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* 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.

The Bulletin of the Center for Children’s Books (ISSN 0008-9036) is published monthly except August by the Graduate School of Library and Information Science (GSLIS) of the University of Illinois at Urbana-Champaign and the University of Illinois Press, 1325 S. Oak, Champaign, IL 61820-6903.

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SUBSCRIPTION RATES

1 year, institutions, $40.00; individuals, $35.00. In countries other than the United States, add $7.00 per subscription for postage. Japanese subscription agent: Kinokuniya Company Ltd. Single copy rate: $4.50. Reprinted volumes 1-35 (1947-1981) available from Kraus Reprint Co., Route 100, Millwood, NY 10546. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, CT 06830. Subscription checks should be made payable to the University of Illinois 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, University of Illinois Press, 1325 S. Oak, Champaign, IL 61820-6903.

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Drawings by Debra Bolgla. This publication is printed on acid-free paper.

Ouch!: A Tale from Grimm

ad. by Natalie Babbitt; illustrated by Fred Marcellino

Not to get too theological, but folklore tradition does excel in combining hell and happy endings in a way that’s uncommonly satisfying. And we know from The Devil’s Storybook (BCCB 12/74)—may it live forever—that Natalie Babbitt has more than a nodding acquaintance with the prince of darkness in his less princely moments. Now we learn that Fred Marcellino is equally adept at depicting just such moments with graphic aplomb in this adaptation of “The Devil with the Three Golden Hairs.” It’s the story of a lowborn baby boy whom a fortune-teller predicts will marry a princess. Needless to say, said princess’ father (the king) is displeased with this news and tries to kill the child, first by putting him in a box and throwing it into the river, then by sending him (sixteen years later) to the queen with a message ordering his execution, and finally by demanding that he fetch three golden hairs from the devil’s head. None of these schemes works. The box floats, delivering the baby to a couple who names him Marco and happily raises him to young manhood. Robbers swap the death note for another one instructing the queen to marry the princess to Marco rather than disposing of him. And thank goodness the Devil has a grandmother. She’s probably Marco’s only hope for mercy, at least in the world of the Brothers Grimm.

With characteristic economy, Babbitt excises two incidents that are in the Grimms’ version of Marco’s journey to hell, which focuses the story for a stronger pace and ending. Details such as changing the baby’s caul to a birthmark shaped like a crown make the tale more accessible, and the scene where the devil’s grandmother does her part to help our worthy hero by pulling three golden hairs from her sleeping grandson’s head (“Ouch!”) is abbreviated to give full play to Marcellino’s witty paintings, which feature several double spreads reflecting sly domestic interchange between the two horned tricksters. Marcellino’s own tricks of light and shadow, expressive portraiture, full-bodied palette, and varied format make this brilliantly designed book a visually piquant feast as well as a verbally fleet feat.

It is surely no accident that the typeface is as gray—well, taupe—as a grandmother’s hair before Clairol came along, because the real hero here is an aging matronly demon in the service of the good guys. Of course, it helps that the boy is handsome, tall, sweet, and confident, but without that old woman’s intervention, even a child of fortune would have fallen prey to the forces of evil (“He’d snap your nose off,” says Grandmother). In fact, the Grimms’ own variant reinforces this notion by doubling the old women: the boy is first saved by another old woman who allows him into the robbers’ den and then protects him from their initial inclination to kill him.
What do these old women signify? According to Babbitt’s and Marcellino’s playful interpretation, old age is good when it gives way to youth with willing grace. Babbitt’s king is not giving way—he’s as captious and vain as the devil. Babbitt’s text tips us off on the first page, when the king reacts to the prophecy about his daughter marrying a poor lad: “What! His princess, who’d just been born herself? He would never let her marry nobody special.” Marcellino clarifies the identification of the king and the devil by depicting them with the same long noses. The Devil’s grandmother has an identical nose, which just goes to show that it’s not your position in life but what you do with it that counts.

Like the fortunate Marco, Babbitt and Marcellino have fun here. The visual humor works subtly, as when the grandmother sits beside a cozy fireplace in the halls of hell, or the gray donkey stands like a yak with sculpted horns, or the king disguises himself in a monk’s habit and struggles to smile instead of sneer at the baby boy he’s trying to kidnap. Babbitt’s verbal humor, too, is evinced more through rhythmic, often alliterative understatement than overt parries. “I’ll take you,” says the ferryman to the young lad who wishes to cross the river to hell, “but not till you tell me how I can stop this endless backing and forthing. It’s boring me to death.” Only the Devil knows how, but his grandmother finds out and tells Marco, who tells the ferryman: “To get rid of this job, just hand the pole to someone else.” Good advice—perhaps the key to the kingdom. When you get old and bored with endless backing and forthing, just hand the pole to someone else. The results will depend on the heart of the quester. The good-natured lad gets a loving wife, the avaricious king gets stuck with ferrying folks to hell and back.

It’s a cliché to say that a good children’s book appeals to something different at every age level, but so long as one does, let us give credit where it’s due. Youngsters will love the book because they get to inherit the kingdom and enjoy Babbitt’s rollicking retelling on the way; elders will recognize the underlying message about the value of using their years to someone else’s advantage. So catalogue this under intergenerational values. Read it to everybody you can find. Show them the pictures. Such artistry is a little bit of heaven on earth. (Imprint information appears on p. 161.)

Betsy Hearne, Consulting Editor

NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

Aliki Marianthe’s Story One: Painted Words; Marianthe’s Story Two: Spoken Memories; written and illus. by Aliki. Greenwillow, 1998 64p
Library ed. ISBN 0-688-15662-2 $15.93
Trade ed. ISBN 0-688-15661-4 $16.00 R 5-9 yrs

“Eyes speak many words, and a smile is a smile in any language,” says Marianthe’s mother on Mari’s first day of school in a new country where she does not even know the language. Fortunately the teacher, Misapeechi (Mr. Petrie), is committed to and skilled at integrating “strangers” into the class; Mari’s first presentation involves paintings of her past that confirm her classmates’ growing empathy and
her own self-confidence. The second story, which opens by flipping the book upside down so that the back cover becomes the front, involves Marianthe’s later presentation detailing—in her newly learned English—her life in her old country. Aliki has managed to project, in both the initial third-person and subsequent first-person narratives, a vivid sense of struggling to adapt. Her fidelity to the child's viewpoint makes a listener or reader feel the bewilderment of lacking basic communication tools in a strange new place. A supportive family and educational environment give the book a happy ending, but there is plenty of conflict in the art to sustain tension. Mari’s large, dark eyes express her fear, self-doubt, loss, and gradual recovery, while intensely hued color pencil drawings evoke scenes from the classroom, in which she's befriended but also tormented with the word “Dummy,” and the rural village where she grew up after a war and famine had taken its toll on her family and neighbors. Although there have been many novels on the immigrant experience, few picture books have captured it with such well-crafted and telling simplicity. BH


The Nye family’s often harrowing journey to New York’s frontier Genesee Country, described in *Journey to Nowhere* (BCCB 6/97), came to a successful end, and with the help of far-flung neighbors, the Nyes procured shelter, a clearing, and the promise of a more productive farm than the one they left in Connecticut. Mama has never reconciled to the move, however, and when a new baby arrives and three consecutive plantings are destroyed by the freakish summer blizzards of 1816, she succumbs to depression. Papa vacillates between shame and denial, refusing to call upon neighbors for help and leaving the responsibility for tending Mama, younger brother Joshua, and newborn Lily to twelve-year-old Remembrance. Mem dodges Papa’s flaring temper while clumsily cooking, coaxing Mama out of her bouts of profound withdrawal, teaching Joshua to undertake chores quite beyond his years, and seizing any opportunity she can to attend the local school. Much to her credit, Auch portrays Mem not as a heroine who shoulders her trials with noble cheerfulness but as an over-tasked adolescent whose genuine love for her family continually runs head-on into her own limitations and desires. This second title in a projected trilogy leaves the Nyes a beaten family—Mama dead, and Papa resigned to packing up his household and his guilt and returning to the “civilized” East. Closing with its note of sadness, the novel joins Pam Conrad’s *Prairie Songs* as an unflinching look at the price of Western settlement. EB


See this month’s Big Picture, p. 159, for review.

BAER, EDITH *Walk the Dark Streets.* Foster/Farrar, 1998 [288p] ISBN 0-374-38229-8 $18.00 Reviewed from galleys Ad Gr. 7-10

That the new German Chancellor, Adolph Hitler, will change the course of her life is not a matter of immediate concern for Eva Bentheim, suffering from acute
tonsillitis. But with her recovery comes the realization that there will be no room for Jews in the new order. As Eva grows to womanhood over the ensuing years, she witnesses the steady diaspora of extended family and friends—aunts and uncles emigrate to Bolivia, Palestine, and Holland; the gentle housekeeper chooses to marry rather than be forced from the household by racial laws. Others are not as fortunate—one grandfather dies on the day he is barred from the Rathskeller he frequented all his life; the family doctor takes his own life; Zionist friend Thea is arrested on the eve of her emigration to Palestine. As borders close and options disappear, Eva’s parents arrange to send her alone to America on the only route out—the trans-Siberian passage to the Pacific. Maxine Rose Schur’s Sacred Shadows (BCCB 12/97) offers a parallel coming-of-age story with a similar conclusion, but keeps the events closer to a teenager’s experience of hostility at school and among gentile acquaintances. Streets is a more ponderous tale, in which Baer’s many adult characters (admittedly, a rather intellectual circle of bookstore owners and friends) discuss and debate their experiences at length, often resulting in more oration than conversation. Readers who were tantalized by Baer’s earlier account of the Bentheims in A Frost in the Night (BCCB 1/81) may still want to follow their fortunes. EB

