB: 12/84) and several others about his dog. Here, he is separated from his class on a field trip downtown when the doors of a crowded train slam shut before he can reboard. Christopher's fear and confusion are realistic without overdramatization, and he's helped by a uniformed official and a policeman before trouble develops. The literal, page-and-a-half watercolor spreads lend just the right amount of low-key tension; a good pick for preschool and primary-grade discussion. BH

D.V. Fear, overcoming

Conrad, Pam. *Taking the Ferry Home*. Harper, 1988. Library ed. ISBN 0-06-02138-3; Trade ed. ISBN 0-06-021317-5. 180p. Library ed. \$11.89; Trade ed. \$11.95. Reviewed from galleys.

Ad *Gr. 8-10*. Conrad uses the device of two viewpoints, in alternating chapters, effectively. Her protagonists are two sixteen-year-old girls who meet while vacationing on a resort island. Ali is in a modest cottage with her father, a writer who faithfully attends meetings of Alcoholics Anonymous. Simone is in a mansion nearby, the unhappy "princess" whose mother is addicted to both drugs and alcohol. The tenuous friendship comes to a full stop when Simone walks off with the boy she knows Ali likes, and then reports that the two of them have become lovers. Although this is grim, it is believable; the characterization, style, and especially the dialogue are defined and controlled. The ending, however, is melodramatic to an extent that vitiates the book's impact: Simone sees her mother embracing a man, free-basing cocaine with him, and being injured by an explosion. She runs off, Ali follows and jumps to reach the departing ferry just as Simone jumps from it into the water. Ali then jumps into the water and saves Simone's life. Too much. ZS

D.V. Friendship values; Parent-child relations

Davis, Jenny. *Sex Education*. Orchard/Watts, 1988. Library ed. ISBN 0-531-08356-X; Trade ed. ISBN 0-531-05756-9. 150p. Library ed. \$13.99; Trade ed. \$13.95. Reviewed from galleys.

R *Gr. 7-10*. Powerful. This is a story told by sixteen-year-old Olivia; it is framed by a preface that explains that she is in a mental hospital, writing at her psychiatrist's behest, and it closes with an epilogue that promises recovery. Olivia's illness is a reaction to the death of David, the classmate she has come to love when they act as partners in a sex education class project. They do not become lovers, but Olivia learns from David what loving means, and both of them have learned from their project how intricate love and sex are, and how terrible it can be when they go wrong. The project: finding a person to care about. David and Olivia choose a pregnant, shy new neighbor whose husband is oddly hostile. Both a touching story of an abused wife and a tender story of young love, this is deftly structured, nicely paced, and smoothly written, with strongly delineated characters and thematic depths that give color and substance. ZS

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

Day, Alexandra. *Frank and Ernest*; written and illus. by Alexandra Day. Scholastic, 1988. ISBN 0-590-41557-3. 38p. \$12.95. Reviewed from galleys.

Ad *Gr. K-3*. Hash house terminology is the whole point of a story that is more situation than narrative, as customers give orders and the eponymous heroes translate. Frank and Ernest fill in at a diner when the owner goes away for three days; there's no explanation of why Frank and Ernest are the only animals (bear and elephant) while the owner and all the customers are people. Nor is it clear why the owner apparently had no assistant to share the work as the animals do. Oversize pages have adequate but unimpressive paintings. The chief appeal rests in the restaurant cant; a customer orders apple pie and a glass of milk, relayed by Frank as "Eve with a lid and moo juice." This may entice the audience to its own translations. ZS

DeFelice, Cynthia C. *The Strange Night Writing of Jessamine Colter*; illus. with calligraphy by Leah Palmer Preiss. Macmillan, 1988. ISBN 0-02-726451-3. [51p]. \$12.95. Reviewed from galleys.

R *Gr. 5-8*. Jessie Colter has always done the "fancy writing" for her small town—the birth and death notices, diplomas, favorite sayings and quotes, and even the menus for Jake Carpenter's restaurant, "in her fanciest style, embellishing it with swirls and flourishes, sprinkling in French words . . . Just reading it was enough to make your mouth water." One evening, though, Jessie finds herself making the new menu *before* Jake has brought over the changes. On subsequent nights other predictions follow: a wedding notice, an obituary. "This is going to sound strange, Rufus, but please listen to me. If I'm right—and I think I am—you're dying. You have two weeks left." The author has found an irresistible idea and voices it appealingly through Jessie, her young apprentice Callie, and Jake, the restaurateur and Jessie's smitten suitor. While Jessie is overly given to homespun homily, and the writing resorts to cliches, this quiet story never falls into saccharinity, but instead is sentimental in the best sense. RS

Feldbaum, Carl B. ~~*Looking the Tiger in the Eye: Confronting the Nuclear Threat*~~; by Carl B. Feldbaum and Ronald J. Bee. Harper, 1988. Library ed. ISBN 0-06-020415-X; Trade ed. ISBN 0-06-020414-1. [320p]. illus. with photographs, maps, and diagrams. Library ed. \$14.89; Trade ed. \$14.95. Reviewed from galleys.

R Gr. 7-. Like Judie Mills' *John F. Kennedy* (BCCB: 6/88), this, in length and scope, looks like an adult book. Don't be daunted: this, also like the Mills book, is a solid introduction to its subject, synthesizing scientific, historical, and political material into a comprehensive and readable whole. It differs from most new adult titles on nuclear war in that it has no particular theory to expound, and there is a welcome absence of heated rhetoric. Less speculative than Pringle is in *Nuclear War* (BCCB: 2/86), Feldbaum and Bee take a historical approach, beginning with early nuclear research and the Manhattan project (all of which is set out with great clarity, although there could have been more on scientific techniques) and concluding with the signing of the INF treaty by Reagan and Gorbachev in December of 1987. Impeccably documented with endnotes and a complete bibliography of sources, with starred entries for those books of special interest for the general reader. RS

Fisher, Leonard Everett. *Pyramids of the Sun, Pyramids of the Moon*; written and illus. by Leonard Everett Fisher. Macmillan, 1988. ISBN 0-02-735300-1. 32p. \$13.95. Reviewed from galleys.

R Gr. 4-6. In a format similar to that of *The Great Wall of China* and *The Tower of London*, Fisher continues an effective series with a history of the Teotihuacan pyramids in the Valley of Mexico. While the text describes the sequential cultures of the Toltecs, Chichimecs, and Aztecs, shadowy paintings in black, white, and gray—punctuated with brick-red symbols—depict events and ceremonies of monumental grandeur. The book has an abstract quality, which is just as well for dealing with the cruelties that marked the Aztec sacrifice of prisoners and the Spaniards' destruction of Montezuma's city, Tenochtitlan. A dramatic, well-designed introduction. BH
C.U. Architecture; Mexico (unit)

Fleischman, Sid. *The Scarebird*; illus. by Peter Sis. Greenwillow, 1988. Library ed. ISBN 0-688-07318-2; Trade ed. ISBN 0-688-07317-4. [30p]. Library ed. \$11.95; Trade ed. \$11.88. Reviewed from galleys.

R* 5-8 yrs. Lonesome John protects his isolated fields with a scarecrow that has, initially, only arms and legs ("if that's not the most fearsome sight I ever saw, it'll do"). But the creature bothers him, so he adds a head and various articles of clothing as the weather dictates. The more human it looks, the more he talks to it, even to the point of a one-sided game of checkers. Enter Sam, an orphan seeking work. In folkloristically rhythmic style, the clothes come off the scarecrow one by one as Sam has need of them until, by and by, John and Sam are friends and the scarecrow stands alone with its shadow. The shadow, not mentioned in the text, is a graphic addition and a strong sample of Sis' art, which echoes the lean prose with austere textured brush strokes. Reds dominate the beginning and ending, while the central portion of the story is illustrated in corn-field green and sky blue, all of which emphasizes the circular

action. In a period of thin picture books, this has much to teach about the substance of stories and the complement of illustration. Some young listeners will look for a last line after the suspended question that serves as ending ("Do you play checkers?"), but the pictorial conclusion should satisfy them. BH
C.U. Reading aloud

Fort, Patrick. *Redbird*; written and illus. by Patrick Fort. Orchard/Watts, 1988. ISBN 0-531-05746-1. 18p. \$19.95.

Ad Gr. 2-6. *Redbird* is a propeller plane that gets caught in a storm, meets another plane ("Old Rascal"), and finally gets clearance to land. The book is beautifully designed to include a simple text in braille, as well as black print, and pictures whose shapes have a raised surface for touch identification. This does not, unfortunately, solve the problem of depth perception. The parts of the plane, for instance, are labelled and depicted separately on one page and, on the next, shown as a whole in the context of the story's action. A good idea, but the cockpit, to a person who hasn't seen one, will seem to sit directly atop the propeller. The other drawback here is the confusion introduced by "Old Rascal." Obviously an older model, the second plane raises questions rather than providing a plot element. Where does it come from? Why is it playing "hide-and-seek with the clouds" when *Redbird*, in the same storm, is in obvious danger? Why don't the two communicate when *Redbird* is capable of radioing the control tower? Who are the other contacts named (Romeo, Echo, Delta, Bravo, India)? Despite these problems, kids will love handling the book, and its spiral binding with a protective clear-plastic cover over the raised jacket seems sturdy. BH

Geisert, Arthur, ad. *The Ark*; ad. and illus. by Arthur Geisert. Houghton, 1988. ISBN 0-395-43078-X. [48p]. \$15.95. Reviewed from galleys.

R Gr. 2-5. Geisert's adaptation of the Bible story is a mixture of brevity and elaboration: not much text, but much of what's there is invented. "The animals were told to go to Noah's house. They started their journey in the cool of the evening." "The wives tended the animals." "The family found time to rest only at dinner." However, nothing is out of keeping and in any case the text serves primarily as captions for Geisert's intricate etchings. The ark-building has an architectural exactness, and the pictures with animals include both lion-and-lamb pastorals and cutaways of the Ark's three levels, each a crowded and improbable menagerie. While not as lighthearted as Peter Spier's depiction of the shipboard mayhem, Geisert's forty days and nights are touched by wit: a hapless son shoveling manure, a raccoon making off with a sandal. The detail and sophistication of the etchings are likely to attract an older audience than do many other picture book versions; a basic familiarity with the story is also helpful, as there are a few abrupt jumps. RS

C.U. Religious education

Geller, Mark. *Raymond*. Harper, 1988. Library ed. ISBN 0-06-022207-7; Trade ed. ISBN 0-06-022206-9. 89p. Library ed. \$10.89; Trade ed. \$10.95. Reviewed from galleys.

