

Biography / Autobiography

Anderson, William, compiler. *Laura's Album: A Remembrance Scrapbook of Laura Ingalls Wilder*. HarperCollins, 1998. 80 pages. (0-06-027842-0) \$19.95.

Arranged in chapters covering ten-year increments beginning with the decade when Laura Ingalls Wilder's parents first met and married in Wisconsin in the 1850s and ending with Laura's death in 1957, this scrapbook biography is a treasury that will please and fascinate Laura fans of any age. The easygoing, accessible biographical narrative is laid out on pages that are decorated with photographs of Laura and her family, greeting cards, letters, postcards, and other memorabilia related to her life and the times in which she lived. P.S. fiddle drawings he made for Laura and Mary, and the music box Laura received one Christmas are among the items pictured from the early years of her life along with family photographs. More photographs, newspaper clippings, marriage announcements, Laura's books, and fan letters she received are included as the narrative advances. Detailed captions describe the photographs and memorabilia, tying them to a specific incident or incidents in Laura's books when possible. A chronology of significant dates and events related to Laura's life is also included along with credits for each of the illustrations; that will enable serious Laura Ingalls Wilder devotees to trace where the actual item can be viewed today. While the typeface is fairly small, there is much to pour over and discover in this handsomely designed volume. (Age 9 and older.)

Butler, Jerry. *A Drawing in the Sand: A Story of African American Art*. Zino Press, 1998. 62 pages. (1-5933-216-6) \$24.95.

Madison artist and teacher Jerry Butler chronicles his journey to becoming an artist and moments of social and political awakening throughout his life in this autobiographical volume that also draws attention to the realities of race in America in Butler's lifetime and explores the history of African American art. Butler writes about his childhood in Magnolia, Mississippi, where he first learned to draw with a stick in the red, sandy dirt, and where, early on, his grandmother called him an artist, affirming his talent and his ability, nurturing his belief in himself. Butler was nurtured in many ways other ways as he grew as well, enriched by the unity of his small black community. Leaving there to go to college at Jackson State, his world opened up by exposure to many black artists. He notes that it wasn't until he had graduated from college in 1968 that he really began to learn about racism, although he had learned in his childhood about the dangers of talking back to white people. As his education continued at UW-Madison, Butler began to integrate his growing social and political awareness into his art. Today, he notes, "My art now looks at how racism has affected all people in America." Brief biographical profiles of numerous African American artists and selections of their work are incorporated throughout this dynamic volume. It would have been helpful to have Butler's own artwork consistently labeled, and the all-capital-letter typeface will not be inviting to every reader, but this does not detract from the overall importance and appeal of this fine work. (Age 12 and older.)

Dingle, Derek T. *First in the Field: Baseball Hero Jackie Robinson*. Hyperion, 1998. 48 pages. (0-7868-2289-9) \$16.95.

There have been several biographies written for young readers about Jackie Robinson in recent years but Derek T. Dingle offers a unique perspective

with this slender volume that combines appealing graphics and engaging prose. Every page includes at least one documentary photograph to give children a sense of the times in which Robinson lived, in addition to pictures of the subject himself, from infancy to retirement. Beginning with Robinson's two childhood heroes—the Louis and his own older brother, Mark Robinson, himself an Olympic Medal winner—we learn about the development of this gifted young athlete who excelled in football, basketball, baseball and track at UCLA; who demonstrated his leadership ability and commitment to social justice while serving as a lieutenant in the U.S. Army during World War II; and who learned a lot about baseball while playing for the Kansas City Monarchs after the War, competing against great players such as Cool Papa Bell, Josh Gibson and Satchel Paige. The text places Jackie Robinson in the context of social history, so that today's children can see the obstacles he faced in his life and his career. While the author obviously admires Jackie Robinson and his accomplishments a great deal, he avoids sentimentalizing or deifying him, allowing instead for the facts to speak for themselves. (Ages 7-12)

Dingley, John. *Scary Painter: The Life of Jacob Lawrence*. Chronicle, 1998. 55 pages. (0-8118-2082-3) \$16.95.