Trade ed. ISBN 0-679-89307-5 $17.00
Reviewed from galleys R Gr. 5-9

Ann Maria Weems, daughter of a freeman and a slave, has grown up on the Prices’ farm in a close-knit slave community that has been mercifully resilient to the whims and occasional abuses of their owners. But the era of peace has been deceptive, and when Master Price sells away the mother of his mulatto son to appease his jealous wife, the remaining slaves realize how tenuous their community’s stability really is. The Prices’ financial troubles force them to sell Ann Maria’s three brothers; Papa seeks the help of Mr. Bigelow, a white abolitionist who aided relatives on their flight to Canada, to help him raise funds to buy his family’s freedom. Bigelow negotiates a deal with the Prices for Mama’s and sister Catharine’s sale, but Ann Maria must remain and the family’s newfound freedom is bittersweet. Eventually Ann Maria accepts Bigelow’s offer to “steal” her freedom, and the thirteen-year-old makes the long and risky journey along the Underground Railroad to join relatives in Canada. Carbone’s intensive research into the real Ann Maria Weems yields enough reliable information to support a credible and far more complete account of a runaway’s experiences than is offered in most novels of slave escape. Physical danger, although never negligible, pales in comparison to anxiety over forced separation and the incomplete joy of a freedom that cannot be shared by the whole family. The author’s concluding notes clearly delineate gaps in Weems’ story and liberties taken in its fictionalization. EB

CHAMBERS, VERONICA Marisol and Magdalena: The Sound of Our Sisterhood. Jump at the Sun/Hyperion, 1998 141p
Library ed. ISBN 0-7868-2385-8 $15.49
Trade ed. ISBN 0-7868-0437-8 $14.95 Ad Gr. 6-9

Best friends Marisol and Magdalena are planning to spend the summer between eighth and ninth grades hanging out together and making plans for ruling Roberto
Clemente Junior High come September, but Marisol's mother has other ideas. She sends Marisol to Panama to live with her grandmother for a year in hopes that Marisol will connect to her family and her cultural heritage. Marisol's reluctance to go to Panama is tempered by a secret plan: she will search for her father, Lucho, whom she has never met. Marisol's grandmother is a loving if no-nonsense kind of woman, and she makes Marisol feel cherished and at home. Although her search for her father is unsuccessful, Marisol's adjustment to life in Panama is remarkably smooth, the bumps consisting of mild bouts of homesickness and the fact that best friend Magdalena is a poor correspondent. Marisol makes friends with Ana, neighbor and classmate; her Spanish tutor, Ruben, becomes her first boyfriend; and her mother and Magdalena will come and visit for Christmas. This is the adjustment-to-new-school plot set in an attractively described Panama, with a smooth smattering of Spanish phrases throughout, but the novel does little else to differentiate itself from other variations on this theme. The writing style is choppy and the first-person narration is a bit too self-aware. Still, there are some lovely kitchen moments when the adult women talk to each other about men and food, and the relationships between family members, especially the mothers, daughters, and aunts, are warmly affectionate. Marisol is a likable character and some readers will be happy to accompany her on her journey of self-discovery. JMD

Cooney, Caroline B. *Burning Up*. Delacorte, 1999  [240p]
ISBN 0-385-32318-2 $15.95
Reviewed from galleys R Gr. 7-10

When Macey's community-service project in inner-city Hartford nearly leaves her toast in an arson fire, her interest in a fire that happened in her own backyard is rekindled. She encounters perplexing resistance when she tries to uncover more information about the conflagration that destroyed a neighbor's barn and the apartment above it, occupied by a local science teacher. The shooting death of one of her fellow survivors of the Hartford fire compels Macey's investigations further when she discovers that the science teacher was black and that the racially motivated barn fire, hushed up by her affluent community, was assented to and perhaps even committed by her own grandparents. This isn't quite *Gentlehands*—Cooney makes the moral choices easier and offers some reassuringly tidy resolutions to some of the plot questions (such as the identity of the barn arsonist). On the other hand, she by no means lets everybody off the hook, and there's an appropriate hollowness to the somewhat optimistic ending. The picturesque town's desire to avoid the unpleasant facts about its own past is convincingly depicted, and Macey's pursuit of the truth is compellingly chronicled (and a love interest adds some accessibility as well). The enterprise may be somewhat programmatic, but Macey's moral crusade to expose the hypocrisy of her elders will satisfy many cynical young readers. DS

Crews, Nina *You Are Here*; written and illus. by Nina Crews. Greenwillow, 1998 34p
Library ed. ISBN 0-688-15754-8 $15.93
Trade ed. ISBN 0-688-15753-X $16.00 Ad 5-8 yrs
Bored and cooped up on a rainy day, Mariah and Joy decide to take a trip using a magic map. First they run into a giant who requires a treasure from the girls if they're to get home; this leads them to the fierce monster who guards the treasures,
and whose defenses they must get around if they're to retrieve an offering for the giant. The story here is slight and random, with the treasure necessity dispensed with airily towards the end and a variant of the "and then I woke up" ending concluding things. The book is redeemed by Crews' computer-assisted photocollage illustrations: though they're unsubtly combined, failing to take full advantage of the technology, they give the fantasy plot interest by depicting it in realistic terms. The girls' faceoff with the fierce monster—a languid gray cat—will provide your audience with an entertaining paradigm shift, and young viewers will enjoy matching aspects of the world M&J journey into with objects scattered around the dining room they're playing in. It might even be worth dispensing with the tacked-on story here and letting the audience tell their own narrative to accompany the Incredible Shrinking Kids' adventure. DS


Fifteen dinos, formally described within the last decade, hit the spotlight in this attractively formatted volume. A sleek layout, with text and a "Dino Data" box to the left of the spread and a black-bordered painting to the right, draws browsers and researchers smoothly through pages. Sovak has the bloodlust of the dinosaur set accurately gauged, and he presents an alluring gallery of munching carnivores and hapless herbivore prey, brushed with considerable delicacy. The visual appeal, however, does not compensate for the sloppy execution and precious prose of the text. Entries conform to no discernible organization, and terms such as sauropod, theropod, Cretaceous, ceratopsians, and paleontologist are tardily defined, when defined at all. Illustration captions do not always match the text (the turtle Trionyx is described as a carnivore in the text, but is an implied herbivore in the caption), and indexing is inaccurate. Currie and Mastin squander limited space with cloying commentary: "Maybe [Achelousaurus] used its lost horn as a stick to roast marshmallows on, and forgot to take it back home when it was done." If your dinosaur collection has not evolved past Stegosaurus and T-Rex, this could provide a needed update, but it will probably be doomed to extinction when a more substantive title comes along. EB


Denton hosts a joyous reunion of old timers from Mother Goose’s clan, a couple of foreign cousins, and some unexpected visitors. Four sections feature beloved ditties honoring babies, toddlers, school newbies, and anyone who loves fun and games; each is chock full of pictures, rhymes, and songs (sans notation), with some riddles, tongue twisters, and limericks tossed in for good measure. Familiars like Georgie Porgie, Little Boy Blue, and the Duke of York rub shoulders with Little Miss Tuckett (Muffett's peaches-and-cream-eating alter ego) and “two little mice” from Spain who “went tripping down the street, / Pum catta-pum chin chin.” Lyrics to "Baby Face" snuggle comfortably along side of the slightly melancholy Nantucket lullaby and a rowdy rendition of “She’ll Be Coming Round the Mountain” (asides for shouting graciously supplied). There’s no pictorial iconoclasm here—the line and watercolor pictures offer literal interpretations of their subjects—but
a more expressive, fun-inducing cast of characters (which seem to pay particular homage to Maurice Sendak’s little folk) would be hard to spot. Denton turns the travails of the “three little kittens” into a comical melodrama, leaves “baa, baa, black sheep” standing naked and decidedly startled beside a pair of shears, and transforms “Jack and Jill” into impish kittens scaling the sofa to get at the flower vase. Plenty of white space handily absorbs this abundance of energy and ensures that each entry’s illustration can be appreciated (and remembered) on its own merits. This has “classic” written all over it; extra copies are the order of the day. An index of titles and first lines is included. EB


The opening spread shows a giantess in a blue dress speckled with shimmering stars walking barefoot through cultivated green fields in the moonlight. The accompanying text reads, “There was once a girl who was so tall her feet were on the ground and her head was in the heavens. The girl had mooniness, which means she was lonely and followed the moon.” On the other side of the world is a giant young man; he follows the sun, and he too is lonely: “They were giants on the same planet, but they had never met.” The inevitable does happen—sun and moon come together in an eclipse, and giant boy and giant girl come together as well. “They stopped walking in circles. Instead they talked while the sun and moon moved across the sky. They were giants on the same planet . . . and they belonged together.” Desimini’s story is painfully obvious, but her execution of the artwork has, albeit inconsistently, her touch of mad elegance. Between the opening blue endpapers peppered with frothy white clouds to the closing black endpapers peppered with stars, Desimini fills the spreads with glowing visuals featuring the two giants and their walks around an earth floating in infinite yet cozy space. The language is reminiscent of Susan Polis Schutz, but the art, though also obvious, has a certain retro-charm. This nostalgic fable will mostly appeal to those romantic adults who secretly imagine themselves giants seeking their own. JMD


Lawrence is one of the most significant American painters of the century, and Duggleby traces his life from his family’s move north in the Great Migration to his formative years in Harlem and his professional life as a struggling and then successful artist. The book is particularly good at capably conveying the complicated relationship of Lawrence’s art and his African-American culture, including his desire to be an artist whose merit was recognized not just within racial lines and the resentment of some African Americans at Lawrence’s absence of political action. The writing tilts toward old-fashioned fictionalization (the absence of notes compounds the flaw) and some of the textual images are more awkward than poetic (“His mother’s words burned Jake like the sizzling summer pavement of Harlem’s sidewalks”). There’s an inviting look to the book, however, with its pages in a collection of colors, its incorporated design motifs, and its scrapbooky setting of photographs, that lends it a casual accessibility. The ample helping of Lawrence
paintings vividly reproduced takes up the text's slack in conveying the artistry of Lawrence's work. Readers who found Lawrence's *The Great Migration* (BCCB 11/97) or Walter Dean Myers' *Toussaint L'Ouverture* (BCCB 11/93) memorable will find this a useful way to become more acquainted with a great American artist. A brief bibliography and notes on the paintings reproduced are included; there is no index. DS

**Fenner, Carol** *The King of Dragons.* McElderry, 1998 [224p]  
ISBN 0-689-82217-0 $17.00  
Reviewed from galleys R Gr. 4-6