Ad Gr. 5-8. Like Geller's *What I Heard* (BCCB: 6/87), this is a pithy novel largely dependent on dialogue to develop a dramatic situation. Twelve-year-old Raymond has come to the attention of a teacher who notices the welts on his back from beatings by his father. As authorities begin to investigate, Raymond runs away from his father's violent reaction and tries to persuade his mother, also a victim of abuse, to leave with him. The novel suffers from two problems that its memorable predecessor did not. First, it is not as sparsely structured; for example, during Raymond's first attempt to get away, he's viciously robbed of his bus ticket, a major incident that does underscore his helplessness but also complicates the action. Second, the central problem of paternal abuse is drastic and therefore needs a more fully supported development of plot and characters. This is not to say that the story is ineffectual. It has suspense and some skillful use of varied perspectives to illuminate the main character's dilemma, a combination that should be of value to poor or reluctant readers who will most appreciate the book's brevity and low reading level. BH
D.V. Family relations; Self-reliance

Gilson, Jamie. *Double Dog Dare*; illus. by Elise Primavera. Lothrop, 1988. ISBN 0-688-07969-5. [126p]. \$11.95. Reviewed from galleys.

Ad Gr. 4-6. After a not terribly eventful summer (except for Lisa Soloman being crowned America's Miss Pre-Teen Personality), Hobie Hanson and friends are in fifth grade, presided over by their eccentric former substitute, Miss Ivanovitch (see *Thirteen Ways to Sink a Sub*). Like others in the series, this is destined to appeal, with a calculated blend of slapstick humor, a this-could-be-anywhere school setting, and kids-next-door characters. Lest the breezy become the flyaway, there is also a serious, and well-handled, theme woven throughout about the other side of the Gifted and Talented: how does it feel to be a kid like Hobie, who isn't? The structure is episodic, the jokes stretched far too long, and there's a labored diligence to the fifth grade verisimilitude that flattens the setting and characters, but Hobie's fans are legion, and will cheer his clever, if doomed, adaptation of the wintergreen-lifesavers-in-the-dark trick. RS

Graham, Harriet. *The Chinese Puzzle*. Houghton, 1988. ISBN 0-395-47689-5. [180p]. \$13.95. Reviewed from galleys.

M Gr. 5-8. This is the sort of book in which the chapters are all headed "in which", as in "In which we visit the country and events take an unexpected turn." Flora and William are greatly looking forward to their country holiday, although they are a bit disturbed about the mysterious Chinese magician who has come to visit their guardian, Samuel Rolandson, another magician. The children return to London unexpectedly; Samuel has disappeared, and the two are thrown into perilous adventure. Unlike Philip Pullman's *The Ruby in the Smoke* and *The Shadow in the North*, which bend the conventions of the Victorian thriller to their own purposes, *The Chinese Puzzle* is pure pastiche, unrelieved by an independent imagination. The characters are all typecast, including a cheeky street boy, a doughty housekeeper, and plucky Flora, who appears to have seen entirely too many Shirley Temple movies. An evil Chinese henchman (not the magician, who—phew—is really an old friend of Samuel's in disguise) is another late-show stereotype: "His slant eyes didn't

waver, but the cane cut through the air again.” There is action, danger, and suspense here, but we never get worried—such is the power of the unrevitalized cliché. RS

Greene, Constance C. *Isabelle and Little Orphan Frannie*. Viking, 1988. ISBN 0-670-82266-3. 131p. \$11.95.

R Gr. 3-5. Isabelle, the indomitable fifth-grader who gravitates toward trouble because she is inventive, ebullient, thoughtless, and determined, is back; she’s as lively, appealing, and amusing as in earlier books. This time she takes eight-year-old Frannie on, having learned that Frannie can’t read. A peripatetic waif, Frannie declares she is “a norphan,” and in a way she is, her mother having come to stay with her friend because, as Frannie (calculatedly pitiful) explains, her old daddy died and her Mom is looking for a new one. The lessons don’t go well, but after Frannie moves on, Isabelle gets a postcard: “I go to scool now. I can read some. Your a good teach.” So the story ends with Isabelle happy, her project accomplished. There’s no question of condescending charity, Frannie being a tough little character who knows how to get what she wants. As is usual in Greene’s stories, the perceptive affection that pervades the book is balanced by light, bright humor, especially in the dialogue. This has some deliciously entertaining classroom scenes. ZS

D.V. Friendship values; Helpfulness

Grove, Vicki. *Good-bye, My Wishing Star*. Putnam, 1988. ISBN 0-399-21532-8. 128p. \$12.95. Reviewed from galleys.

Ad Gr. 5-7. A novel that focuses on the problems of today’s small-farm owners as seen through the eyes of a girl of twelve (Jens) who has written a story to be passed on to the new owners of the farm that she has loved and must leave. There are minor plot threads, one of which is the irritated behavior of Jens when her best friend responds to the coltish attentions of a boy, but the emphasis is on the emotional and financial distress of families forced out of their accustomed way of life. Although this is a story marred by purposive direction, it is adequate in style and characterization, a creditable first novel. ZS

D.V. Adaptability

Hahn, Mary Downing. *December Stillness*. Clarion, 1988. ISBN 0-89919-758-2. [154p]. \$13.95. Reviewed from galleys.

Ad Gr. 5-8. Since Mr. Poland won’t approve Kelly’s God-is-dead proposal for her current issues paper, she decides, on a dare, to interview the drifter who spends his days sitting in the public library, reading about the Vietnam war. What begins as a joke becomes genuine concern for the homeless veteran, and Kelly cannot understand why Mr. Weems so angrily refuses her help and friendship. Kelly is rather tiresomely self-righteous, an irritation the author glancingly considers, but she’s also right, and stands out in too-marked contrast to her superficial friends and success-is-everything father. Dad, also a vet, achieves catharsis when he and Kelly visit the Vietnam memorial in Washington; while this is a moving scene, it has not really grown out of the story. The novel is more message-driven than anything else, but Hahn’s practiced handling of suspense serves her well here, and the soft-core didacticism

may attract readers not yet ready for a more complex assessment of the war and its aftermath. RS

D.V. Devotion to a cause; Father-daughter relations

Haldane, Suzanne. *Painting Faces*. Dutton, 1988. ISBN 0-525-44408-4. [32p]. illus. with photographs by Suzanne Haldane and others. \$13.95. Reviewed from galleys.

R Gr. 4-6. Full-page color photographs depict face painting by various cultures—from East Asian to African and Native American—for ritual, dance, drama, and other purposes. With brief informational background and step-by-step instructions, these models serve as suggestions for contemporary children's face painting, also shown in a creative array of traditional and free-form designs. Many young readers will be content to browse through the pictures rather than spend time on the text. Even so, the book will open up connections to other times and societies as well as stimulate a popular activity. Warnings about skin allergies are included. BH

C.U. Dramatics

Hayes, Sarah. *Eat Up, Gemma*; illus. by Jan Ormerod. Lothrop, 1988. ISBN 0-688-08149-5. 24p. \$13.00. Reviewed from galleys.

R 4-7 yrs. After wreaking holiday havoc in *Happy Christmas, Gemma* (BCCB: 11/86), baby Gemma now doesn't want to "eat up," instead joyfully throwing any proffered food to the floor, or to the dog, or banging it to bits with her toy hammer. Big brother finds the solution when he sees Gemma, at church, mesmerized by the fruit decorations on the lady's hat in front of her. One inverted bowl, a couple of bananas, some grapes . . . A familiar situation handled easily if superficially, this combines the appeals of infant destructiveness and big brother know-how. While facial expressions tend toward the cute, the full-color illustrations (and nice-sized type) are set neatly within lots of white space, and are framed with fruit-festooned endpapers juicy enough to make the pickiest eater salivate. The book is a British production, Gemma and her family are black, but this is a cozy any family/anywhere kind of story. RS

D.V. Brothers-sisters

Honeycutt, Natalie. *The Best-Laid Plans of Jonah Twist*. Bradbury, 1988. ISBN 0-02-744850-9. [115p]. \$11.95. Reviewed from galleys.

R Gr. 3-4. Picking up right where *The All New Jonah Twist* left off, the sequel begins with Jonah's best friend Granville mapping strategy to convince Jonah's mother to let Jonah have one of Granville's kittens. "Granville said that if Jonah's mother held the kitten awhile, she would 'bond' with it. Then she would *want* Jonah to keep the kitten." Jonah gets the kitten, but then his brother Josh's hamster disappears . . . so does friendly neighbor Mr. Rossetti . . . and the two friends discover that Juliet Fisher, class pest, is to work with them on the group science project. While there are probably one too many subplots going on here, this, like the first book, blends Jonah's serious and not-so-serious concerns in a natural and appealing way, with Jonah's ingenuous perspective untainted by cuteness. RS

Janeczko, Paul B., comp. *The Music of What Happens: Poems That Tell Stories*. Orchard/Watts, 1988. Library ed. ISBN 0-531-08357-8; Trade ed. ISBN 0-531-05757-7. 188p. Library ed. \$14.99; Trade ed. \$14.95. Reviewed from galleys.

R* Gr. 7-. A book that demonstrates the rich potential for originality in anthologizing, this features 75 untraditional narrative poems deeply reflective of the events they relate. Most are long contemporary selections in free verse reverberating with internal rhythms and rhyme. Subjects are sustained through intertwined imagery and language patterns that underscore taut or richly surprising endings. "The White Rose: Sophie Scholl 1921-1943" by Erika Mumford—as compressed a biographical comment on victims of World War II as any—is deeply moving, as is the next selection, "Tending the Garden" by Eric Pankey. Together they chronicle the experience of a doomed German resistance fighter, a French prisoner of war, and a Jewish girl gassed by the Nazis. Balancing the tragic stories are lighter moments of buoyant humor and incidents of everyday familiarity caught unawares, as in Michael Pettit's piquant "Driving Lesson." Janeczko has played these poems like a piano, combining themes, tones, and even sounds for a true composition that will take young readers beyond the usual dose of Henry Wadsworth Longfellow or Rudyard Kipling. BH
C.U. Reading aloud

Jones, Diana Wynne. *Eight Days of Luke*. Greenwillow, 1988. ISBN 0-688-08006-5. [150p]. \$11.95. Reviewed from galleys.