When he was still a boy, Jacob Lawrence moved with his family from the South to Harlem, like countless African Americans looking for a better life early in the 20th century. He had begun to draw and paint at an early age, and folks always told him he had talent. In Harlem he found a community of like-minded artists who encouraged the talented teenager, in particular, sculptor Augusta Savage, who served as his mentor. Christie Hartman, however, he faced the sorts of obstacles familiar to many African-American men in his era who were trying to gain acceptance in a segregated nation. Through it all, he committed himself and his art to the subjects he knew and loved: his people's past and present. There is a reproduction of a Jacob Lawrence painting on every double-page spread of this attractively designed, accessible biography of the African-American painter. (Ages 9-14)

Freedman, Russell. *Martina Graham: A Dancer's Life*. Clarion, 1998. 175 pages. (0-395-74655-8) \$18.00.

Martina Graham's life and work as a dancer, teacher, and choreographer helped shape and define American dance in the 20th century. In a way like no one before her had, Graham explored how dance could express the raw emotion, passion and delight of human experience, and she created works that were drawn deeply from the space where intellect and emotion combined. Russell Freedman's understanding of that space, and the unquestioned drive that compels an artist to create, defines this portrait of the dancer. The text moves easily from sketches of Graham's life of the stage to explanations of her dancing philosophy to descriptions of her groundbreaking, engaging performances. The result is a book giving young readers a sense of the ordinary and the extraordinary, the knowledge of Graham as an driven artist who also sewed her own costumes when there was no money for help, and whose heart could reach out—or break—just like anyone else's. Dramatic black-and-white photographs of Graham performing add to the artistry of the book as a whole while powerfully illustrating the intense emotional elements of Graham's work. Together, the text and photos provide a rich introduction to the deep layers of meaning in Graham's dances.

Additional photographs show Graham in aspects of her life off the stage and behind the scenes and include a remarkable picture of Helen Keller among the dancers in Graham's studio, her face a study in joy as she feels the rhythm and movement of dance. This well-researched, well-documented biography will speak to the artist, the visionary, the dreamer and the doer in many young adults. (Ages 12-16)

Greenberg, Jan and Sandra Jordan. *Chuck Close Up Close.* DK Ink, 1998. 48 pages. (0-7894-2486-X) \$19.95

As a child, Chuck Close struggled in school. Learning disabilities that would not be diagnosed until he was an adult made academic work a difficult challenge. But he loved to draw and paint, and it was through art that he found solace and self-confidence. As an adult, Close's artwork has brought him him great critical acclaim, and in this fascinating profile of the artist Jan Greenberg and Sandra Jordan examine his development as an artist and as an individual, looking at the way his life and art relate to and inform one another. The authors approach the text as a means to understanding the artist's work and their highly appealing narrative is enhanced by Close's own insights into his artistic development. This open, airy volume will draw readers in visually as well. The text is surrounded by ample white space and illuminated by color reproductions of a number of Close's paintings. From his earlier, hyperrealistic work to his more recent portraits that emerge from intriguing combinations of color and shape. Photographs of Close at work bring a sense of scale to the artwork—he is a figure overwhelmed by the size of the art he creates. Observant readers will also discover in the photographs something that isn't revealed until quite late in the chronological narrative—today Close works from a wheelchair. In 1988 a rare illness left him almost completely paralyzed. (Close eventually regained very limited use of his arms and legs and he now paints with a brush strapped to his arm, continuing to express his unique artistic vision. (Ages 10-14)

Hansen, Joyce. *Women of Hope: African Americans Who Made a Difference.* Scholastic Press, 1998. 32 pages. (0-590-9397-4) \$16.95

Brief biographical essays of 12 African American women stress the challenges each one faced and the barriers she broke down in her lifetime. A one-page essay for each woman is accompanied by a stunning black-and-white photographic portrait, all were originally part of a series of posters printed and distributed by the Bread and Roses Cultural Project. The elegantly produced volume includes: Ida B. Wells-Barnett, the DeLany Sisters, Sepuma Bonisette Clark, Ella Josephine Baker, Fannie Lou Hamer, Ruby Dee, Maya Angelou, Toni Morrison, Marian Wright Edelman, Alice Walker, Alexia Canady, and Mae C. Jemison. (Ages 8-14)