Ian is surviving on his own in the huge empty Hall of Justice—it has bathrooms, it is heated, and there are a lot of ways in and out. He has been homeless for three years, moving from place to place with his Vietnam-veteran father. His father fails to return after a nightly forage, and Ian is forced to make his own way. When a local museum takes over the court building and sets up an international kite exhibit, Ian is fascinated; initially observing from a safe distance, he finally bluffs his way into helping out with the tours as a docent. Ian forgets paternal warnings about not leaving traces, and he interacts and forms relationships with people outside the isolated dyad he lived in with his disturbed parent. His father, who has suffered a breakdown and been admitted to a veteran's hospital, recovers enough to retrieve his abandoned son. Ian has decidedly mixed feelings about his rescue, and although his immediate needs are met (Ian will live with his aunt and go to school while Dad recuperates), Fenner's conclusion is not all neat and tidy about his future. The pace is quick and the plot tightly controlled as Fenner shows Ian coping with his dilemma. The setting is masterfully evoked, the unused, echoing building transformed by the presence of the exhibit featuring the magnificent dragon kite of the title. There's a little confusion about the post-Vietnam chronology, but Ian is a complex, thoughtful character, and his survival in the empty courthouse and the crowded streets will draw the adventure crowd as well as more introspective readers. JMD

**Flake, Sharon G.** *The Skin I'm In.* Jump at the Sun/Hyperion, 1998 171p  
Trade ed. ISBN 0-7868-0444-0 $14.95  

Maleeka Madison is coping with the recent death of her beloved father, a grief-stricken mother whose only solace is sewing (badly), and a school bully named Charlese who gives Maleeka clothes, protection, and abuse. Enter Miss Saunders, a take-no-prisoners teacher with high standards who sees qualities in Maleeka that the thirteen-year-old doesn't see in herself. When Charlese and her flunkies decide to teach Saunders a lesson by destroying her classroom, Maleeka goes along despite her better judgment, and Maleeka is the one caught when the plan goes wrong. Flake has a strong sense of the group dynamics among junior-high students—the posturing and attitudes of Maleeka's classmates shape their world, and teachers and parents have little to do with the teenagers' daily reality. The plot is disjointed, however, with incidents standing in singular relief rather than flowing naturally from one to the next. Characterization is two-dimensional, with each player seeming to stand for a type rather than an individual. The exception is the smart, talented Maleeka, who is caught in her own poor self-concept. Readers looking for their own identities may find Maleeka's struggle and eventual triumph a heartening mirror to their own quest for self. JMD

The late ballerina Fonteyn tells the story depicted in the ballet *Coppélia*, about lovers Swanilda and Franz, dollmaker Dr. Coppélius, and the life-size doll Coppélia. Franz' interest in Coppélia, whom he takes to be Dr. Coppélius' daughter, provokes a breach with Swanilda; Swanilda's investigation of Coppélia reveals the truth and inspires her to play a prank wherein she impersonates Coppélia come to life. The story is prettily told, though some of the dance-driven elements don't make a great deal of sense in the print version. Johnson and Fancher's art uses thick oils and fabric swatches for rich texture, with browns and ochres as the dominant colors; the subdued palette, motionless solidity, and sculpted, gazeless faces make the atmospheric ballet somber and stiff and add to the nearly dialogueless text's tendency to distance the reader. Since the book does effectively relate a story that wouldn't necessarily be clear to youngsters just learning the language of dance, this would be useful as an introduction or companion to a direct experience with the ballet or as a souvenir of the experience for budding balletomanes. DS


Molly is stunned when her grandmother's new husband proves to be, as Molly's mother moans, "a vulgarian," a cheerful discount-clothes merchant with a taste for loud Hawaiian shirts and junk food. Molly's little brother adores Jimmy Barkenfalt, whom he calls "Grandpa," but Molly mirrors her mother's resentment, trying to figure out ways to get this embarrassing presence out of her family's life. Most of the story is hoary stock sitcom plot, down to the silly contrivance of Molly's belief, based on a bit of overheard phone conversation, that Mr. Barkenfalt is a drug runner, and the ending of happy rapprochement is visible from miles away. Freeman adds some edge with her emotional complications, however, making it clear that Molly's ultimately not a very happy kid, that her demanding mother runs roughshod over the family, and that her grandmother probably has good reason for appreciating her new love's cheerful equanimity. There's not much sustenance here, but it would make an easy, somewhat cheesy quick reading snack for those in search of undemanding fare. DS


Like Paul Goble's other five books in the series, this projects Iktomi as both traditional and contemporary, a trickster who alternates between pride and greed, a character who generally falls victim to his own cunning schemes. Here, for instance, he persuades a group of prairie dogs to let him roast them but loses the meat to Coyote in a gamble on who can win a race. Coyote cheats, so there goes Iktomi, dampened by thunderous rain: "Let me THINK... WHAT was I going to do? Yes! Of course!! I'm HUNGRY!!! I want a double cheeseburger, jumbo fries, humongous pop." As usual, Goble lists the sources from which he adapted the tale. Moreover, he recounts the occasion when he first heard an Iktomi story nearly forty years ago from Edgar Red Cloud of the Lakota and gives some back-
ground on the ambiguous role tricksters play in many American Indian cultures. Equally importantly, Goble designs an aspect of traditional context—audience participation—into the varied typefaces. There are in fact four voices in the text: the narrator’s, in large black typeface; the call for response, in large gray italics; Iktomi’s monologue, in large black typeface with quotation marks around it; and Iktomi’s asides in small black typeface. These asides often reveal the true nature of Iktomi, especially his foolishness, as much as does the action of the story. Goble has worked to incorporate a new context for “Iktomi Power” while retaining a traditional tone that combines derision with affection and respect. Stencil-like figures that satirize stereotypes are filled in with red, blue, and black (Iktomi), brown (prairie dogs), and gray (Coyote) against lots of white space. The bony roasted prairie dogs are gross, shady Coyote is not to be believed for a minute, and Iktomi is just as absurd as the rest of us, a fact children will recognize immediately.


A dozen portraits of notable African-Americans include both the long-famous (Ida B. Wells-Barnett) and the more recently significant (Mae C. Jemison), those notable for activism (Marian Wright Edelman) and for art (Toni Morrison). Each profile uses a double spread, one side a black-and-white photograph and the other an overview of the subject’s life and contributions. The book comes out of an exhibit of posters of the photographs, and the images, topped by a quote and captioned with vital statistics, are memorable and arresting. The text doesn’t match the art for resonance; the reliance on quotes adds flavor, but the overviews don’t always provide them with context (there’s unfortunately no explanation of what Fannie Lou Hamer’s Mississippi Freedom Democratic Party actually did) and the phraseology tips occasionally into the sentimental. A listing of more Women of Hope and a brief bibliography are appended. DS

HARNESS, CHERYL  Mark Twain and the Queens of the Mississippi; written and illus. by Cheryl Harness. Simon, 1998  40p ISBN 0-689-81542-5 $16.00 Ad Gr. 3-6

Samuel Clemens took his more famous name from the cry of the riverboat men, and it’s fair to say that the Mississippi River and her famous form of transportation were an important influence on his life. Harness starts by discussing the history of the river and its transport, segueing into a description of young Sam’s interest in the steamboats and his pilot days. The book then shifts back and forth between discussion of Clemens’ post-Mississippi life and career and descriptions of steamboat events and the changes in river usage. The combination is only sometimes effective—the result often seems like two different books under one cover—and the river tidbits aren’t always cohesively presented (it’s not clear why we hear occasionally about Teddy Roosevelt’s great-great uncle and aunt, for instance). The compositions have more vigor than fluidity or organization, which becomes a particular problem with some of the maps. On the other hand, there are some characterful bits of Twainiana and some tasty steamboat details, including a numbered diagram and stories of steamboat races and disasters. Steamboats are currently rather underserved in children’s books, and this might be an entertaining introductory jaunt on one of the more romantic aspects of transport history. A brief bibliography is included. DS
HOBBS, WILL  *The Maze*. Morrow, 1998  198p  
ISBN 0-688-15092-6  $15.00  Ad  Gr. 6-10  
Fourteen-year-old Rick Walker has been dealt a tough hand by life; with no one on his side and an ambush waiting around the corner to punish him for whistle-blowing on corruption in his youth detention center, he escapes. He eventually finds himself in the Utah canyons, where Lon Peregrino, lone biologist, is shepherding domestic-born condors back into the wild. Lon and Rick begin to form an alliance based on some common experiences and interests, and it's that alliance that saves them when local troublemakers prove to be a serious danger. Hobbs has crowded his story to the point of melodrama, and the misunderstood youth, the overemphasis on flying symbolism (complete with references to the Daedalus myth), and the stereotypical bad guys who are really anti-government militia bog things down in cliché. The rugged outdoor scenery, the young man getting a second chance, and the hardy adventuring may nonetheless appeal to some readers, and Rick's eventual triumph will be no less satisfying for being predictable. DS  

HOLEMAN, LINDA  *Mercy's Birds*. Tundra, 1998  198p  
ISBN 0-88776-463-0  $5.95  Ad  Gr. 7-12  
Mercy is increasingly the mainstay in her dysfunctional household: her unemployed mother has sunk into a depression that blinds her to her daughter's needs, and her dreamer of an aunt takes refuge in alcohol, missing her distant boyfriend, when she's not earning a little money by telling cheap fortunes. That distant boyfriend, however, has made sexual overtures to Mercy, and in her terror that his return will mean continued pursuit, she has made her appearance deliberately offputting and cut herself off from the world while trying to keep her family going as best as she can. This story isn't a new one and Holeman piles on the dysfunction past the brink of overkill, but her restrained and perceptive writing keeps Mercy's narration compelling. The details of Mercy's uneasy outsiderhood at school, tentatively breached by an eager classmate, and her growing security in her job help flesh out the story, and the core of determination that keeps her going makes her an admirable protagonist. Readers who relish stories of kids in charge where adults have failed may appreciate Mercy's story. DS  