R* Gr. 7-12. Briefer and simpler than many of Jones' fantasies, this early novel (now published for the first time in the U.S.) involves two family disputes: between David and assorted relatives who don't really want him around, and among the Norse gods, who very much want their errant son "Luke" to come back to the family fold. David and Luke meet when David unwittingly frees the other boy from a supernatural prison while trying out some curses on his family. David at first thinks that Luke is some kind of friendly genie, until others, like the one-eyed "Mr. Wedding" and the menacing gardner "Mr. Chew" come along and reveal that Luke has hidden something of great importance that they want returned. The mythological and contemporary worlds collide in unexpected, usually humorous ways (Siegfried in a video game parlor), but at the same time Jones maintains the dignity of the mythic quest: the search for Thor's hammer. Both gods and humans are complicated characters; particularly well drawn is Mr. Wedding (Wotan), feared and loved by his sons Siegfried and Loki, and a figure of painful ambivalence for David as well. Loki (Luke) has become David's friend, but fatherless David has come to respect Wotan as well, and "it came home to David that Luke and Mr. Wedding were going to be on opposite sides, when that final battle came." An afterword explains the mythological background. RS
D.V. Loyalty

Kalman, Maira. *Hey Willy, See the Pyramids*; written and illus. by Maira Kalman. Viking, 1988. ISBN 0-670-82163-2. [40p]. \$14.95. Reviewed from galleys.

NR *Gr. 1-3.* The pyramids? Well, sort of. This is a new-wave cornucopia of narrative and visual fragments that comprise the various bedtime stories Lulu tells her little brother Alexander. Here, for example, is the "tiny story": "Four very tiny people walked right by me on the way to school. No one knew where they were going, but they were walking very fast and carrying little instruments." The accompanying illustration features, along with the very tiny people, a flying bunny, some children with lunch boxes, a palm tree, a dog on a unicycle, and a teepee or two, one of which may be a sailboat. Deliberately naive in perspective and color, the pictures combine a self-consciously childlikeness with a free-floating irony. Although YA's may enjoy the feeling of being in on a joke, younger readers won't appreciate the hipper-than-thou tone that permeates both pictures and text, and it is doubtful as well that they will appreciate the absurdity for its own sake, untouched as it is by wit, narrative sense, or genuine playfulness. RS

Knudson, R. R., comp. *American Sports Poems*; comp. and ed. by R. R. Knudson and May Swenson, Orchard/Watts, 1988. Library ed. ISBN 0-531-08353-5; Trade ed. ISBN 0-531-05753-4. [226p]. Library ed. \$14.99; Trade ed. \$14.95. Reviewed from galleys.

R* *Gr. 6-12.* America's gym teachers should be convinced that this collection is a terrific read-aloud alternative to rainy day health and hygiene movies. What is initially most impressive about the poems is their tremendous variety in subject, form, tone and length (The shortest: "They all must fall/ In the round I call."—Muhammad Ali). Beginning with poetic tributes to sports greats like Babe Ruth, Vince Lombardi and Joan Benoit, this anthology moves through baseball ("Sometimes ball gets hit/ (pow) when bat/ meets it./ and sails/ to a place/ where mitt/ has to quit/ in disgrace."—May Swenson) football, soccer, hockey, basketball, swimming, skating . . . and throughout there is a concreteness to the images and a welcome lack of sports-as-metaphor-for-life that make the poems enjoyable on a literal level as well as providing the depth that only specificity can give. With more than 150 selections that include Updike, Sexton and Nemerov (as well as Runyon, Nash, and Cole Porter), this is an all-star lineup. Notes on the poems and poets, title and author index, and a valuable subject index are included. RS

C.U. Physical education; Reading aloud

Krull, Kathleen, comp. and ad. *Songs of Praise*; illus. by Kathryn Hewitt. Harcourt, 1988. ISBN 0-15-277108-5. [32p]. \$16.95. Reviewed from galleys.

Ad 4-8 yrs. Fifteen popular traditional hymns, including "Faith of Our Fathers," "Nearer My God, to Thee," "Rock of Ages," and "Amazing Grace," are arranged in simple four-part harmonies. Since all the selections are likely to be found in any church-pew hymnal, the reason for the collection is likely to be Hewitt's illustrations and borders based on the *Book of Hours*. Medieval in subject and spirit, the pictures progress seasonally from spring through winter. Occasionally, the illustrations are too sweet, or seem at odds with the superimposed song; for example, a May procession for the rather warlike "Faith of Our Fathers." A muralistic scene of wool-making, from sheep to cloth, works much better for "Jesus Loves Me." RS

Lattimore, Deborah Nourse. *The Prince and the Golden Ax: A Minoan Tale*; written and illus. by Deborah Nourse Lattimore. Harper, 1988. Library ed. ISBN 0-06-023716-3; Trade ed. ISBN 0-06-023715-5. 40p. Library ed. \$12.89; Trade ed. \$12.95. Reviewed from galleys.

R *Gr. 3-4*. A young prince, Akros, offends the goddess Diktyнна with his boasts and is assigned three tests. Helped by his sister to accomplish the first two, he fails the third and brings volcanic wrath upon his island of Thera. This is a picture book too sophisticated for preschool children—a complex story with elaborate, bordered illustrations based on stylized Minoan art. One yearns for some explanatory note besides the book-jacket claim that Lattimore’s work draws “upon authentic ancient sources.” What were the sources? How closely were they followed? A human’s punishment for the sin of hubris is a theme dominating Greek mythology, and this could certainly stimulate—graphically as well as verbally—discussion among children studying early Mediterranean cultures. BH

Le Guin, Ursula K. *Catwings*; illus. by S. D. Schindler. Orchard/Watts, 1988. Library ed. ISBN 0-531-08359-4; Trade ed. ISBN 0-531-05759-3. 40p. Library ed. \$10.99; Trade ed. \$10.95. Reviewed from galleys.

R* *Gr. 3-5*. A more unlikely premise than four cat characters with wings could not be found, so Le Guin’s developing it into a credible and even captivating fantasy deserves all the more credit. Thelma, Roger, James, and Harriet have been well brought up. Their mother can only speculate on *why* they were born with wings, but she takes care of them as best she can in a bad neighborhood and bids them fly when the time comes. Their adventurous flight eventually lands them safely with two country children who feed them and vow to protect them with secrecy. Le Guin’s adroit writing style, the well-observed feline detail, the thematic concern for natural victims of human environment, and the gentle humor make this a prime choice for reading aloud, although one would not want children to miss the fine-line hatch drawings that further project the satisfying sense of reality. BH

C.U. Reading aloud

D.V. Animals, kindness to

Levitin, Sonia. *Incident at Loring Groves*. Dial, 1988. ISBN 0-8037-0455-0. 196p. \$14.95. Reviewed from galleys.

R *Gr. 8-10*. Cassidy and Ken are among the high school group that comes across the body of one of their classmates, Mary Lou, who has been reported missing. Since they all know they may get in trouble for being in a Park Service summer house (supposedly locked) at night, and that an inquiry may bring out the fact that some of them were using dope, they agree to keep silent. After all, they can’t do Mary Lou any good, right? Although purposive, the theme is so effectively developed, and at such a good pace, that this novel about moral responsibility makes a dramatic impact. In the course of the story, which ends with Ken and Cass meeting at the police station where each comes to confess despite being ashamed of having kept silent, Levitin explores a range of attitudes. Most perceptive, and most damning, is that of Ken’s father; he’d been furious when his son announced that he was going to the police (“You tell the

cops and that's it. I'm through with you") but after television publicity that praises Ken, his Dad, just starting what looks to be a promising political career, states: "My sons know where I stand when it comes to telling the truth. And I've always encouraged them to get involved. Children learn by example. Children learn what they live." Uh huh. ZS

D.V. Ethical concepts; Responsibility

Lewis, Shari. *One-Minute Stories of Brothers and Sisters*; illus. by Kelly Oechsli. Doubleday, 1988. ISBN 0-385-23425-2. 39p. \$7.95.

NR 4-6 yrs. Considering how inspired a one-minute story *can* be—witness Marshall's *George and Martha*, reviewed below—the reduction of an Indian Rama tale, "Hansel and Gretel," "Snow White and Rose Red," or any other of the 20 stories illustrated with cartoon clichés here, seems all the more banal. These are not stories but plot outlines, their rhythm, nuance of language, pacing, and quirks of character lost to the assumption that parents see reading aloud as a quick fix rather than a creative communication. Ironically, the adapter has even missed the point of some selections pertinent to the central sibling theme. Her ending for "Three Billy Goats Gruff": "Of course, why that *biggest* goat didn't just cross the bridge first is a mystery to me!" An anthology of imaginatively narrated folktales or a fresh collection of contemporary picture-book stories will help resist most media-motivated requests for this freeze-dried literature. BH

D.V. Brothers-sisters

Loh, Morag. *Tucking Mommy In*; illus. by Donna Rawlins. Orchard/Watts, 1988. Library ed. ISBN 0-531-08340-3; Trade ed. ISBN 0-531-05740-2. 30p. Library ed. \$12.99; Trade ed. \$12.95. Reviewed from galleys.

R 4-6 yrs. A simply conceived episode dramatized by strong-hued double-page spreads unfolds a situation familiar to many a parent and child; at night the former is much more tired than the latter. Here Mommy falls asleep, leaving the two little girls whom she was preparing for bed to tuck her in. As soon as Daddy comes home from work, he takes over with reassuring fortitude and gets them to bed. Read aloud, the story is a bit bland, but the art offers a hearty balance, with humor in the compositions and strength in the warm human figures that dominate them. BH

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

Marshall, James. *George and Martha Round and Round*; written and illus. by James Marshall. Houghton, 1988. ISBN 0-395-46763-2. 47p. \$13.95. Reviewed from galleys.