Leopman, Michael. *Witness to War: Eight True-Life Stories of Nazi Persecution.* U.S. edition: Viking, 1998. 128 pages. (0-670-87386-1) \$16.99

The experiences of eight children who suffered at the hands of the Nazis are cogently related in a book that includes many documentary photographs and clear historical backgrounds for context. Seven of the eight lived to tell their stories; the eighth was Anne Frank. Each of the children represents a different kind of persecution and method of survival. Beate Siegel, the daughter of a prominent Jewish lawyer, was sent at age 14 to live with a family in England as part of the *Kindertransport*. Alexander Michalowski was one of the

thousands of Polish children snatched from their homes to be "Germanized" and adopted into German families; Barbara Richter was a Bohemian gypsy child who was sent to Auschwitz, where she was subjected to experiments conducted by Dr. Mengele; Joseph Stener and his older sister, Anita, escaped the Warsaw ghetto just hours before it was obliterated by the Germans and lived by their wits for the next few years, sometimes serving as a messengers for the Polish Resistance. All of the stories are as gripping as they are heartbreaking, and most were gathered firsthand by the author. A recent photograph of each survivor is included at the end his or her story. (Age 11 and older)

Lobel, Anita. *No Pretty Pictures: A Child of War.* Greenwillow, 1998. 193 pages. (0-688-15935-4) \$16.00

Caldereau-award-winning illustrator Anita Lobel writes about "a time from when I have very few pretty pictures to remember." Born in Krakow in 1934, Lobel was five when the German army invaded Poland in 1939 and began rounding up the city's Jewish population. Anita and her brother escaped the city with their beloved Catholic nanny, Nana, and spent much of the war moving from place to place with her, posing as her children. For Anita, who had dark, heavy features, the charade was devastating. "Every time I looked at myself in the mirror, all I could think was, 'Jew, Jew, Ugly, obvious Jew girl.'" Eventually captured, she was held first in Plaszow and then in Ravensbrück before being liberated in 1945. Seriously ill with tuberculosis, Anita was taken to Sweden to recuperate, and there she was reunited with her brother and parents, all of who had, miraculously, survived. This account of Anita's experiences during World War II and in the months and years immediately following is significant not only as an addition to the important body of literature that bears witness to the tragic events of the time but also as a profile of an artist who has gone on to create images that bring pleasure to children. (Age 12 and older)

Lowry, Lois. *Looking Back: A Book of Memories.* Walter Lorraine Books/Houghton Mifflin, 1998. 181 pages. (0-395-89543-X) \$16.00

Lois Lowry offers an album filled with memories, feelings and fragments from her past in this singular autobiographical compilation of photographs and reminiscences. In the process, this acclaimed author for children uncovers the roots of some of her story ideas. Lowry's photographs and commentary are arranged in short thematic chapters, each of which begins with a quote from one of her novels. The connection between the quote and the photographs and personal stories that follow them are not always obvious, but here Lowry makes profound sense of it all nonetheless. After all, this is a book about ideas and the creative process as much as it is about her life, and stories rarely emerge fully developed out of a single event in a writer's experience. What emerges as the chapters progress is a sense of the writer's constant effort to make sense and story out of what has happened in her life, to weave past and present into something new and original that is fiction, but with the heart of human experience at its core. There is a sense of sitting down one on one with the author as she shares these photographs, memories and musings in the casual tone of a narrative that speaks directly to the individual reader. The writing is intimate, with deep appreciation for the importance that human connections hold, including, or perhaps especially, the one between the author and the individual readers of this book. (Age 10 and older)

Lyons, Mary E., editor. *Talking with Tebe: Clementine Hunter, Memory Artist*. Houghton Mifflin, 1998. 48 pages. (0-395-72031-1) \$16.00