HOLLYER, BELINDA, comp.  *Dreamtime: A Book of Lullabies*; illus. by Robin Bell  
Corfield. Viking, 1999  42p  
Eleanor Farjeon, Eve Merriam, Rudyard Kipling, and good old Anonymous are a few of the authors featured in this oversized British import. Some texts are songs ("I See the Moon"), some are poems (Walter de la Mare's "Dream-song"), some are prayers ("God Bless This House From Thatch to Floor"), and at least one is a book-text effectively compressed (Molly Bang's "Ten, Nine, Eight"). Spreads vary from a single verse to three or four poems, sometimes decorated with spot art and sometimes set against full-page bleeds. Corfield's illustrations manage sweetness without sweetnessness (reminiscent in that way of his countrywoman Shirley Hughes, though his cast lacks the racial diversity of hers), with fluid watercolors feathered with delicate brushstrokes and textured with dapples and overlays in other media, making the pictured worlds as rich and tender as twilight. Literally speaking,
lullabies often seem to exist in the shade of nursery rhymes; this is an alluring collection that transforms that shade into a most satisfying bedtime sunset. DS

A mixture of history and science, this book introduces the dramatic weather phenomenon of the blizzard in five easy-reading chapters. Starting with an overview and some anecdotes from the terrible blizzards of 1888 (the same storm featured in Wetterer’s compelling *Snow Walker*, BCCB 12/96, for the same age range), the narrative then turns to the physical hazards of blizzards, the forces behind their formation, and blizzard prediction. The style runs a bit towards the choppy and exclamatory, but the general science is balanced well with specific and intriguing tidbits (two schoolteachers who saved their classes from the blizzard of ’88, a mountain climber who, having lost his feet to frostbite, returned to climbing with the aid of special prostheses). Wheeler’s illustrations use the snow to good effect, blowing and smearing drifts across the gentle lines of the watercolor figures; diagrams, maps, and explanatory illustrations have a cozy touch that doesn’t interfere with their informational capability. Like Nirgiotis’ *Volcano* (BCCB 7/96), this is an early reader that offers a satisfying flurry of factual drama. DS

From six years old, Bright Cameron has known how to keep tight-lipped concerning the dark faces that mysteriously appear and disappear around her father’s smithy, and her parents have gently but insistently nurtured in her an obligation to assist runaway slaves. By age fifteen, when the Civil War has escalated the number of runaways seeking passage to the next safe house along the mountain ridge, Bright is fully involved in the real family business of running an Underground Railroad station; as the novel opens and closes, she demonstrates the courage and savvy needed to drive a wagon of hidden escapees right under the noses of Confederate troopers. Houston makes a credible (but admittedly unproved) case for assuming that ex-indentured laborers, like Mr. Cameron, were natural supporters of the safe-house system, and she weaves throughout her tale some thought-provoking comparisons between indentured servitude and slavery. However, the close father-daughter relationship that drives the story is often treacly (“’Bright has to be the only name by which you could be called, my child. And bright in my heart ye shall ever be.’ . . . ‘And you shall be bright in my heart as well, Papa’”), and a surprise visit by Levi Coffin is contrived and awkwardly presented. Still, the legacy of a harsh and unjust indenture system is one worth exploring, and readers will find much to admire in the cunning, compassionate Camerons. EB

Connecting with kids’ inherent interest in comparison, Jenkins employs the same format he used in *Biggest, Strongest, Fastest* (BCCB 6/95) to highlight more record-
breakers in the natural world. Beginning with the Nile River, "the longest river in the world," he then moves onto Russia's Lake Baikal ("the oldest and deepest lake"), and Mount Rainier ("the snowiest place on earth") as he explores natural phenomena. The book communicates information on each topic through text, graphs, and maps superimposed on Jenkins' characteristic paper collages. Larger text provides a basic narrative, while smaller text places the record-breaker in context, often narrating the accompanying pictorial graph or map. Maps locate the phenomenon on a globe and zoom in for a more detailed look. The well-constructed collages capture the imagination, but the attempt to provide both specific and contextual information in a textual and graphic format is sometimes visually cluttered and confusing, as when the same type of graph represents both height and time or when both paragraphs on the Mauna Kea spread begin with "Mount Everest." Nonetheless, this is filled with dramatic tidbits, and it would serve as a good point of departure for kids to discuss and create their own superlatives and collage art. EAB

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JOHNSON, ANGELA  The Other Side: Shorter Poems. Orchard, 1998  44p  illus. with photographs
Trade ed. ISBN 0-531-30114-1  $15.95  R  Gr. 5-8

The "Shorter Poems" of the title isn't a reference to length, though these aren't long verses, but to the town of Shorter, Alabama, where Johnson spent most of her childhood. Those familiar with her novels will hear echoes of her characters in the portraits of people in the small Southern town. The multihued gallery includes Nickie, Johnson's mother's revolutionary friend, whom a young Johnson nearly turned into the FBI in retaliation for being deprived of her "sexist" dolls; Johnson's friend Donna Anderson, who kept a "death chest" stuffed with memorabilia to remember her by in the event of her sudden demise; Miss Annie Morgan, a woman viewed with wariness by the town; and Johnson's own grandmother, clearly a formative influence in her life. The poems are often more prosy than lyrical, and they sometimes tail off rather limply, but the picture of small-town childhood, expanding to include larger issues of racism and the scars of war, is cumulatively effective. This would make an interesting pairing with Cynthia Rylant's Soda Jerk (BCCB 3/90) or with Brenda Seabrooke's Judy Scuppernong (10/90), which similarly investigate small-town life in verse. Arrays of photographs, which possess both the authenticity and blurry dimness common to home snapshots, open and close the collection. DS

JONES, BILL T.  Dance; written by Bill T. Jones and Susan Kuklin; illus. with photographs by Susan Kuklin. Hyperion, 1998  32p
Library ed. ISBN 0-7868-2307-0  $15.49
Trade ed. ISBN 0-7868-0362-2  $14.95  R  4-6 yrs

This celebration of dance combines Kuklin's luminous photography with Jones' spare but lyrical first-person narrative to create a sense of three-dimensional movement arrested in space. It's all done by contrast: Jones' fine-tuned brown body in black pants makes fantastic shapes outlined against a stark white background. "When I am dancing, I can make lines, and I can make curves"—and so he does, with a dramatic demonstration that sweeps us across two double spreads of a long-limbed arm and a sequence of unfolding full-body motion from semi-crouch to half circle. "When I am dancing, I can fly high and soar through the air. But I've
got to come down and dance on the ground": here we're treated to a phenomenal leap in three stages on one double spread, and a full-stop modified break-dance position on the next. In addition to evocative description, there's a bit of artistic philosophy thrown in, as well. The spread, "I am everywhere, and I am hardly there," shows him dancing onto the verso and halfway off the recto in a simulated fade-out. Unlike many dance books, this one extends an invitation to both boys and girls. Who could resist a riveting performance by one of the best dancers in the world? Besides, he and Kuklin make it look like not only an extraordinary feat but also a lot of fun. BH


Mama and Daddy have been working on big sister Christine's carnival costume for fully six months—researching hummingbirds, ordering rhinestones and beads, dyeing feathers, fitting the intricate costume to perfection—and envious Lily has had quite enough. Too young to participate in the jump up festivities, Lily still looks forward to the big day "because that go be de end of that old Carnival costume." When Carnival finally arrives and Christine, brilliantly attired as a hummingbird, gets cold feet at the stage, Lily overcomes her jealousy and sulkiness in order to help her sister overcome her jitters. Joseph elaborates neither on the Carnival nor the jump up, and listeners may puzzle over the cause for all this hoopla, but beneath the feathers and the finery is a familiar tale of sibling rivalry (and sartorial oneupmanship) that sprints lightly across cultural borders. As Saport's bronze, Gauguin-esque figures move through swirls of tropical color, it's abundantly clear that Lily has reason to covet the spotlight alongside her sister, and runt-of-the-litter listeners will probably sense that the vivid green of Christine's hummingbird feathers is the very shade for Lily's jealousy. EB


The Kaplans are among the more fortunate Jewish families in the port city of Memel, Lithuania; as the Nazis approach, they have the resources to move further inland to Kaunas, and when the Russians occupy the country, the Kaplans have relatives in the United States to sponsor their immigration. Even with these blessings, however, the trans-Siberian passage that leads to safety is blocked by a bureaucratic tangle of visa applications, complicated by the different nationalities of Mr. and Mrs. Kaplan. The author, son of the Igor Kaplan featured in this account, marks the milestones of their arduous progress: the Japanese consulate in Kaunas, where Chiume Sugihara hurriedly signs the visa for the father and his children; the train ride to Moscow, where valuables are confiscated, never to be seen again; the stop at Irkutsk, where Igor's friend is forcibly removed with his family from the train; the Japanese consulate in Vladivostok, where Mother (a Russian national), has to bribe an official with her wedding ring for her visa. The Kaplans' story is illustrated with stiff and lumpish pastels, curiously devoid of tension. Period photos and boxed captions, coyly set scrapbook-style throughout the text and unnecessarily tinted in various hues, supply much-needed historical con-
text, but are nonetheless visually disruptive; the juxtaposition of National Geographic-style photos of indigenous fauna against the backdrop of the escape is often tonally jarring as well. For a more poignant look at the Holocaust refugees and heroes along the same passage, consider Sugihara's story in Mochizuki's *Passage to Freedom* (BCCB 9/97). A glossary is provided but there are no source notes; maps appear on the endpapers. EB

**KIMMEL, ERIC A.** *When Mindy Saved Hanukkah*; illus. by Barbara McClintock. Scholastic, 1998 [32p] ISBN 0-590-37136-3 $15.95 Reviewed from galleys R 4-8 yrs

The Kleins, a diminutive turn-of-the-century family who reside in a wall of New York's Eldridge Street Synagogue, are preparing to celebrate Hanukkah. Papa goes in search of a candle to melt and remold for their tiny menorah, and returns looking like he "went through a potato grater." "They got a cat!" he cries. "A fierce Antiochus of a cat!" As Bubbe and Zayde argue over the relative ferocity of Old Country cats, Mindy volunteers to brave the fearsome mouser. Cleverly outfitted with climbing gear (string on a paperclip), she scales the synagogue steps and shimmies up a cord to the ark; no sooner does she secure a candle and slide back down the cord than the cat attacks. Zayde, helmeted with a thimble and armed with pickled herring on a toothpick, springs to Mindy's rescue, distracting the cat with that irresistible fish. Family and neighbors who join the Kleins for the holiday all hail Mindy the savior of the day: "As the Maccabees of old proved to King Antiochus, you don't have to be big to be mighty." McClintock's watercolor and ink pictures, which reprise the tinted lithograph look of her art in Aylesworth's *The Gingerbread Man* (BCCB 2/98), encompass a fantasy world in which the Borrowers would feel very much at home, with funnels and stamps and matchboxes and pocketwatches furnishing a cozy abode. Kimmel concludes with a glossary that deciphers the Kleins' Yiddish banter and illuminates many of the synagogue's appointments. Consider this title as a light-hearted lead-in to Rael's tour of the famed synagogue, *When Zaydeh Danced on Eldridge Street* (BCCB 10/97). EB