R 5-8 yrs. Forever fresh and funny, George and Martha survive five more tests of friendship when he gives her an annoying cuckoo clock or challenges her to use her imagination on an uncomfortable boat ride; when she criticizes his art work, has to sleep with her own scary story, or forgives (but does not forget) a surprise dousing by hose. Marshall's sense of the ridiculous permeates spare watercolor compositions such as Martha's presentation of a picture with only slightly more paint than her own substantial body has been spattered with in the process of creation. And there are always the details: the waterlily on George's head after his spill in the pond neatly parodies the tulip behind Martha's almost

nonexistent ear; Martha's goosebumps coordinate with the dots on the patchwork quilt. Reliably engaging of young listeners' or early readers' humor. BH
D.V. Friendship values

McKillip, Patricia A. *The Changeling Sea*. Atheneum, 1988. ISBN 0-689-31436-1. [139p]. \$12.95. Reviewed from galleys.

Ad Gr. 7-10. Periwinkle works as a chorewoman at the local inn after her father is drowned and her mother retreats into grief. In her anger, Peri hexes the sea with magic she has learned from an old wise woman and is consequently caught up in the drama of a king, his land-locked changeling born of a mermaid, and a mage who frees the king's other son, born of a woman and long chained to the sea. The two boys exchange places in a climactic meeting between the king and his old love; Peri discovers the extent of her powers and affection for the mage; and the fishermen get the gold that they covet. The plot is carefully contrived but artificially developed. This is high fantasy with a formal cast, sometimes overwritten but romantic enough to hold fans of the genre. BH

Meltzer, Milton. *Starting from Home: A Writer's Beginnings*. Viking, 1988. ISBN 0-670-81604-3. [144p]. \$13.95. Reviewed from galleys.

R Gr. 7-10. By the time their second child, Milton, was born, the Meltzers (Austrian Jewish immigrants who had met in New York) had moved to Worcester, Massachusetts. The author conveys a strong sense of his boyhood time and place, so that the information about local events of the past or details about the Depression era give color to a personal narrative that is honest in self-assessment, candid about anti-Semitism, and fascinating as a record of the development of an organized and intelligent scholar and a compassionate human being. ZS

Modell, Frank. *Ice Cream Soup*; written and illus. by Frank Modell. Greenwillow, 1988. Library ed. ISBN 0-688-07771-4; Trade ed. ISBN 0-688-07770-6. 24p. Library ed. \$11.88; Trade ed. \$11.95. Reviewed from galleys.

R 4-6 yrs. No birthday party, not this year. Best friends Milton and Marvin hear the same verdict from their mothers, so they decide they'll give themselves a birthday party; they blow up old balloons and make paper hats and send out invitations (dozens, as shown in the illustrations), and try to make their own cake and ice cream. The cake's a sad, sagging mess, the ice cream is soup. Owners of the local bakery and ice cream stores turn away when asked for advice—but they save the well-attended party by showing up with a three-tier cake and a drum of ice cream. An improbable ending, but the read-aloud audience is not likely to object; after all, adults do sometimes come to the rescue. Like other Modell books, this is brisk, bouncy fun, and the cartoon illustrations are impressive for their economy of line. Birthdays, minor disasters, and mission accomplished: those are three strong appeals. ZS

D.V. Older-younger generations; Self-reliance

Parish, Peggy. *Amelia Bedelia's Family Album*; illus. by Lynn Sweat. Greenwillow, 1988. Library ed. ISBN 0-688-07677-7; Trade ed. ISBN 0-688-07676-9. 48p. Library ed. \$11.88; Trade ed. \$11.95. Reviewed from galleys.

Ad 5-8 yrs. In a larger format than others in this series, Amelia Bedelia's latest seems designed more for the picture book audience than for beginning readers. Mr. and Mrs. Rogers want to give their favorite maid a party, and when they ask whom to invite, Amelia Bedelia hauls out the family album. "Cousin Clara is a bookkeeper," says she, to which Mr. Rogers replies, "She must be good with numbers." No, says Amelia Bedelia, "she is good at keeping books. She never returns one"—and the picture shows Cousin Clara, surrounded by books, as every librarian's nightmare. The same set-up is used for all seventeen relatives, and it does grow repetitive. Because the punch lines are (somewhat laboriously) provided in the text, rather than in the illustrations, Sweat has less real work to do here, but the bigger page size and less-constricted design allow him room for some funny portraits. RS

Parnall, Peter. *Feet!*; written and illus. by Peter Parnall. Macmillan, 1988. ISBN 0-02-770110-7. [32p]. \$13.95. Reviewed from galleys.

R 3-6 yrs. With elegant drafting and witty composition, Parnall creates a concept book that will invite young children to observe and identify the feet in each of these 15 double spreads. While the title page shows contrasting types (clawed, toed, hooved), most of the pictures concentrate on one. The line "I like BIG feet," for instance, is accompanied by a close-up drawing of the elephant's foot with a distant miniature of the animal in its environment. Others included are the armadillo ("LONG-TOED SCALY feet"), the bear ("HAIRY" feet), the pelican ("WEBBED" feet), etc., ending with humans and a note identifying all the creatures. The game-puzzle quality of the book is no less effective for Parnall's spare illustration, in pen and ink with highlights of yellow, blue, and green. BH
C.U. Nature Study

Pearce, Philippa. *Emily's Own Elephant*; illus. by John Lawrence. Greenwillow, 1988. Library ed. ISBN 0-688-07679-3; Trade ed. ISBN 0-688-07678-5. 32p. Library ed. \$11.88; Trade ed. \$11.95. Reviewed from galleys.

R 5-8 yrs. This might be entitled "The Perfect Plan," so idyllic a scenario does it unfold. Emily's family is possessed of a large meadow with trees, a shed, and a river running alongside. Her father is forever threatening to pull down the shed and trees, but during a visit to the zoo, Emily finds the perfect use for all of it—a miniature elephant in need of a home. Of course the elephant will have to have its friend, the monkey, and central heating, which Dad obligingly agrees to install in his spare time. All of this is neatly unfolded in four brief chapters of a picture book illustrated with congenial pen-and-wash spreads. There's a good deal of humor embroidering the realistic elements to the more far-fetched. The description of the elephant's arrival and the celebratory picnic with plum cake, sugar biscuits, and chocolate is delivered with straight-faced aplomb. The amusing tone is reflected in the art—one picture, for instance, shows the elephant in its cozy shed (no muck in *this* stall!) with pink curtains, blanket, and umbrella. Wishful thinking at its best. BH
D.V. Animals, kindness to

Peck, Richard. *Those Summer Girls I Never Met*. Delacorte, 1988. ISBN 0-440-50054-0. [192p]. \$14.95. Reviewed from galleys.

R Gr. 6-9. Drew has been looking forward to summer and his sixteenth birthday, planning to use his free time and new maturity getting a driver's license and meeting girls. Neither he nor younger sister Stephanie (who plans to spend the summer on the phone) is pleased when Mom tells them that their long-absent grandmother wants to take them on a Baltic cruise. Grandma is Connie Carlson, an I'm-still-here band singer from the 40's ("I knew Sinatra with hair") who now makes a living singing for traveling retirees. In the course of the cruise Drew and Steph also meet their grandfather, and Peck here turns what could have been a fatally sentimental crowd scene into something more subtle. The author has one of the strongest voices in YA fiction; in fact, it overwhelms his narrator Drew, who has too much adult perspective on himself and the world to be entirely convincing. (Stephanie's, on the other hand, is a perfect portrait). This might have been even more effectively told in the third-person. But Peck handles serious concerns with the kind of light touch and casual tone that are made possible only through very careful writing. Sometimes careful to the point of calculation, and sometimes glib, but the economy of his characterizations and tossed-off aphorisms ("People go when they have to, not when it suits you") have a refreshing avuncularity. Unlike too many YA writers, this one never apologizes for being a grownup. RS
D.V. Brothers-sisters; Grandparent-child relations

Phipson, Joan. *Bianca*. Margaret K. McElderry, 1988. ISBN 0-689-50448-9. [168p]. \$12.95. Reviewed from galleys.

R Gr. 8-12. A series of tragedies has conspired to send adolescent Bianca into a state of traumatic amnesia: watching her father die under an overturned tractor on their isolated farm; seeing a cat eat its kitten just before her mother's brusque dismissal of her during the funeral preparations; and finally, hearing her mother scream at her to "go away" when she appears during a home invasion by two criminals on the run. Bianca hides on an island but is found by Emily Hamilton and her 17-year-old brother Hubert, who proves able to help the girl remember, recover, and trust. This is a packed plot, but Phipson has managed to overcome the difficulties of interweaving two stories. The scenes are carefully selected and fully detailed, the characters developed in response to the action—it's as much a story of the rescuer as of the victim. BH
D.V. Death, adjustment to

Prelutsky, Jack. *Tyrannosaurus Was a Beast*; illus. by Arnold Lobel. Greenwillow, 1988. Library ed. ISBN 0-688-06443-4; Trade ed. ISBN 0-688-06442-6. 32p. Library ed. \$11.88; Trade ed. \$11.95. Reviewed from galleys.

R Gr. 2-5. The humor and vigor of Lobel's illustrations strike just the right note for the swinging rhythm and the often-funny rhyme of Prelutsky's poetry. Each illustration (with scientific name and phonetic pronunciation) faces a poem about the species shown, and an example of the poet's enjoyable combination of facts and fun is "Stegosaurus." "Stegosaurus was a creature uncontentious and benign/ and the row of armored plates upon its back/ failed to guard its tender

belly or protect its flimsy spine/ Stegosaurus often wound up as a snack./ Stegosaurus blundered calmly through the prehistoric scene/ never causing any other creature woe/ its brain was somewhat smaller than the average nectarine/ Stegosaurus vanished many years ago." ZS

C.U. Reading aloud; Science

Rochman, Hazel, comp. *Somehow Tenderness Survives: Stories of Southern Africa*. Harper, 1988. Library ed. ISBN 0-06-025023-2; Trade ed. ISBN 0-06-025022-4. [160p]. Library ed. \$12.89; Trade ed. \$12.95. Reviewed from galleys

Gr.7-. *Books written by a Bulletin staff or committee member receive a brief descriptive announcement rather than an evaluation and rating.* Ten short stories by Nadine Gordimer, Gcina Mhlope, Mark Mathabane, Peter Abrahams, Dan Jacobson, Zoë Wicomb, Ernst Haveman, and Doris Lessing confront the tragic reality of apartheid.