Clementine Hunter was a sharp, dynamic, talented artist who lived to be 101. In all those years, Clementine, or Tebe (TEE-bee), as her family called her, never moved from the Cane River region of Louisiana, where she was born. Indeed, she rarely even traveled out of the area. But her paintings are in collections across the country, praised for their honest, unceremonial depiction of African American life in the rural south, where, years after the Civil War, many blacks, Tebe included, labored long, hard days year-in and year-out on plantations for wages that would never let them know a life beyond poverty. It is Tebe's own distinctive voice, dancing with expression, that relates the story of her life and her art in this stunning book edited by Mary E. Lyons that includes numerous color reproductions of Tebe's vibrant folk-art paintings. Lyons gathered quotations from magazines, newspapers, and taped interviews to piece together these commentaries by the self-taught artist who had almost no formal schooling, could neither read nor write, but whose head was filled with images that would not leave her alone until she had turned them into pictures. Tebe depicted the harsh life of labor, picking cotton in the fields, cutting cane, gathering figs, and also the ways in which the African American community came together in celebration and mourning, or relaxed in their precious times of leisure. Her paintings were done at the end of long days of work as field laborer or house cook, and even after her fame began to grow she did not make a living from her art and worried about keeping up payments on the small trailer she moved into after leaving the plantation. Lyons has done a masterful job piecing together Tebe's words in the various chapters, which are arranged around themes in her painting and events in her life, and she has skillfully and sensitively framed those words with an opening editor's note and chapter and a closing commentary in this richly satisfying volume. (Age 12 and older)

McKissack, Patricia C., and Frederick L. McKissack. *Young, Black and Determined: A Biography of Lorraine Hansberry*. Holiday House, 1998. 152 pages. (0-8234-1300-4) \$18.95

A compelling profile of the playwright and activist who died so young but left a legacy of art and ideas and a passion for life that speaks directly to young and old today. Born in 1930, Lorraine Hansberry lived in highly charged social and political times. Growing up in the black upper class on Chicago's south side where African Americans from all socio-economic classes lived together heightened her sensitivity to issues of race and class in our nation, and her understanding of both the pride and terrible hurt of generations of African Americans. She moved to Harlem at age 20 and joined a thriving African-American intellectual and artistic community that included W.E.B. Dubois, Langston Hughes, James Baldwin, Alice Childress, and others. The McKissacks' biography is a song of praise to the brilliant mind and compassionate heart of Hansberry, who is best known for her groundbreaking play *A Raisin in the Sun*. It is a song that finds the intricate notes of Hansberry's life and sounds them against the complex melody of the times in which she lived; a melody that Hansberry herself contributed to, and sometimes countered, in plays, articles, and commentaries she wrote, and in the ideas she sounded. Their thorough research includes interviews with individuals who knew Hansberry, who died of cancer at the age of 34 in 1965, and an analysis of the importance of her work, especially *A Raisin in*

the Sun, that is presented as part of the text. This uplifting work takes its cue from Hansberry herself, whose drive and determination to live her own dream and speak the truth is inspirational. (Ages 11-15)

Martin, Jacqueline Briggs. *Snowflake Bentley*. Illustrated by Mary Aarim. Houghton Mifflin, 1998. 32 pages. (0-395-86162-4) \$16.00

"In the days when farmers worked with ox and sled and cut the dark with lantern light, there lived a boy who loved snow more than anything else in the world." That boy was Willie Bentley, who lived in a part of Vermont where the annual snowfall is reported to be 120 inches. He was eager to learn, reading every volume of the family encyclopedia and keeping a record of the weather. He was especially fascinated by snowflakes. At 15, he began trying to capture the elusive snow crystals by looking at them under an old microscope and then drawing the beauty and individuality he observed. Bentley's passion about snowflakes was often misunderstood. "Neighbors laughed... Snow in Vermont is as common as dirt," they said. "We don't need pictures." Willie said the photographs would be his gift to the world. "He felt called to photograph a leaf or spider web hung with dew. On the final page, Bentley's own words point out that although there were always others who would rise at dawn to milk dairy herds, his early morning work gave people something they otherwise would never have. Children may read either a story or a biography about this self-taught expert who developed his own technique of microphotography, because this book has two narratives. On the left and/or right side of most pages of the fiction, there is easy-to-read biographical information. Aarim's woodcuts, hand tinted with watercolors, serve as illustrations for everything in this intriguing picture book about a man who "loved the beauty of nature in all seasons." (Ages 6-9)