In Israel on a school trip, Mitch surprises even himself with his decision to remain in the country to study Judaism. His parents think he is being brainwashed into an orthodox Jewish cult; all his cousin Carlie knows is that she misses him. Mitch is immersed in study, intent on becoming a devout Jew. He becomes discreetly enamored of an orthodox Jewish girl, makes friends, and rediscovers the joy of artistic creation. When Carlie and her aunt Vivian, Mitch's mother, go to Israel to convince him to return home, they find him greatly changed from the Mitch they remember. An explosion on a bus provides a violent climax, turns Mitch and Carlie into heroes, and shows them what they mean to each other. This is a deliberate, somewhat ponderous exploration of faith and self-discovery, but Levitin limns Mitch's transformation from confused American consumer to Jewish truth seeker with a reasonably light hand. Carlie is less clearly delineated, her personality nebulous and indecisive. Most of the action in an exploration of faith and religious truth is going to be internal and this book is no exception, but Levitin holds the reader with the amiable character of the seeking Mitch, who embraces the moral compass he finds in the study of Talmud. JMD
LOWRY, LOIS  
*Looking Back: A Book of Memories.*  
Lorraine/Houghton, 1998  181p illus. with photographs  
ISBN 0-395-89543-X  $16.00  R Gr. 6-10

Lowry's autobiography is more like a conversation over an old photo album than it is a chronology of her life's events, and as such it is very satisfactory. The text is written around photographs—of Lowry as a child, of her siblings, her parents, her children, her grandchildren—and while talking about the events they depict, Lowry gives her thoughts about their meaning to both her life and her art. Chapters (each two pages or less) open with quotes from Lowry's books; each has a kernel of humor or emotion that will carry readers through till the open-ended conclusion. If readers are looking for the usual birthdate, major accomplishments, future plans, school report information they won't find it here, but Lowry's candid, friendly revelations will give readers intimate insight into a favorite writer's history.  

LUENN, NANCY  
Rising Moon, 1998  32p  
ISBN 0-87358-688-3  $15.95  R Gr. 2-5

Rosita and her grandmother are very close, and they spend much time together as grandmother teaches Rosita what is a weed and what isn't, how to make tortillas, and how to braid. Abuelita is going to teach Rosita to make salsa, but before she can, she dies, leaving Rosita sad and lonely. Celebrating the Day of the Dead gives Rosita and her family a chance to remember those they love who are gone, and the realization that "like the braid, the cord of their love was too strong to be broken" brings comfort to the young girl mourning her grandmother. Luenn's warm, conversational style communicates the process of grief and acceptance with a minimum of sentimentality, clearly placing Rosita and her sorrow at the center of her comforting family and this story as well. Chapman's illustrations, a sort of bas-relief in cast paper with three-dimensional details provided by seeds, cord, and other found objects, has a dense richness that suits the content and pace of the story. The text, in English and in Spanish, is laid out in framed text boxes with decorative detailing. Author's and illustrator's notes are included, as is a brief glossary.  

LYONS, MARY, ed.  
*Talking with Tebè: Clementine Hunter, Memory Artist.*  
Houghton, 1998  48p illus. with photographs  
ISBN 0-395-72031-1  $16.00  SpR Gr. 3-6

Lyons takes a different tack from her previous work about African-American artists and craftspeople (*Catching the Fire, BCCB 10/97, etc.*), here using Clementine Hunter's paintings to illustrate Hunter's own accounts of her life. Born in Louisiana Creole country in 1886, Hunter spent her life attached to Melrose Plantation, where she started painting in the thirties. She began to receive recognition in the forties and found her work increasingly popular in shows and galleries in the seventies and onward, until her death at the age of 101. Her narrative is rich and flavorful, both about painting ("If I don't get this painting out of my head, I'll sure go crazy") and other aspects of life ("I don't travel, 'cause I know here and I don't know yonder"). While Lyons provides a perceptive introductory note, there's not much discussion of the actual works of art, so that readers may have a hard time understanding why Hunter is important just from the book (and what exactly a
“memory artist” is, since the term remains unexplained). Hunter’s recollections in fact outshine her art here, and they, like her paintings, could enlighten many young readers on a kind of American existence that often goes unchronicled. Detailed source notes are included. DS


McKay, author of rollicking fiction for older readers (The Exiles, BCCB 11/92), turns to the genre of the picture book in this story about a toddler’s relationship with his stuffed bear. Simon adores Snowtop right down to his fur’s accents of “wet grass color” and “leaky paint box and jam color,” but the grownups take a slightly different view. In what is clearly a plot, Gran takes Simon out for the day (an outing punctuated by Simon’s periodic queries of “Where gone, Snowtop?”), and Simon returns to find a Strange Bear, who “was soft and fluffy and white and smelled of soap.” Our hero takes Strange Bear with him on a search for Snowtop, and crawling through all the sticky bits of the house returns SB to his former characterful state of Snowtop. The depiction of Simon’s bear-centered point of view is authentic and tender, and the narration is wry and lively. The humor is at a higher level than the protagonist’s perceptions, so that kids who get the bear-identity joke may be too old to admit Snowtop’s grave importance, but those willing to acknowledge such attachments will appreciate the book’s grasp of the boy-bear bond. Ayliffe’s art tips occasionally towards the generically cheerful, but there’s a sharp-edged solidity to the collage that’s reminiscent of Dan Yaccarino’s rotund figures. If you can get an audience old enough to understand it’s the same bear but still resistant to the transformative washing of transitional objects, they’ll be just right for this playful lapsitting saga. DS


Biographies for beginning readers are scarce as hen’s teeth, and this series, first published in Britain, will helpfully provide a bit of poultry dentition. Though some of the series’ subjects (Chopin, Mozart, Monet) aren’t likely to lure the primary-grades set, this duo on children’s authors will be more congenial to young tastes. The books cover the high points of childhood, early artistic endeavors, and adult life of their subjects, not shrinking away from the sad bereavements both writers encountered. Though somewhat exclamatory and oddly eliding over Dahl’s embarkation into children’s books (we hear about the increasing popularity of his books but we’re never told which one was first), Powling’s book evinces an enthusiasm for its subject that youngsters will find engaging, and the sly note that some adults don’t approve of Dahl will likely enhance that writer’s popularity. The Malam is more bland and encyclopedic, and the choppy sentences do their lively subject a disservice, but the reproduced details of Potter’s early efforts (a painting of a street scene, a greeting card she designed) will intrigue her young fans. Each book includes a timeline of important dates and an index; the Malam includes a short glossary; neither book includes a list of the writer’s works for children. DS
MEADE, HOLLY  *John Willy and Freddy McGee*; written and illus. by Holly Meade. Cavendish, 1998  32p  ISBN 0-7614-5033-5  $15.95  R  4-7 yrs

John Willy and Freddy McGee are two guinea pigs who are bored bored bored with straw, water bottles, and carrots, so when the door to their cage is left open by accident they take off to explore the wide world. Unbeknownst to the happily scampering guinea pigs, their course through the house is being tracked by a black-and-white cat who is very interested in their adventure. When the two gp’s climb into the pool table and start running around and around in the tunnels for the billiard balls, the cat leaps upon the table and scatters balls into the pockets. The two guinea pigs head home, and, with the cat distracted by the family dog, they make it back to the safety of their cage. Meade has terrific control of her space on these single and double-page spreads, using the variegated text in the cut-paper and gouache illustrations as part of the compositions. John Willy and Freddy McGee, though very guinea-pig like in demeanor, have personality and nerve as they leave the claustrophobic environs of their cage for the wide open spaces of the living room. The warm colors invite perusal, and the scenes of the two adventurers inside the pool table are a feast of visual schtick. Meade’s text has a vibrant immediacy that will make this an unusually successful readaloud, and lapsitters will appreciate being able to trace the journey of the little rovers along the broken line of their route. JMD

MOLLEL, TOLOLWA M.  *Shadow Dance*; illus. by Donna Perrone. Clarion, 1998  32p  ISBN 0-395-82909-7  $15.00  Ad  4-7 yrs

Like Baba Wagué Diakité’s *The Hunterman and the Crocodile* (BCCB 2/97), this draws on a traditional tale-type with many variants in which a crocodile tricks a human into helping him out of trouble, then threatens to eat his victim once they’re in the water. The victim, in this case a little girl named Salome who has helped the trapped reptile out of a gully and down to the river, appeals for mercy to bystanders (including a tree and a cow) who condemn her for humans’ injustice. At last the final bystander, a dove, tricks the crocodile into showing exactly how the situation unfolded, and a wiser Salome leaves the crocodile to his fate. Though lacking the compelling rhythm and bold art of Diakité’s version, this is jollier, with colored-pencil and oil-crayon art parading sunrise-pastel colors and naively drafted, sometimes static figures. Illustrations feature a carefree child singing a Tanzanian song to her shadow, along with a toothy green predator that you wouldn’t trust to sell you a used car. Both the song *avec* musical notation and the story are explained in an author’s note, which does not, however, identify any of the specific sources on which Mollel drew in adapting the tale. BH


Sixteen-year-old Josh is hitchhiking to his aunt’s house in Texas when he is beaten and robbed by a man who gave him a ride. Staggering through the chill of an Appalachian mountain night, he is picked up by a silent woman in a horse-drawn wagon and taken to the community of Canara. Canara is a farming community that time forgot—there is no electricity, no indoor plumbing, and no way out. Josh discovers that it is a lost community of Melungeons, a put-upon race that has
finally found a homeland in this Appalachian Shangri-La. The community is isolated in time and space, and no matter which road Josh attempts to leave by, he always winds up back at the same place. Kaspar, another recent unwilling arrival, has a violent plan to escape; when Josh discovers it, he takes steps to stop a double-murder, and with that act unwittingly finds the key to his return to the “real” world. Naylor gives Canara a strong sense of place, discussing the physical details of communal living, working, and celebrating in such a way as to make it realistically tangible. Unfortunately, while the physical realities of Canara are clear, the psychological realities are not. The stock characters are flat and undifferentiated except by their assigned roles and tasks in the community, the cultural structure of Canara is vague and confusing, and the logistics of coming and going lack logic and clarity. (Apparently Josh needs to deal with the death of his mother before he can leave, returning to some pre-tragedy innocence that will make him a better human being.) While the idea of the Brigadoon-like Canara has possibilities, the pacing here is uneven and the questions left unanswered loom large. JMD