C.U. International understanding

D.V. Social studies

Rogers, Fred. *Going to the Hospital*; illus. with photographs by Jim Judkis. Putnam, 1988. Library ed. ISBN 0-399-21503-4; Paper ed. ISBN 0-399-21530-1. 30p. (First Experiences). Library ed. \$12.95; Paper ed. \$5.95. Reviewed from galleys.

R 3-6 yrs. Color photographs of children, having their first hospital experiences add a corroborative note to the simple, direct text that is addressed to children. The author's style is just right for this level of informational book: reassuring yet candid, matter-of-fact about those aspects of hospitalization that may be frightening or painful, yet not in itself alarming. Seeing, in this book, some of the equipment or procedures (even something as simple as a face-mask) can facilitate acceptance of the inevitable. Not the only good introduction to hospitalization, this is surely one of the better ones. ZS

Rogers, Fred. *When a Pet Dies*; illus. with photographs by Jim Judkis. Putnam, 1988. Library ed. ISBN 0-399-21504-2; Paper ed. ISBN 0-399-21529-8. 30p. (First Experiences). Library ed. \$12.95; Paper ed. \$5.95. Reviewed from galleys.

R 2-5 yrs. Like the book above, this has color photographs of good quality, although here they do not serve to augment informational aspects of the text; in fact some are rather cute or look posed. However, they show children those emotions of grief and anger and loneliness that are a part of bereavement. Rogers doesn't deny the pain, but he does make it clear that time will alleviate sadness, that there will be happy memories, and that there may be, in time, another pet to want and love. This is both a sensitive and sensible first book about death. ZS

D.V. Death, adjustment to

Rogow, Zack. *Oranges*; illus. by Mary Szilagyi. Orchard/Watts, 1988. Library ed. ISBN 0-531-08343-8; Trade ed. ISBN 0-531-05743-7. 32p. Library ed. \$13.99; Trade ed. \$13.95. Reviewed from galleys.

Ad *Gr. 2-4*. Bold composition and quiet colors, with orange a glowing contrast, illustrate a poetic text that describes the progression of an orange from bare field to consumer's enjoyment. The integration of crayon pictures and text is excellent; the text has enough narrative quality to give a sense of story but not so much that it obscures information: readers learn details such as grafting, irrigating, picking, etc. and also are given some feeling for the variety of peoples who work to plant, tend, harvest, distribute, and sell the fruit. However, the device used to accomplish this ethnic variety seems artificial: speaking of the man who ploughed the rows for the orange grove, "Probably he spoke Spanish," and of a picker, "Probably she spoke Creole." ZS

Rosofsky, Iris. *Miriam*. Harper, 1988. Library ed. ISBN 0-06-024854-8; Trade ed. ISBN 0-06-024853-X. 188p. Library ed. \$11.89; Trade ed. \$11.95. Reviewed from galleys.

R *Gr. 7-10*. This creditable and credible first novel details a New York orthodox Jewish childhood sharply remembered and vividly communicated. The narrator is Miriam, who begins her story with a remembrance of her brother Moshe's *briss* and ends it with her mourning his death from pneumonia shortly after his *bar mitzvah*. In between comes the family drama of her parents' determined resistance to assimilation, their preferential treatment of frail, scholarly Moshe, Papa's humiliating exposure by his partner for stealing food from the store, and the tension between Mama and a brother-in-law who has always loved her. Miriam's loneliness is palpable as she is separated first from her brother, then her cousin, and finally from the society from which she is alienated because of her background. The survival of her self-confidence despite rejection on many sides depends solely on an independent intelligence and gleanings of encouragement from an English teacher. Her first job working in a book store leads to the conclusion, which shows both her strength of resolve and her uncertainty about the future as she contemplates Moshe's grave. The descriptions here are vivid enough to give a full flavor of traditional Jewish life, but also to transcend that context for a more universal understanding of the pain of growing up. The child's perspective on those around her ("They were mostly grown-ups who knew who they were and what they wanted and how to get it") is in ironic contrast to evidence that will convince readers of how bewildered most of those adults are. BH

D.V. Family relations; Sex roles

Rylant, Cynthia. *A Kindness*. Orchard/Watts, 1988. Library ed. ISBN 0-531-08367-5; Trade ed. ISBN 0-531-05767-4. 117p. Library ed. \$13.99; Trade ed. \$13.95. Reviewed from galleys.

Ad *Gr. 8-10*. Since his hippie father walked out years before when Chip was an infant, Chip has lived in companionable amity with his mother. At fifteen, he is the one who prepares income tax returns and fixes broken machines, recognizing the element of protectiveness in his love for Mom but not—until she tells him she's pregnant—his possessiveness. This is a perceptive story about an unusual relationship, as Chip adjusts to the idea of sharing his mother, accepting her decision to have the child, and then adjusts to a love of the small sister he names "Dusky" in memory of an avian species (an interest shared by

mother and son). Despite the nuance of characterizations and relationships, the novel's impact seems vitiated by the slow pace, long introspective or descriptive passages that contribute to that slowness, and the weak, albeit credible, ending. The baby is the result of one night of passion between Mom and a professional colleague (a happily married man) who is not aware of her abiding love. Nor has Chip known of it. The two aspects of the story don't quite mesh, unfortunately.
ZS

D.V. Baby, adjustment to; Mother-son relations

Sanders, Scott Russell. *The Engineer of Beasts*. Orchard/Watts, 1988. Library ed. ISBN 0-531-08383-7; Trade ed. ISBN 0-531-05783-6. 258p. Library ed. \$14.99; Trade ed. \$14.95. Reviewed from galleys.

R *Gr. 7-10*. In this not-too-far-future fantasy, scrappy orphan Mooch (spiritual sister to Aiken's Dido Twite) is more than a match for old Orlando, who runs a menagerie of mechanical beasts in New Boston, a bubble-domed city off the coast of Cape Cod. Worming her way into his heart (and into the mouth of his mechanical lion) Mooch changes the zoo, trying as hard as she can to restore to the ersatz animals the dignity their fabled ancestors once knew. "There's more wildness in my left little toe than in your whole kitchy-koo zoo." Meanwhile, Orlando's friends Humphrey and Grace have plans of their own for New Boston; they've been secretly filling one of its hollow plastic mountains with all the trash the citizenry believes has been safely "recycled" in the bowels of the city. While Sanders' dystopia will be a familiar one to science fiction fans, he manages to invest it with the inevitability that assures credibility, and readers will share Mooch's exhilaration when she escapes the "Enclosure." Sanders' handling of tension and suspense is variable: the scene where Grace and Humphrey blow up the trash-filled mountain almost slips by unnoticed. But for the most part there is strong storytelling at work here, and easily managed shifts between the satiric and heroic, especially well personified in Mooch, whose mechanical tinkering leads her to a vision quest and new name. RS

D.V. Animals, kindness to

Shute, Linda. *Clever Tom and the Leprechaun*; written and illus. by Linda Shute. Lothrop, 1988. Library ed. ISBN 0-688-07489-8; Trade ed. ISBN 0-688-07488-X. [32p]. Library ed. \$12.88; Trade ed. \$12.95. Reviewed from galleys.

R *5-7 yrs*. Tom Fitzpatrick is a typical dupe of an archetypal leprechaun. Having caught the little man at his work, Tom resists having his attention diverted but falls for a later trick when the leprechaun shows him the plant under which his treasure is buried. Tom marks it with a red garter and makes the leprechaun promise not to remove it, runs for his spade, and returns to find a field of plants all tied with red garters. Traditional wash drawings with bright shades and soft textures play out this folk tale, adapted from Croker's 1825 collection. The excellent source notes that are appended will intrigue storytellers as much as the tale will children. BH

Solotareff, Grégoire. *Never Trust an Ogre*; written and illus. by Grégoire Solotareff. Greenwillow, 1988. Library ed. ISBN 0-688-07741-2; Trade ed.

ISBN 0-688-07740-4. [32p]. Library ed. \$11.88; Trade ed. \$11.95. Reviewed from galleys.

Ad 3-5 yrs. Well, that ogre who “left the forest forever” in Solotareff’s *The Ogre and the Frog King* (BCCB: 4/88) seems to have found another forest. The opening page of each book has the same text (“Once upon a time there was an ogre”) and almost the same picture—the outstretched hand that held a rabbit in the first book is empty in the second. Poor rabbit. The stories are similar, and although the newer one has grislier textual wit (“He lived in a forest filled with animals, but he lived all by himself. He had eaten his father. He had eaten his mother . . .”), the first has a more inventive solution. Visual details and composition are also similar, but the first is more dramatic, with skillful use of size and perspective. The second ogre, in the end, resigns himself to a vegetarian existence, but who really knows where he might turn up next? RS

Spinelli, Jerry. *Dump Days*. Little, 1988. ISBN 0-316-80706-0. 159p. \$13.95.

Ad Gr. 4-7. Duke and J.D. promise themselves one perfect day before the summer ends and seventh grade begins. Strawberry milk, their favorite sandwich, a movie, a bike ride—all the best things, all in one day, and so they make plans to raise money to pay for the venture. That’s about it for a plot, as the two boys get into various schemes and scrapes, never quite managing their goal but finding a number of golden moments. Despite a few glancing references to video games and a central plot episode involving a Vietnamese refugee, this innocent story could have taken place thirty years ago and overindulges in nostalgic glow. The boys’ slang is squeaky clean, overdone, and dated. *Krymineez?* What saves this from the gee-whizzes are Spinelli’s convincing portrait of a solid friendship and the freshly comic characterizations of the supporting cast: J.D.’s little sister Bertie, who tries to sell the boys a dead mole on layaway; Duke’s big sister Doris, who guards “her” kitchen with evil zest. “I’ll be back here in a minute. I don’t wanna see a speck of *dust* out of place, *boy*.” RS

D.V. Friendship values; Generosity

Wells, Rosemary. *Shy Charles*; written and illus. by Rosemary Wells. Dial, 1988. Library ed. ISBN 0-8037-0564-6; Trade ed. ISBN 0-8037-0563-8. 32p. Library ed. \$11.89; Trade ed. \$11.95.