Mathews, Tom L. *Light Shining through the Mist: A Photobiography of Dian Fossey*. National Geographic Society, 1998. 64 pages. (0-7922-7506-1) \$17.95

How far can a person's passion take them? For Dian Fossey, it carried her all the way from Kentucky to the Virunga Mountains in central Africa, to a job for which she had no formal training but for which she possessed a passionate interest. Tom L. Mathews captures Fossey's passion as well as her intelligence and integrity in this fine photobiography illustrated with numerous color photographs of Fossey at work among the African mountain gorillas. When she was chosen by Dr. Louis Leakey to study the gorillas, Fossey was already intensely engaged by these animals. But she was not a scientist. She studied on her own and, once established in the isolated mountain region where the gorillas roamed, she observed and documented their lives and relationships with painstaking patience and care. Eventually, she was trusted and accepted by the gorillas themselves, and she became a passionate advocate on their behalf, taking on poachers, hunters, and the government of Rwanda as she sought to protect them from harm. Her position protected the gorillas at all costs was not a popular one, even among many of her colleagues, but it was born out of her respect for and devotion to the gentle gorillas. A sensitive, compassionate narrative touches briefly on Fossey's childhood and young adulthood before focusing on the life's work she began at age 34 and carried out until she was killed by an unknown attacker at her mountain camp in 1985. (Ages 11-14)

Melzer, Milton. *Ten Queens: Portraits of Women of Power*. Illustrated by Bethane Andersen. Darton, 1998. 134 pages. (0-525-45643-0) \$24.99

While we know that women from all walks of life and all economic classes have exhibited strength in myriad ways throughout history, it is the names and lives of noblewomen, leaders and rulers that tend to be known. Here, Milton Melzer presents brief biographical portraits of ten such women, all of them queens who either "ruled in their own right" or, if they held the monarchy in conjunction with a spouse, had as much or more to say about governing than their husbands. The ten queens are Ishtar, Cleopatra, Boudicca, Zenobia, Eleanor of Aquitaine, Isabel of Spain, Elizabeth I, Christina of Sweden, Maria Theresa and Catherine the Great. These monarchs, the author notes in his introduction, "like most people everywhere, at whatever time...were a mix of elements: complex, contradictory, unpredictable," sometimes working on behalf of the people they ruled, sometimes conspiring against them. In both his narrative about each woman and in his note on sources, Melzer makes it clear that facts are sometimes scarce and history, including these histories, must sometimes resort to speculation and conjecture. A bibliography and index round out the information presented in this handsome volume geared with Bethane Andersen's fitting artwork that includes a portrait of each queen and illustrations depicting aspects of the narrative. (Ages 11-14)

Nieuwsma, Milton J. *Kindredlagers: An Oral History of Young Holocaust Survivors*. Holiday House, 1998. 161 pages. (0-8234-1358-6) \$18.95

"Kinderlager" refers to a section of Auschwitz-Birkenau that was reserved for children. Few survived it. The three women whose personal stories comprise this volume were among the youngest Holocaust survivors, indeed. Tova Friedman was just six years old when the camp was liberated. Her memories of the Holocaust and its aftermath, as well as those of her family friends, Frieda Tenenbaum and Rachel Hyams, are recounted in detail in an extraordinary oral history, collected by journalist Milton Nieuwsma. The narrative is made even more powerful by the cumulation of details as each girl's first-person account mentions the other two, since their paths frequently crossed. Thus, we get to know them all as they see themselves and as others see them. Illustrated throughout with family pictures, past and present. (Ages 13 and older)

Partridge, Elizabeth. *Resless Spirit: The Life and Work of Dorothea Lange*. Viking, 1998. 122 pages. (0-670-87888-X) \$19.99