Five-year-old Kitaq is determined to go ice fishing with his Apa, his grandfather, even though his father warns him that he “must be big enough to walk all the way there and all the way back. You must be old enough not to cry when your feet are cold and tired.” Kitaq walks all the way to the river, patiently sits, and quietly fishes, much to his and his grandfather’s delight catching three fish. When it is time to go home, Kitaq has spent all his energy on fishing, and he is cold and weary. His grandfather has him step on the runners of the sled, and as he pulls the boy home he remembers when he caught his first fish with his own grandfather. In Nicolai’s extensive note, she states that writing this book is a way to preserve the stories her Yup’ik husband tells of growing up in Kwethluk, Alaska. The note includes information about the Yup’ik culture and discusses their village community lifestyle. This is a solid if purposive piece of storytelling about a young boy’s early rite of passage. Rubin’s full-page oil paintings feature interior scenes dark, red, and warm with firelight and outdoor scenes blue with cold and ice, but the compositions are sometimes crowded and the figures are often awkward. The close family relationships will nonetheless appeal to young readers and listeners, and the adventurous aspects of Kitaq’s catching of his first fish will also find a ready ear among young listeners. JMD


Three Jewish girls from the same Polish town of Tomaszów Mazowiecki are rounded up and eventually deported—at the ages of five, seven, and ten—to Auschwitz-Birkenau in June and July of 1944. After encountering each other in the concentration camp, they are liberated by the Russians on January 27, 1945, among the youngest of the six hundred prisoners under eighteen still left alive. Here Tova, Frieda, and Rachel recount their experiences of being rounded up by the Nazis, losing their homes and relatives, and struggling to survive, which they do because
of luck, their mothers' determination, and their own capacity to endure. At one point Frieda and her mother, cousin, and aunt, all selected for death by Mengele, wait for hours to be gassed but are saved when the sonderkommando blow up some of the crematorium ovens. The stories intertwine when the narrators recall being together. At one point Tova mentions not knowing why Frieda's little sister Dorka was called "Bombowiec"; readers later learn, from Frieda's story, that the nickname derived from Dorka's birth during a bombing attack and that Dorka was shot outside a labor camp. Although the accounts repeat some details, each of the narrators has different experiences. All adopt a compact reportorial style and end their stories by examining the toll that childhood trauma took on their lives. We do not get to know the individuals as well as we do Rabinovici in Thanks to My Mother (3/98) and Lobel in No Pretty Pictures (BCCB 10/98), and the writing is not as sustained or involving. Nevertheless, this collective narrative will contribute to a young reader's understanding the weight of systematic destruction of children younger than themselves during the Holocaust. BH

PFETZER, MARK  Within Reach: My Everest Story; by Mark Pfetzer and Jack Galvin. Dutton, 1998 224p illus. with photographs ISBN 0-525-46089-6  $16.95  R  Gr. 7-12

Mark Pfetzer is the wunderkind of mountain climbing: after discovering the joys of rock-climbing at the age of twelve, he was trekking in Nepal at thirteen, summiting in the Andes at fourteen, and making his first attempt on Everest at fifteen (though closer on his second attempt at sixteen, he's relying on the third time for Everest success). In diary format, the book tells of his growing passion and skill, painting an absorbing portrait of the climbing world along the way as Pfetzer learns how to approach sponsors (climbing is an expensive proposition) and how to assess his guides and fellow climbers as well as how to deal physically with the challenge of ascent. The Everest experiences in particular are eyeopening—the inadequacy and casualness of many who approach the task (one of Pfetzer's first group members, the guide's girlfriend, took up ten pounds of facial creams) is obvious and the sheer population of hopefuls flocking about the mountain startling—but details ranging from his mother's overseeing him in a Nepalese base camp to the odd challenge of climbing Everest while dragging the sponsor's video camera make this a most intriguing picture from start to finish. Small print and a lot of text mean that some readers will need to put on their crampons to traverse the pages, but they'll be rewarded by true-life adventure unlike anything they've known; teens gripped by Krakauer's YA-appealing Into Thin Air (about the ill-fated Everest climbers whose tragedy puts a pall over Pfetzer's second Everest attempt) will relish the account of a young man chasing his own mountainous dream. A glossary, timeline, and chapter-by-chapter key to the cast are included. DS

POWLING, CHRIS  Roald Dahl

See Malam, p. 175, for review.


Halinka, born in Poland of Gypsy background, lives quietly in a home for girls in postwar Germany, writing her observations in her precious "thoughts book" and longing to return to her beloved Aunt Lou. She gets caught up in a charitable-
collection drive, hoping to win the prize for most donations collected and beat out the bully of the home; she also gradually and tentatively begins to come out of herself and make a friend of gentle Renata. The point in this German import isn't so much plot as milieu and growth. The other girls' distaste for Halinka the Gypsy, the general detestation of the "Amis," Americans, and Halinka's recollections of her time in a convalescent sanatorium mark this as a world unfamiliar to most American readers, and the book does a good job of making life in the home, with its various girls of various tastes, sadnesses, and characters, believable and vivid. Pressler makes Halinka a distinctive and determined, if imperfect (she steals money from the charity collection in order to afford a visit to Aunt Lou), protagonist, and readers will rejoice to see her begin to accept some of the world's goodness. DS


As in many of his other books, Robbins here focuses his lens on nature, this time capturing the full splendor of autumn leaves. With spare text, he details basic leaf characteristics such as shape, texture, and size. What lifts this book above the ordinary is the crisp, up-close photography of leaf species, shown in their fall colors facing a photograph of their tree of origin. By placing more than one example of a leaf on a page, the book invites its audience to pore over the details and notice similarities and differences even within a species. At the end, the author includes a brief introduction to the chemistry of leaf color, explaining how the fall colors "were there all the time." Though a detailed diagram of a leaf would have strengthened the book, kids will eat this up as they romp through the pages looking for the mitten-shaped leaves of the sassafras tree, the red oak's acorns, or the fan-shaped gingko, food to their prehistoric friend the dinosaur. EAB


Fourteen-year-old Teddi is the foster child of Mamie, a widowed mother of two grown sons who took Teddi in after her parents' deaths. Only weeks after Mamie's son Ricky dies in a plane crash, an obviously pregnant stranger named Dora appears at their door, claiming to be Ricky's wife. Teddi is relocated to an upstairs storage room ("Stairs aren't so handy for someone who's pregnant"), and Dora welcomes herself into their lives ("I was hoping to find a family here"). Teddi observes, with growing concern, her displacement in the household and Dora's odd behavior: disappearing from the house in the middle of the night, insisting on delivering her baby with only Teddi's help, and having no identification in her purse. After initially chalking up her suspicions to jealousy, Teddi, with the aid of handsome neighbor Jason, realizes that there may indeed be a scam afoot and starts to investigate. Roberts' writing is uneven: though Mamie's character is at first well drawn, her acquiescence to Dora's wishes isn't believably explained and her seeming ignorance of Teddi's plight is more convenient than credible; Jason never develops beyond the level of a device; and the ending lacks climactic excitement. The concept is fascinating, however, and Roberts exploits Teddi's uncertainty to suspenseful effect. Though this isn't as tightly plotted as Roberts' The
Kidnappers (BCCB 3/98), undemanding readers looking for some mild crime drama may want to breeze through this. EAB


The scene is an idyllic farm with a crowded farmhouse kitchen full of a shiny-faced extended family. There is a small problem, though: "Mama was tired, but Baby wouldn’t sleep." All the family members tell Mama to go to bed, they’ll take care of Baby. So off the grateful Mama goes, but how she manages to sleep through what follows is a miracle. "WAAAAAH!" said Baby," and in response each family member fetches what s/he thinks Baby wants—wildflowers to look at, a feathery goose to cuddle, a cow to kiss, sheep to keep him warm, birds to sing him to sleep—but Baby is not to be distracted. Finally, Little Brother takes charge: "Little Brother picked Baby up. He cuddled Baby and kissed Baby. He wrapped Baby in his quilt and sang Baby a soft little lullaby. . . . Hushabye, shushabye, Baby’s eyes closed. Baby’s crying stopped.” The unstoppable momentum of Root’s cumulative text is matched by Barton’s clean watercolors as each expressively dot-eyed family member adds to Baby’s upset with a gorgeously confusing profusion of goods and good will. The final spread shows the exhausted family snuggled up next to sheep, cow, songbirds, and cradle as they “take care” of the now contentedly snoozing Baby “all night long.” The cheerfully crowded but balanced compositions in single and double-page spreads will work with groups, but however you use it, your listeners will appreciate the uproar and the child-hero who finally brings peace. JMD

ROSENBERRY, VERA  When Vera Was Sick; written and illus. by Vera Rosenberry. Holt, 1998  32p ISBN 0-8050-5405-7 $15.95  R  3-6 yrs

A spunky little Vera tumbles across the title page, but the opening spread captures her quick plunge: “Vera was sick.” Spots erupt, the doctor orders bed rest, and the fever, itching, and boredom of chicken pox follow close behind. “Vera lay in bed . . . and lay in bed . . . and lay in bed . . . AND LAY IN BED. Her spots itched and itched.” She’s too sick to read, she’s too sick to color (“even though she had new crayons”), and Mother even has to help her wobble to the bathroom. But of course recovery’s just around the corner; soon Vera’s room is littered with her toys and she’s hanging upside-down off the bed, itching only to get up and go. Ink and gouache paintings portray with admirable candor the shadowy eyes and that peculiar combination of restlessness and lethargy that typify feverish little tykes. Life relentlessly goes on at home despite Vera’s absence from family activities, and Rosenberry’s visual documentation of life outside the sickroom underscores the loneliness of sickness even as it comfortingly implies that all is still really right with the world. EB