R 5-7 yrs. Charles is a happy child whose mode of communication is minimal. He is content to accept Mrs. Belinski’s chocolate surprise . . . silently. When it’s time to say good-bye, Charles simply disappears into a flower bin. In ballet class, he pretends to be asleep. But when the babysitter falls down the stairs, Charles gets right on the phone, summoning the emergency service and saying everything necessary until the crisis is over. “He’s a prince, a gem, a hero! And everyone shouted, ‘Thank you, Charles!’ But Charles said . . . / Zero.” Like many of Wells’ picture-book characters, this mouseling is quirkily endearing, with more of the humor conveyed in the illustrations than in the rhyming text. One full-page spread, for example, shows the ballet students cavorting colorfully across the floor upon which Charles lies,

back to the audience, dressed in black, his tail and ears stretched stiff. Shy listeners will empathize, others will sympathize—with a smile. BH

Willey, Margaret. *If Not for You*. Harper, 1988. Library ed. ISBN 0-06-026499-3; Trade ed. ISBN 0-06-026494-2. [160p]. Library ed. \$11.89; Trade ed. \$11.95. Reviewed from galleys.

R Gr. 5-9. In her third novel, Willey is once again concerned with examining the geometry of friendship; one can almost see the points and lines and angles, connections made and missed. Bonnie idolizes Linda, a beautiful, popular, older girl who has dropped out of school, pregnant, and married her handsome beach bum boyfriend. Bonnie admiringly says, "They were such a *couple*." Bonnie's best friend Jennie, Linda's younger sister, is mortified by Linda's behavior. The younger girls' friendship ends, and Bonnie becomes Linda's babysitter and confidante. The ever-downward spiral of Ray and Linda's marriage is didactically predictable, but Willey is less interested in the trials of teen marriage than she is with the breakdown of illusions: Linda's about Ray, and Bonnie's about Linda. The author writes quietly but pointedly about her characters, with a respectful and innocent tone not often heard in books for younger adolescents. Readers may be far ahead of Bonnie in understanding the disastrous marriage, but at the same time they will know how difficult it can be to give up a dream. RS
D.V. Friendship values

Yolen, Jane, ed. *Werewolves: A Collection of Original Stories*; ed. by Jane Yolen and Martin H. Greenberg. Harper, 1988. Library ed. ISBN 0-06-026799-2; Trade ed. ISBN 0-06-026798-4. 271p. Library ed. \$13.89; Trade ed. \$13.95. Reviewed from galleys.

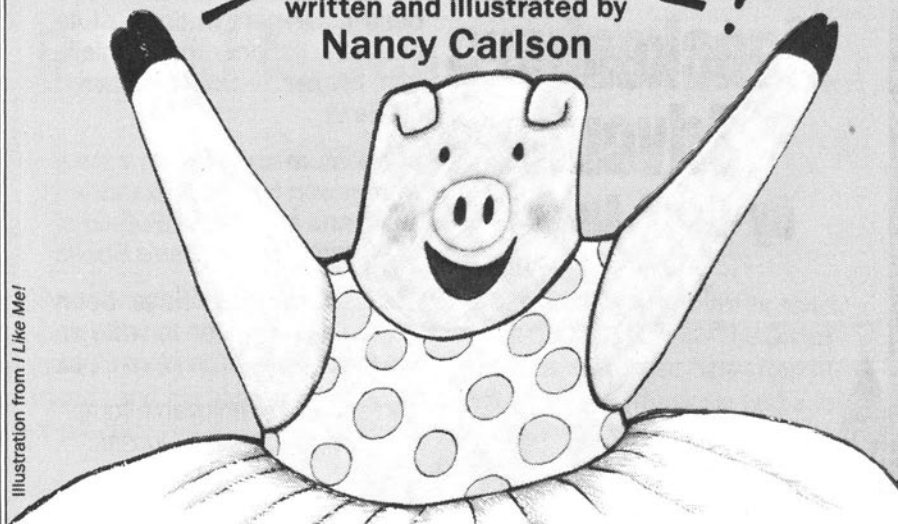
Ad Gr. 6-9. Thematically more circumscribed than the publisher's other fantasy anthologies (*Young Monsters*, etc.) the stories in this collection, taken individually, are moderately entertaining but as a whole suffer from shallowness and a written-to-order air. Only a couple of the werewolves included could be considered monsters or even at all dangerous (except to the occasional unlucky hen); most are noble and misunderstood. When the myth is divested of its savagery, the human dimension of the werewolf is also lost. Yolen's own story, "The Green Messiah," is one of the best, conveying the nervous sexuality of a girl about to change into a wolf, and also one of the few that probes the depth and meaning of the myth. Other strong stories include Katherine Kimbriel's "Night Calls," about a father who must kill his werewolf son, and Anne Crompton's "Met by Moonlight," in which a werewolf explains to a human what he's missing: "'Run over snow like rabbit, fast like deer! Snap bite pull rip crunch. Blood, lap-lap-lap.' Drooling freely, she turned wild, happy eyes to Len." RS

"I have a best friend. That best friend is me!"

I LIKE ME!

written and illustrated by
Nancy Carlson

Illustration from / Like Me!



This delightful pig is full of good feelings about herself. She likes the way she looks, knows how to take care of herself and how to have fun—all on her own! Everyone will like this book that proves you don't have to look far to find a special friend. "Jazzy yet childlike drawings done with bright color pencil...extol the virtues of being yourself."

—ALA Booklist

"Carlson's books reinforce very human ideas through humor."

—The Horn Book

0-670-82062-8

32 pp.

\$11.95

Also by Nancy Carlson:

ARNIE AND THE STOLEN MARKERS

Arnie's struggles with his conscience in this story are portrayed in "pictures that will lure readers in with bold colors and nab them with the fun."—*Publishers Weekly*

0-670-81548-9 32 pp. \$10.95

ARNIE GOES TO CAMP

Summer camp turns out to be better than ever expected for Arnie whose "fears are every child's and whose triumph is one that all can share."—*School Library Journal*

0-670-81549-7 32 pp. \$10.95

VIKING KESTREL

Viking Penguin Children's Books

Children's Book Marketing Department
40 West 23rd Street, New York, NY 10010

Vesper Holly is back in
"the best of the trilogy"*

The Drackenberg Adventure

By Lloyd Alexander

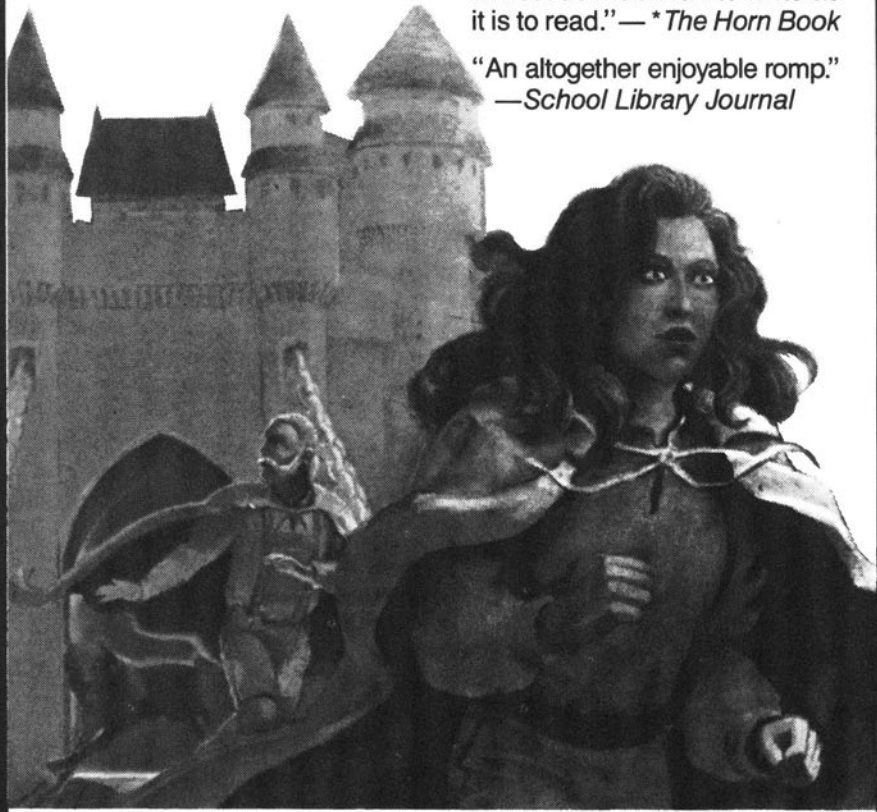
Author of
The El Dorado Adventure
and *The Illyrian Adventure*

★ "Moves at break-neck speed...with delicious details...elegant writing, astute characterizations, and an intelligent heroine."—*Booklist* (Starred Review)

"Adventures galore...in a story written with typical Alexandrian gusto and aplomb."—*Bulletin of the Center for Children's Books*

"This book must have been almost as much fun to write as it is to read."—**The Horn Book*

"An altogether enjoyable romp."
—*School Library Journal*



Ages 10-14.
0-525-44389-4. \$12.95

DUTTON

2 Park Avenue
New York, N.Y. 10016

Team up with Ronald Morgan!

"Just right as a first read-alone sports story."

—*Kirkus Reviews*

Ronald Morgan Goes to Bat

by Patricia Reilly Giff

illustrated in full color by Susanna Natti

Even though Ronald Morgan can't get to first base with his favorite sport, there's no one with more team spirit! He can't catch or throw—he doesn't even know which end of the bat to hold—but with some help from his friends and his parents, Ronald learns that a little enthusiasm and a lot of practice can go a long way.

"This latest addition to the books about lovable Ronald is illustrated with brightly hued drawings that will delight youngsters."—*ALA Booklist*

"Ronald Morgan will be remembered—and loved."

—*The New York Times Book Review*

0-670-81457-1

32 pp.

\$10.95

Look for Ronald Morgan in these other books:

Today Was a Terrible Day

The Almost Awful Play

Watch Out, Ronald Morgan!