From the spirited, life-embracing black-and-white image of Dorothea Lange on the title page to the many striking reproductions of her powerful and socially relevant photographs to the illuminating text, this biography of the pioneering photographer is stimulating both visually and intellectually. As a child, author Elizabeth Partridge knew Dorothea Lange—both her grandfather and her father worked with Lange and the Partridges were part of Lange's close circle of friends and family. In researching this biography Elizabeth Partridge interviewed a number of those family members and friends in addition to drawing on a large body of published material to compose an insightful and inspiring portrait of Lange for young readers. Lange is seen as a sensitive, passionate child who realized from a young age that she saw and felt things more deeply than many other people. Determined to learn photography as a financially struggling college student

she walked into the studio of one of the best-known photographers in New York City and asked for a job. She learned how to take portraits, but it was with the onset of the Depression that she embarked on her life's work, taking pictures of everyday people, letting their dignity, their beauty, and sometimes their tragedy rise from the image, whether she was photographing destitute men in a bread line in California, a young black sharecropper in the South, or Japanese Americans who had been interned by the U.S. government. Especially in her earlier years but throughout her career, Lange struggled to maintain a balance between her personal and professional lives, sometimes sacrificing her art for the sake of her first husband's career and her children, and sometimes making the difficult choice to put her own needs first. Partridge astutely makes clear that every choice had its price to pay for all involved in this fine biography that lets the complex character and deep compassion of Dorothea Lange breathe freely on its pages. (Ages 11 and older)

Pinkney, Andrea Davis. *Duke Ellington: The Piano Prince and His Orchestra*. Illustrated by Brian Pinkney. Hyperion, 1998. 32 pages. (0-7868-2150-7) \$16.49

When he was a boy, Edward Kennedy Ellington's first love was baseball. At his parents' insistence, he took piano lessons and, by the time he was 19, music was his passion. He was able to earn his living by playing his own compositions—a type of music no one had ever heard before. This picture book biography focuses not so much on the events in Duke Ellington's life, but on his music, his orchestra, his skill with improvisation, and his impact in the world of jazz. Andrea Davis Pinkney's text grabs young listeners with its jazzy beat. Her playful use of language echoes the era in which Duke was king. Like the words they accompany, Brian Pinkney's spirited scratchboard illustrations swing with joyful vitality as they show the effect Ellington's music has had on listeners, past and present. *Winner 1998 CBC Choices Scott King Award Discussion: Illustration Honor Book 1998 CBC Choices Scott King Award Discussion: Author*. (Ages 7-11)

Rabinovic, Schoshana. *Thanks to My Mother*. Translated from the German by James Skofield. U.S. edition: Dial, 1998. 246 pages. (0-8037-2235-4) \$17.99

"On June 22, 1941, I saw my father for the last time." These stark, striking words begin an amazing story of strength and survival in this Holocaust memoir. Schoshana Rabinovic was born Susanne Wekster in 1932. In 1941, the Germans invaded her Lithuanian homeland. At first Susie and her mother and other relatives move into her grandparents' house, where they hear frightening stories of Jews around the city being rounded up and taken away. But it's not long before they are forced into the Vilnius ghetto with thousands of other Jews, where the days are marked by mounting fear and growing horror despite the heroic efforts of the Jewish resistance. In 1943, the ghetto was liquidated, and Susie, her mother and her older sister are placed on a transport train heading to the camps. Over the next three years, Susie's mother saves her daughter over and over again through her ingenuity and fearlessness as they are moved from one cruel camp to another, and then forced on a brutal death march in the winter of 1945. In the end, Susie saves her mother, too, by infusing her with a will to live after they are liberated and her mother's sick body weary mind cannot go on. The vivid imagery of this memoir is intense and striking—there is such immediacy in the writing that

one feels the panic of suffocation in the cattle cars, the hopeless resignation of those who no longer had the will to fight. Some of these individuals surrendered to certain death by the simple act of refusing to stand up or move, fully aware of what they were doing as the guards took aim. Susie's resister is one of those she witnesses committing this traumatic but understandable form of escape. Beneath it all there is aching pain, and the fierce determination of Susie's mother to keep her daughter alive. *Winner, 1998 CCBC Batchelder Discussion*. (Age 13 and older)

Sis, Peter. *Tibet: Through the Red Box*. Frances Foster Books/Ferrari Strauss Giroux, 1998. 58 pages. (0-374-37552-6) \$25.00