ROWAN, PETE  Big Head; illus. by John Temperton. Knopf, 1998  44p ISBN 0-679-89018-1 $20.00  R  Gr. 4-8

With a brief reminiscence of weighing his first head in medical school and suggestions of varying merit on how you might weigh your own head, Rowan’s off to a rip-roaring start. In seventeen spacious layouts and crisply rendered diagrams (two
transparency overlays raise the clarity of presentation along with the book's price),
the major features and functions of the noggin are explored in lively detail. Rowan
doesn't shy away from scientific vocabulary, and this title should reinforce most
common textbook anatomy terms, but the real draw here is in Rowan's effortless
melding of anatomical and physiological information and kid-friendly asides about
how brain function impacts the daily routine. Readers will be particularly appreciative
of Rowan's suggestion that the relationship between the reticular formation
(brain filter) and cerebral cortex actually justifies doing homework with the television
turned on and comforted to know there's a good reason why your goldfish
isn't as affectionate as your dog. Although the delicate typeface may cause some
ocular strain for the adult purchaser, it will probably present negligible challenge
to the targeted readers' much younger pupils, lenses, and optic nerves. An index
from "abducens nerve" to "zygomaticus major muscle" is included. EB

RYLANT, CYNTHIA In Aunt Lucy's Kitchen; illus. by Wendy Anderson
Halperin. Simon, 1998 56p (The Cobble Street Cousins) $14.00
ISBN 0-689-81711-8 Ad Gr. 2-4

A Little Shopping; illus. by Wendy Anderson Halperin. Simon,
1998 56p (The Cobble Street Cousins)
ISBN 0-689-81710-X $14.00 Ad Gr. 2-4

Cousins Lily, Rosie, and Tess are living with their aunt Lucy while their parents,
ballet dancers all, are on tour. The three girls share Aunt Lucy's attic, which is
divided by lacy curtains and painted screens into three bedrooms and "the playground" (sort of a communal recreation area), and they adore their aunt, her house,
and her flower shop. The girls are perky fourth graders and distinct personality
types: Tess is dramatic, Lily is creative, and Rosie is a happy homebody. In In
Aunt Lucy's Kitchen the girls decide they need a project for the summer and start a
cookie baking business. During their first round of deliveries they meet Michael
the botanist, home from the hospital with a broken leg, and Mrs. White, who is
celebrating her ninetieth birthday. The girls engineer the meeting of Aunt Lucy
and Michael, and romance blooms. A Little Shopping finds the threesome making
Aunt Lucy a miniature model of her flower shop, complete with tiny flower pots
and figures of Aunt Lucy and Michael. Said project necessitates a trip to the
hobby store, where the girls encounter a shop full of tiny treasures and an escaped
parakeet, and they make an impromptu visit to the ice cream parlor. Rylant has
already proved to have a deft hand with easy readers with her Henry and Mudge
adventures, and while these titles lack the humor and wit of that series, the charming if predictable stories are going to make second and third grade girls blissfully
happy. Halperin's illustrations, while often indistinct as far as the characters' expressions are concerned, suit the tone of the book, her soft black-and-white details
providing cunning visuals for the idyllic world of Cobble Street. JMD

SAN SOUCI, ROBERT, ad. Cendrillon: A Caribbean Cinderella; illus. by Brian
Pinkney. Simon, 1998 [40p]
ISBN 0-689-80668-X $16.00
Reviewed from galleys R 5-8 yrs

The narrator of this variation on a French Creole Cinderella story is the title
character's godmother, her nannin'; and she tells her godchild's story in appeal-
ingly rhythmic language sprinkled with the occasional Creole phrase. San Souci’s retelling has a zest that gives the old familiar tale new energy as Cendrillon and her nannin’ scrub laundry at the river, make a grand entrance at the ball, and finally find that true love needs no help from magic. The mixed-media illustrations are infused with a sunny palette of rose, yellow, and blue, with the characters depicted against vivid lilac and pink and the text blocks often surrounded by borders of assorted flora. Cendrillon is a fresh-faced, down-to-earth girl determined not to use magic to win love she can’t get on her own, and her nannin’ is just as determined to “give [her] the gift of love that would change [her] life for true.” When you read this one aloud, don’t tell your listeners what they are hearing—give them the opportunity to say “I know that story! That’s Cinderella!” And in a fine new dress, too. A short glossary of French Creole phrases is included. JMD

Trade ed. ISBN 0-06-205180-6 $14.95
Reviewed from galleys

Katya Farnsworth, thirteen-year-old daughter of an aeronautics company president and a renowned psychiatrist, pays far less heed to the upscale life that so impresses her teachers and schoolmates than she does to the shorebirds that have long fascinated her and her father. One particular species, which they have evidently discovered and informally dubbed “spillbills,” has inspired the prototype for Farnsworth Aeronautics’ latest venture—an aircraft with near vertical takeoff and breathtakingly rapid descent. Those same birds, however, have twice flown into the jets of the test models and are responsible for the death of a pilot; Katya’s grandfather, the company’s chairman, arranges to destroy the rare clutch of birds, and Katya is just as determined to save them. Seidler’s imaginary bird species is convincing, and the headlong clash between ecological conservation and economic reality is equally credible. The plot devolves into a too, too easy corporate fairy tale, however, in which a rousing speech persuades stockholders to vote to plow their profits into moving the whole operation further along the coast to save the birds. Further muddying the action are underdeveloped subplots involving Katya’s stuttering problem, her budding (but prissily chaste) romance with the gardener’s son, and her father’s temporary absence in a space station that’s lost communication with NASA. Although Seidler doesn’t manage to keep all his plot elements aloft, his readers may still appreciate this refreshing portrait of a child of privilege, doubly blessed with sensible, loving parents and an acute social conscience. EB


From a gray sky into a gray city falls one bright, white snowflake. “It’s snowing,” said boy with dog,” but all the grownups keep saying “It’s only a snowflake.... It’s nothing.” The little boy knows better, however, and his enthusiasm cannot be dampened. Radio and television announcers keep saying there is no snow in the forecast, “but snowflakes don’t listen to radio, snowflakes don’t watch television. All snowflakes know is snow, snow, and snow. Snowflakes keep coming and coming.” The gray city is covered in soft white flakes. “The whole city is white. ‘Snow,’ said the boy.” Shulevitz is at his lyrical best in this poetic paean to winter. Passersby are caricatured into humorous figures bent into impossible pos-
tures, their tall hats, parasols, and funny shoes giving them an almost circus-clown appearance. The little boy and his dog dance through the streets seeking other celebrants, and he invites and is joined by the figures of Mother Goose, her gander, and Humpty Dumpty from the facade of a bookstore. The elegantly stark text suits the elegant architectural lines of the cityscape, while brief glimpses of the boy's orange flower wallpapered room and his orange hat warm the gray, grim city. The final scenes, of passersby covered in snow, of rooftops covered in snow, of a city turned white and bright with snow, are truly magical. JMD

**Sis, Peter**  *Fire Truck*: written and illus. by Peter Sis.  Greenwillow, 1998  24p  ISBN 0-688-15878-1  $14.95  R  1-3 yrs

The world is filled with junior firefighters, and they'll fully understand this book's young hero, Matt, whose "first words in the morning were 'fire truck.'" Much to his glee, Matt wakes up one morning as a genuine fire truck, equipped with luscious accoutrements such as flashing lights, sirens, and hoses. Matt the truck happily races around rescuing and dousing until a plate of pancakes calls him back to the joys of a less automotive existence. Though the end isn't much of a finish, it's probably only a caesura until Matt starts tooling around again anyway; the point of this book is its bright red vroomability for the toddler set, and that it delivers most satisfactorily. Sis employs a completely different visual style from his usual intricate tracery: sturdy simple lines set against lots of white space delineate the figures, most of which rely strongly on, of course, fire-engine red (the foldout with the one-to-ten inventory of the truck's goodies will be a favorite chant-along spot). Readers-aloud should feel free to insert or encourage appropriate sound effects and to change the protagonist's name as appropriate for their favorite engine manqué. DS


Sixteen-year-old Amity Spencer's parents may still refer to her as "Child," but her best friend's brother, Matt, and the thoughtful pedlar, Cheppa John, see her with quite different eyes. But just at the time in her life when she should be deciding between life on a farm with Matt and life on the road with Cheppa John, General Burgoyne upsets her plans for the future by marching several thousand Red Coats down from Canada, almost to her doorstep. Matt and Amity's father enlist with the Patriots, but Cheppa John seems to keep apart from military embroilments, trading freely with both adversaries. When Matt returns from battle, gravely ill but miraculously alive, he carries a purloined note from Burgoyne to General Howe, pleading for support in a coming battle—a note whose provenance suggests that Cheppa John may be spying for the British. Matt entrusts Amity with delivering the note to the Continental Army, and after some predictably unjustified mistrust of Cheppa John (her true love, after all), adventures with vagabonds on the road, and a near-slapstick encounter with traitors at a tavern, Amity completes her mission, quite probably saves the young nation, and most importantly, gets her guy. Figures of historic note, such as Patriot rifleman Tim Murphy, wade into the action just long enough to bolster authenticity; there's never much doubt that Cheppa John is on the side of the angels, or that Matt, once presumed dead, will reappear. Still, readers who prefer their historical fiction served up with a generous portion of romance should savor this title. EB

Beyond Ruhl’s stiff and garish paintings and an ungainly pastiche of sidebar photos, captions, and background data lies a riveting account of the early sixteenth century Spanish invasion of the Aztec empire, told exclusively from the point of view of the vanquished and based largely on their own accounts. Tanaka handily clarifies how Moctezuma could have been so tardy in realizing that Cortés was not the awaited plumed serpent god Quetzalcoatl, how different styles of warfare put the small Spanish force at military advantage, and how smallpox so weakened the indigenous population that Cortés’ victory became inevitable. Reasons for the Aztec practice of human sacrifice are respectfully presented, and the irony of the Spaniard’s revulsion at the sight of gory offerings—even as they plan and conduct their own military bloodbath—shines forcefully through. A glossary and a brief list for further reading is included.  EB

TESSENDORF, K. C.  *Over the Edge: Flying with the Arctic Heroes.*  Atheneum, 1998  116p  illus. with photographs  ISBN 0-689-31804-9  $17.00  Ad  Gr. 6-12