Happy Birthday, Ronald Morgan!

Viking Kestrel

Viking Penguin Children's Books

Children's Book Marketing Department

40 West 23rd Street, New York, NY 10010





The Horn Book and
The Bulletin of the Center for Children's Books star

The Facts and Fictions of Minna Pratt

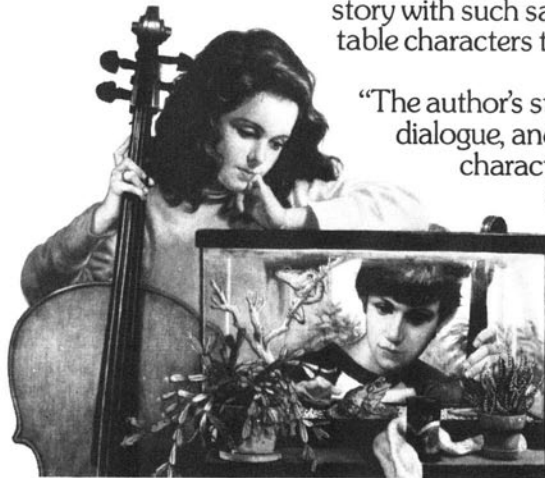
by Patricia MacLachlan
1986 Newbery Medalist

"Has there ever been, in fact or fiction, anyone quite like Minna Pratt? A kind of eleven-year-old Woody Allen, Minna writes, produces, directs, narrates, and stars in her own life; and, for good measure, she also provides a musical accompaniment on her cello. Into Minna's life and her chamber music lessons comes Lucas. With [his] support and the news that their music teacher has entered them in a competition, Minna's considerable powers focus on [her music].... A wonderfully wise and funny story with such satisfying depths and unforgettable characters that one is reluctant to let it go."

—The Horn Book

"The author's style and humor, her lively dialogue, and her wonderfully vivid characters should attract and hold even those readers who have

never before considered writing imaginary letters, as Minna does to her hero, Wolfgang Amadeus Mozart."—The Bulletin
A Charlotte Zolotow Book
Ages 8-12. \$11.70* \$11.89†



Jacket art © 1988 by Ruth Sanderson

Also by Patricia MacLachlan

SARAH, PLAIN AND TALL

A Charlotte Zolotow Book
1986 Newbery Medal
\$9.70* \$9.89†
Trophy paper ed. J205 \$2.50**

ARTHUR, FOR THE VERY FIRST TIME

A 1980 ALA
Notable Children's Book \$11.89†

CASSIE BINEGAR

A Charlotte Zolotow Book
\$11.89†
Trophy paper ed. J195 \$3.50**

SEVEN KISSES IN A ROW

A Charlotte Zolotow Book
\$10.70* \$10.89†
Trophy paper ed. J231 \$2.50**

UNCLAIMED TREASURES

A Charlotte Zolotow Book
A 1984 Notable Children's Book
\$11.70* \$11.89†
Trophy paper ed. J189 \$2.95**

For a free Patricia MacLachlan biographical brochure, write: Dept. 128

* Invoice price trade ed. ** Suggested consumer price, paper ed.
† Harpercrest library ed. Publisher's price only and in no way reflects the price at which available from any other source.

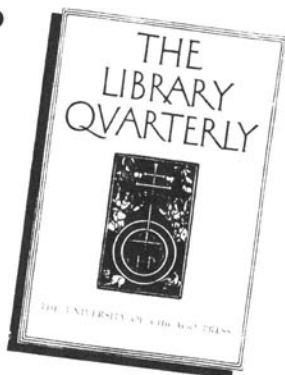


Harper & Row
10 E. 53rd St., New York 10022

1817

Presenting solid scholarship in all areas
of librarianship

The Library Quarterly



The Library Quarterly is a general interest journal for scholars and professionals in library and information science. As such, it offers important perspectives you won't find in technical, practice-oriented specialty journals. The *Quarterly* covers a range of topics, helping readers to assess the broad issues and current trends that affect libraries and the publics they serve. In each issue you'll find timely research results on such topics as

library administration
bibliographic control
information science
children's and young adults'
literature and services

public and technical services
collection development
and bibliography
scholarly communication
publishing and printing
rare books and manuscripts

*Published quarterly by The University of Chicago Press
Howard Winger, editor*

Regular one-year subscription rates: \$20.00 Individuals; \$30.00 Institutions; \$16.00 Students (attach copy of ID). Outside USA, please add \$2.00 for postage. Visa and MasterCard accepted. To order, send check, purchase order, or complete credit card information to The University of Chicago Press, Journals Division, Dept. S885A, P.O. Box 37005, Chicago, IL 60637.



OXFORD BOOKS FOR CHILDREN FALL '88

PICTURE BOOKS

Pinocchio

Translated and retold by James Riordan, with full-color and b&w illustrations by Victor Ambrus. Retold in longer sections, a new approach that gives the story fresh pace and fluency, with lively pictures that bring out all the humor and character of this classic tale.

October. Ages 8-up. 96pp. 8 $\frac{3}{4}$ x 11 $\frac{1}{4}$. 279855-3. \$15.95

Cry Wolf

(and other Aesop Fables)

By Naomi Lewis, with full-color illustrations by Barry Castle. Stunning paintings, with a unique other-worldly quality, combine with Naomi Lewis' lyrical retelling.

October. Ages 8-up. 32pp. 8 $\frac{1}{2}$ x 11. 520710-6. \$14.95

Little Miss Muffet

Written and illustrated in full-color by Ian Beck. The familiar rhyme is transformed into a funny, suspenseful stage play with a surprising new cast of characters—but not forgetting the spider, of course!

October. Ages 3-6. 32pp. 8 $\frac{1}{2}$ x 11. 279861-8. \$12.95

Jenny and the Tooth Fairy

By Jean Richardson, with full-color illustrations by Mike Dodd. Jenny sets off on a thrilling adventure to discover just what fairies do with baby teeth.

October. Ages 5-7. 32pp. 8 $\frac{1}{2}$ x 11. 520713-0. \$13.95

POETRY

The Oxford Treasury of Children's Poems

Chosen by Michael Harrison and Christopher Stuart-Clark, with full-color and b&w illustrations. For the child entering the world of poetry for the first time, this superb collection combines the up-to-date with the traditional and includes poems by A. A. Milne, Eleanor Farjeon, Jane Yolen, N. M. Bodecker and many more.

October. Ages 5-up. 160pp. 7 $\frac{3}{4}$ x 10. 276055-6. \$17.95

First Nursery Rhymes

Collected and illustrated in full-color by Rodney Peppe. A selection of favorite nursery rhymes for very young children.

October. Ages 2-5. 32pp. 8 $\frac{1}{2}$ x 11. 520711-4. \$10.95

Another Poetry Book Series

Compiled by John Foster, with full-color and b&w illustrations. Three completely new anthologies with poems by Roald Dahl, Judith Viorst, David McCord and others, many of them written especially for the series.

Another First Poetry Book. 917120-3 cl. 917119-X pb. Ages 6-8

Another Second Poetry Book. 917122-X cl. 917121-1 pb. Ages 8-10

Another Third Poetry Book. 917124-6 cl. 917123-8 pb. Ages 9-11

Each: September. 128pp. 6 $\frac{3}{4}$ x 8 $\frac{3}{4}$. cl. \$11.95, pb. \$5.95

FICTION

The Lonely Hearts Club

By Robin Klein and Max Dann. An uproariously funny novel about two Australian boys and their scheme to meet girls.

September. Ages 10+. 146pp. 5 $\frac{1}{2}$ x 8 $\frac{3}{4}$. 554648-2. \$11.95

OXFORD UNIVERSITY PRESS

200 Madison Avenue
New York, NY 10016

Please add our prefix, 0-19, to get full ISBNs. For a complete catalog describing all our Fall '88 children's books, write to the Children's Marketing department at the address above.