Since the poles have been among the last areas on the globe explored by humans, their era of exploration coincided with the burgeoning of air travel. Tessendorf examines several early aeronautical polar expeditions, ranging from Salomon Andrée’s ill-fated 1897 balloon expedition to various dirigible flights and Byrd’s successful—or was it?—flyover. There’s plenty of derring-do, with weird technical innovations, plunges into frozen water, and planes that threaten never to take off again; there’s also plenty of tragedy, both on the polar expeditions themselves (all of the Andrée expedition and nearly half of Nobile’s *Italia* expedition died up north) and in the rescue attempts (most notably explorer Roald Amundsen’s disappearance while searching for Nobile). The writing style is congested with technical information, however, which assumes a fairly high aptitude and background on the part of the audience (readers had better know what a dirigible is going in), and the book often deals cursorily with the people (the fate of those who died with the *Italia* must be inferred). The author does make it clear how dangerous—and how political, expensive, and lucrative—these expeditions could be, and the combination of exploration and barnstorming is going to lure adventurous readers. Endnotes are provided for quotations, but they oddly lack page numbers; a bibliography and index are included.  DS


Mary Breckinridge established the Frontier Nursing Service in the Appalachian Mountains of Kentucky circa 1923, and Wells has written three stories based on Breckinridge’s and her nurses’ experiences bringing medical care to the residents of then isolated areas. The stories are written in the first person (two from the point of view of mountain children and one from the point of view of a new nurse), and their somewhat sentimental tone is mitigated by the drama of their circumstances: a boy witnesses Breckinridge’s saving his father’s leg from being
amputated; a new nurse braves unfamiliar terrain and prejudice against newcomers in an effort to vaccinate children against diphtheria; and a young girl, silent since her mother’s death in childbirth, finally speaks to assist an idolized Breckinridge in her work. The tales are based on actual events, and while the facts of Mary Breckinridge’s life as put forth in the biographical note make more interesting reading than these pointed short stories, this is still an interesting angle of approach to a most remarkable, and not very well-known, success story. Wells gives specific sources in her acknowledgments. JMD


Velvet is strange. She is so different from the other students in her class that they don’t know quite what to do with her, and “although everyone was polite to her, no one was silly enough to pick Velvet for partner play or to walk home with her after school. No one wanted to be different the way Velvet was different.” When Velvet wins a class drawing contest with an apple that looks so real you could eat it, the children start to come around. With a lot of imagination and a strong sense of self, Velvet makes friends and influences people, and the kids conclude that “Velvet was different, but maybe she wasn’t so odd after all.” The message isn’t hiding here, but Whitcomb’s text is amusing and Velvet’s personality is more eccentric than strange. King’s colored pencil and pastel illustrations enhance Velvet’s eccentricities, showing her as a cheerful round-faced girl with huge round eyeglasses and a perpetually interested smile. The visual characterizations of her teacher and classmates make the illustrations quirkily intriguing as the caricatured kids observe, participate, and muse on questions of individuality and inclusion. When Velvet’s clownless birthday party is a success, everybody is happy. Listeners will be happy too, and maybe they’ll get a few new ideas for flexing their own imaginative muscles. JMD

The correct subtitle for author and editor Leonard Marcus’ book A Caldecott Celebration, listed in the Professional Connections section of the November Bulletin, is Six Artists and Their Paths to the Caldecott Medal. Our apologies for the error.
It is nearly impossible to isolate the specific combination of attributes that makes a book a Bulletin Blue Ribbon. Fortunately, the books that are unanimously selected for the list early in the discussion process (and there are some titles that are unanimously selected, despite the disparate tastes of the committee members) set the tone for what will join them. When we are weary of literary chat and doggedly hanging on to our most treasured titles, someone will invariably say, "But how does this book compare to the books already named for the list?" It's a good question, and one that, more often than not, pushes a questionable title one way or the other. Here is the list of Bulletin Blue Ribbon books for 1998, including two late entries from 1997. There are picture books, fiction, nonfiction, and even a couple of easy readers. We think these titles exemplify those elusive qualities that make a book stand out from the rest, even if the rest are very, very good. Happy New Year.

Janice Del Negro, Editor

PICTURE BOOKS
Babbitt, Natalie, ad. *Ouch!: A Tale from Grimm*; illus. by Fred Marcellino. di Capua/HarperCollins. (January 1999)
Bodkin, Odds, ad. *The Crane Wife*; illus by Gennady Spirin. Gulliver/Harcourt. (October)
Feiffer, Jules. *I Lost My Bear*; written and illus. by Jules Feiffer. Morrow. (June)
Hassett, John. *Cat Up a Tree*; written and illus. by John and Ann Hassett. Lorraine/Houghton. (November)
McCully, Emily Arnold. *Beautiful Warrior: The Legend of the Nun's Kung Fu*; written and illus. by Emily Arnold McCully. Levine/Scholastic. (March)
Shannon, David. *No, David!*; written and illus. by David Shannon. Blue Sky/Scholastic. (September)
Shulevitz, Uri. *Snow*; written and illus. by Uri Shulevitz. Farrar. (January 1999)
Steig, William. *Pete's a Pizza*; written and illus. by William Steig. di Capua/HarperCollins. (December)
Van Laan, Nancy. *So Say the Little Monkeys*; illus. by Yumi Heo. Schwartz/Atheneum. (September)

EASY READERS:
Cazet, Denys. *Minnie and Moo Go Dancing; Minnie and Moo Go to the Moon*; written and illus. by Denys Cazet. DK Ink. (September)
Kvasnosky, Laura McGee. *Zelda and Ivy*; written and illus. by Laura McGee Kvasnosky. Candlewick. (April)
FICTION:
Bauer, Joan. Rules of the Road. Putnam. (February)
Cameron, Ann. The Secret Life of Amanda K. Woods. Foster/Farrar. (May)
Fletcher, Susan. Shadow Spinner. Karl/Atheneum. (July/August)
Griffin, Adele. The Other Shepards. Hyperion. (November)
Lawrence, Ian. The Wreckers. Delacorte. (June)
McCaughrean, Geraldine. The Pirate's Son. Scholastic. (September)
Ritter, John H. Choosing Up Sides. Philomel. (June)
Sachar, Louis. Holes. Foster/Farrar. (September)
Vail, Rachel. The Friendship Ring: If You Only Knew; The Friendship Ring: Please, Please, Please. Scholastic. (October)
Werlin, Nancy. The Killer's Cousin. Delacorte. (September)
Woodson, Jacqueline. If You Come Softly. Putnam. (October)

NONFICTION
Burleigh, Robert. Black Whiteness: Admiral Byrd Alone in the Antarctic; illus. by Walter Lyon Krudop. Atheneum. (February)
Farrell, Jeanette. Invisible Enemies: Stories of Infectious Disease. Farrar. (June)
Freedman, Russell. Martha Graham: A Dancer's Life. Clarion. (June)
Greenberg, Jan. Chuck Close: Up Close; by Jan Greenberg and Sandra Jordan. DK Ink. (May)
Mark, Jan, ad. God's Story; illus. by David Parkins. Candlewick. (May)
Martin, Jacqueline Briggs. Snowflake Bentley; illus. by Mary Azarian. Houghton. (December)
Solheim, James. It's Disgusting—and We Ate It!: True Food Facts from Around the World—and Throughout History!; illus. by Eric Brace. Simon. (April)
Norman, Howard, ad. The Girl Who Dreamed Only Geese and Other Tales of the Far North; illus. by Leo and Diane Dillon. Gulliver/Harcourt, 1997. (February)
Philip, Neil, comp. War and the Pity of War; illus. by Michael McCurdy. Clarion. (November)
Stanley, Diane. Joan of Arc; written and illus. by Diane Stanley. Morrow. (September)
Wick, Walter. Walter Wick's Optical Tricks; written and illus. by Walter Wick. Cartwheel/Scholastic. (October)
Keyed to *The Bulletin*'s alphabetical arrangement by author, this index, which appears in each issue, can be used in three ways. Entries in regular type refer to subjects; entries in bold type refer to curricular or other uses; entries in ALL-CAPS refer to genres and appeals. In the case of subject headings, the subhead "stories" refers to books for the readaloud audience; "fiction," to those books intended for independent reading.

African Americans: Duggleby; Hansen; Jones; Lyons
African Americans—fiction: Flake
African Americans—poetry: Johnson
African Americans—stories: Crews
Alaska—stories: Nicolai
Alcoholism—fiction: Holeman
American Indians—folklore: Goble
Appalachia: Wells
Appalachia—fiction: Naylor
Arctic: Tessendorf
Art and artists: Duggleby; Lyons
Aunts—fiction: Rylant
Aztecs: Tanaka
Babies—stories: Root
Ballet—stories: Fonteyn
BEDTIME STORIES: Hollyer; Root
BIOGRAPHIES: Duggleby; Hansen; Harness; Kaplan; Lowry; Lyons; Malam; Pfeffer
Biology: Rowan
Birds—fiction: Hobbs; Seidler
Blacks—stories: Joseph
Bullies—fiction: Flake
Carnival—stories: Joseph
Children's literature: Lowry; Malam
Cousins—fiction: Rylant
Crime and criminals—fiction: Hobbs; Roberts
Dancers and dancing: Jones
Death and dying—fiction: Luenn; Naylor
Dinosaurs: Currie
Ecology—fiction: Hobbs; Seidler
Ethics and values: Cooney; Levitin; Naylor; Seidler
Explorers and exploring: Tessendorf
FANTASY: Crews; Kimmel; Naylor
Farms—stories: Root
Fathers and daughters—fiction: Houston; Seidler
Fathers and sons—fiction: Fenner
Fishing—stories: Nicolai
FOLKTALES AND FAIRYTALES: Babbitt; Goble; Mollie; San Souci
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Grandfathers—stories: Nicolai
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Guinea pigs—stories: Meade
Hanukkah—stories: Kimmel
HISTORICAL FICTION: Auch; Baer; Carbone; Houston; Pressler; Sterman
History, world: Tanaka
Holidays—stories: Joseph; Kimmel
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Illness—stories: Rosenberry
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Leaves: Robbins
Literature, American: Harness
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POETRY: Denton; Hollyer; Johnson
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Reading, beginning: Hopping
Reading, easy: Malam; Rylant
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