The Best in Children's Books

The University of Chicago
Guide to Children's Literature,
1979-1984

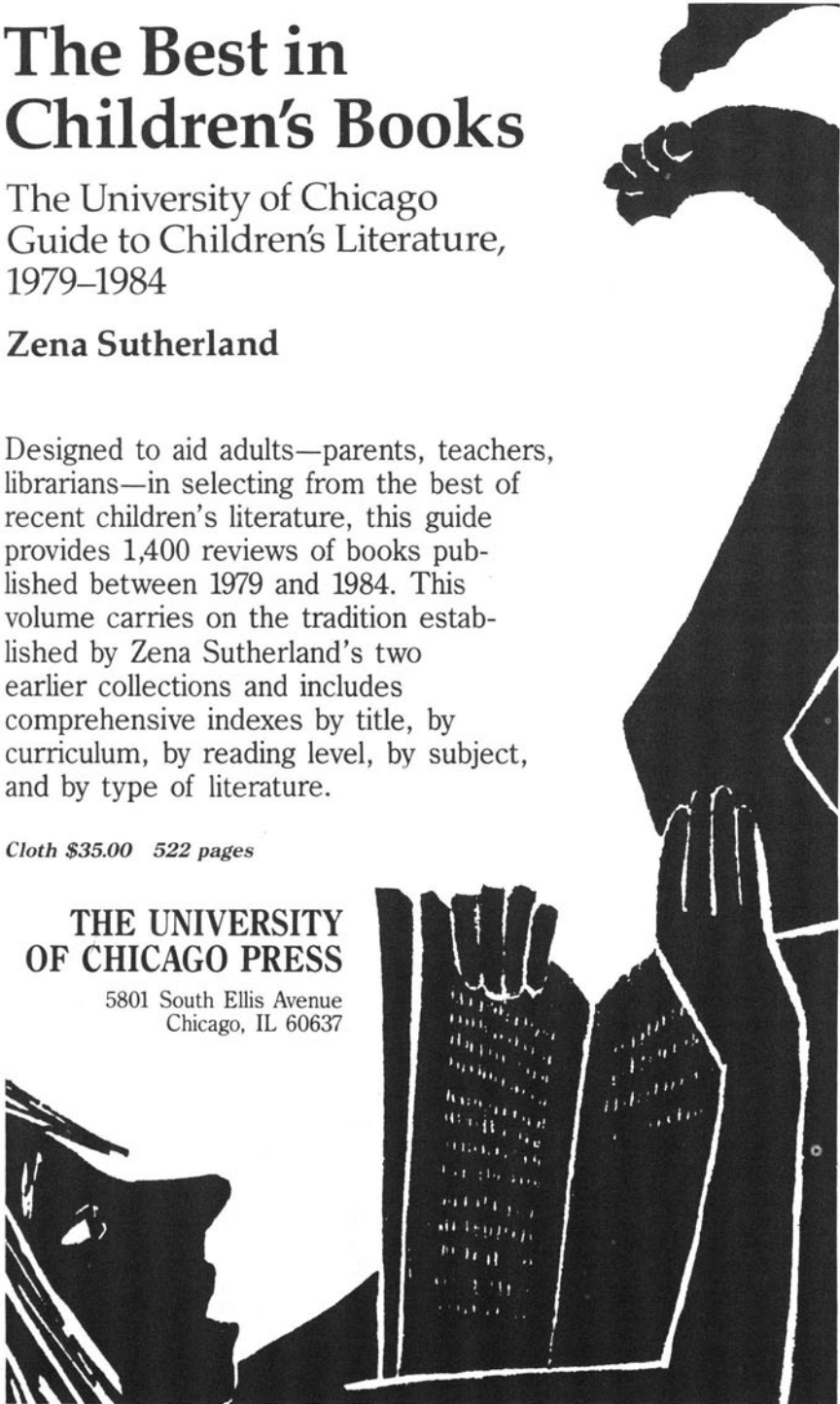
Zena Sutherland

Designed to aid adults—parents, teachers, librarians—in selecting from the best of recent children's literature, this guide provides 1,400 reviews of books published between 1979 and 1984. This volume carries on the tradition established by Zena Sutherland's two earlier collections and includes comprehensive indexes by title, by curriculum, by reading level, by subject, and by type of literature.

Cloth \$35.00 522 pages

**THE UNIVERSITY
OF CHICAGO PRESS**

5801 South Ellis Avenue
Chicago, IL 60637



ANTHONY BROWNE

brings new wonder to a timeless classic

Not since Tenniel's illustrations has Lewis Carroll's masterpiece been brought to life with such an accomplished eye for the strange and wondrous, as in this brilliant, breathtaking new version by Anthony Browne. Humor, surprise, and buoyant charm greet the reader with each turn of the page, as a delightfully droll Alice meets up with the White Rabbit, the Mad Hatter, the March Hare, the Cheshire Cat, and all the

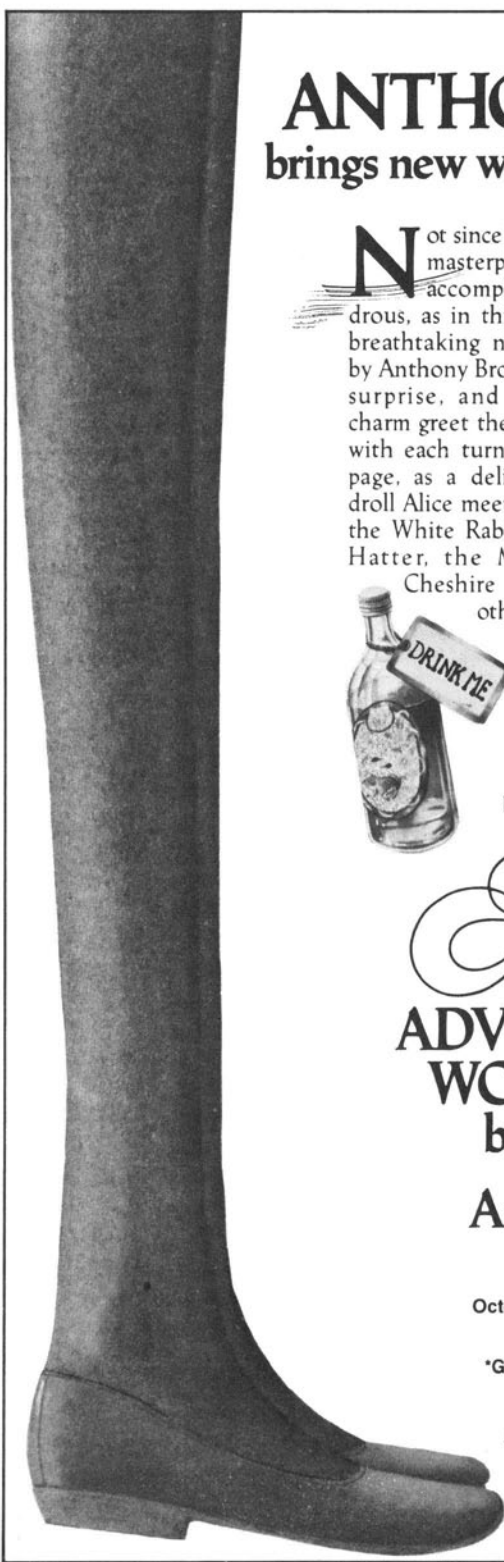
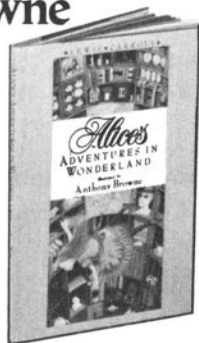
other citizens of Wonderland. With an extraordinary artistic vision that would have enchanted René Magritte, here—in forty astonishing full-color illustrations as richly surreal as Carroll's text itself—is the definitive Alice for our time ... and, perhaps, for all time.



Alice's ADVENTURES IN WONDERLAND by Lewis Carroll Illustrated by Anthony Browne

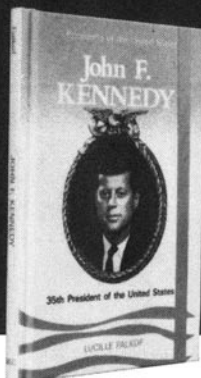
October/All ages/128 pages
\$19.95 (0-394-80592-5)
*\$19.99 (0-394-90592-X)
*Gibraltar Library Binding,
educational list price

Alfred A. Knopf



Introducing the first ten volumes of "The Presidents of the United States Series," handsomely and affordably presented at \$12.95 each.

Take the mystery out of history.



"Lively portrayals, excitingly told, of the men who shaped our nation's heritage."

New biographies for the school or public library by these top children's authors:

John Adams by Rebecca Stefoff — ISBN 0-944483-10-0; Thomas Jefferson by Rebecca Stefoff — ISBN 0-944483-07-0; James Monroe by Rebecca Stefoff — ISBN 0-944483-11-9; Andrew Jackson by Rebecca Stefoff — ISBN 0-944483-08-9; James K. Polk by Miriam Greenblatt — ISBN 0-944483-04-6; Ulysses S. Grant by

Lucille Falkoff — ISBN 0-944483-02-X; Grover Cleveland by David R. Collins — ISBN 0-944483-05-4; Theodore Roosevelt by Rebecca Stefoff — ISBN 0-944483-09-7; Harry S. Truman by David R. Collins — ISBN 0-944483-00-3; John F. Kennedy by Lucille Falkoff — ISBN 0-944483-03-8.

These colorful books contain 128 pages of 5¼ x 8½ inches, with a wide array of black and white photos and illustrations. Each includes chronology, bibliography and index. All are reinforced library editions. Ideally suited for ages 10 to 15, grades 5 and up.

Write today or call toll-free
1-800-654-9366
for an illustrated brochure.

GEC

Garrett Educational
Corporation
P.O. Box 1588
Ada, OK 74820

The Horn Book: Since 1924

Dedicated to bringing you good news about good books, along with all the tales tucked between the lines of the finest in literature for young people.

Special price for first-time subscribers: \$28
Call toll-free: 1-800-325-1170

THE HORN BOOK MAGAZINE
31 St. James Avenue, Dept. BCCB
Boston MA 02116-4167
1-800-325-1170/1-617-482-5198

BULLETIN . . . *For Librarians, Teachers, & Parents*

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*.

Burroughs, Lea. *Introducing Children to the Arts: A Practical Guide for Librarians and Educators*. G.K. Hall, 1988. 295p. \$35.

Chambers, Nancy, ed. *The Signal Selection of Children's Books 1987*. The Thimble Press, 1988. Available from The Thimble Press, Lockwood, Station Road, South Woodchester, Stroud, Glos., England GL5 5EQ. 86p. Paper, \$7.

Children's Books of the Year: 1988 Edition. The Child Study Children's Book Committee, 1988. 55p. Paper, \$4, plus 50c postage and handling. Available from Child Study Children's Book Committee at Bank Street College, 610 West 112th St., New York, N.Y. 10025.

Children's Literature. Vol. 16. Annual of The Modern Language Association Division on Children's Literature and The Children's Literature Association. Yale University Press, 1988. 225p. \$40.00; Paper, \$12.95.

Freed, Judith M. *Freed's Guide to Student Competitions and Publishing*. 3rd ed. 1988. 86p. Paper, \$4.95, plus \$1.30 for postage and handling (Ohio residents add 30c sales tax). Available from Judith Freed, Dept. GT-BC, 218 W. Fountain Ave., Delaware, OH 43015.

Kimmel, Margaret Mary and Elizabeth Segel. *For Reading Out Loud! A Guide To Sharing Books With Children*. Rev. ed. Delacorte, 1988. 288p. \$16.95.

Kobrin, Beverly. *Eyeopeners! How To Choose and Use Children's Books About Real People, Places, and Things*. Viking, 1988. 279p. \$16.95; Paper, \$7.95.

Lipson, Eden Ross. *The New York Times Parent's Guide to the Best Books for Children*. Times Books, 1988. 421p. \$22.50; Paper, \$12.95.

Rollock, Barbara. *Black Authors and Illustrators of Children's Books: A Biographical Dictionary*. Garland, 1988. 176 p. \$25.

Sader, Marion, ed. *Reference Books for Young Readers: Authoritative Evaluations of Encyclopedias, Atlases, and Dictionaries*. (The Bowker Buying Guide Series) Bowker, 1988. 615p. \$49.95.

Stewig, John. *Children and Literature*. 2nd ed. Houghton, 1988. 748p. \$27.87.