When Peter Sis was a child in Prague, his father Vladimir, traveled to Tibet as a documentary filmmaker and became stranded in that mysterious country. His family did not know what had happened to him, and for the boy Peter a sense of absence marked the time that followed. It is not clear how long it was until his father's return—was he gone for more than one Christmas, or did one Christmas without his presence make an indelible impression that shadows Sis's memories of other childhood holidays? In *Tibet: Through the Red Box*, Peter Sis weaves his own dreamlike memories into a book that also imagines the details of his father's experiences in Tibet during the time he was missing from young Peter's life. On a trek across Tibet in search of a means to return home, the father's journey as chronicled in a diary is no less dreamlike than the son's own memories as he experiences the extraordinary nature of that mystical place and travels toward the forbidden city of Lhasa ever more intent on warning the young Dalai Lama of the inevitable, tragic changes he senses the approaching Chinese will bring. The adult Peter Sis is both character in and creator of this unique artistic and literary journey that gracefully blurs the lines between fact and dream. Summoned by his father to his childhood home, Sis reads his father's diaries and is transported back to his own childhood and into his missing father's life, in the process finally filling the hole that the older man's absence had left during that time. The mystical quality of the narrative is echoed in the multilayered artwork, which is filled with details inspired by Tibetan culture and cast in deep, ever-changing hues. (Age 11 and older)

Stanley, Diane. *Joan of Arc*. Morrow, 1998. 48 pages. (0-688-14330-X) \$15.93

This artfully illustrated biography of the French religious martyr paints detailed text and artwork rendered in a glowing, almost luminous palette evocative of illuminated manuscripts from medieval times. Stanley begins with a brief history of the Hundred Years War to provide historical context for the story of Joan's life that follows. This history, along with additional explanations provided throughout the narrative, allows readers to enter the text more fully, understanding and accepting Joan's religious beliefs and her resulting actions rather than finding her visions, her passions and her devotion improbable. Each two-page spread features text bordered in gold and graced with a detail illustration on the left side and a full-page, gold-bordered illustration on the right. A pronunciation guide tells how to say the many names of French people and places that are mentioned throughout the book, while a bibliography and recommended reading list round out this elegant volume. (Ages 11-14)

Thomas, Jane Keah. *Behind the Mask: The Life of Queen Elizabeth I*. Clarion, 1998. 196 pages. (0-395-69120-6) \$19.00

Elizabeth I ruled England for over 40 years, during a tumultuous period filled with danger for anyone in power, especially a woman who was called whore, bastard and heretic from the day she was born. But like her father, Henry VIII, Elizabeth was quick-witted, intelligent, and skeptical characteristics that always put her a step or two ahead of her friends and her enemies. The princess's first-hand observation of the many power struggles that occurred during her childhood and adolescence helped her to grasp the importance of outward appearances; she consciously created a public persona and used it to her advantage throughout her reign. Based on documents written about Elizabeth and her times, both during her life and afterwards, Jane Keah Thomas has created an intriguing, accessible biography that strives to provide a portrait of the complex woman who is now regarded as one of England's greatest rulers. (Age 12 and older)

Warren, Andrea. *Pioneer Girl: Growing Up on the Prairie*. Morrow, 1998. 95 pages. (0-688-15438-7) \$15.00

Grace McCance was only three years old in 1887, the year her father filed a homestead claim for 160 wide-open acres of Nebraska land. Years later, in the memoir she wrote as an adult, Grace could still recall her first glimpse of that prairie homestead: "Just two naked little soddies squatting on a bare, windswept ridge. . . . Not another building in sight, not a tree, not an animal, nothing but grassy flats and hills." The story of Grace's childhood and young adulthood echoes that of many children whose families had the courage, determination, and desire to stake a claim for a place of their own in the breathtaking, untrodden landscape of the Great Plains during the second half of the 19th century. Using Grace's life story as the centerpiece for her narrative and drawing on additional research, Andrea Warren chronicles what life was like for those early settlers, who faced isolation, endless hard work, and the ravages of nature as they struggled to build farms, raise families, and forge communities among distant neighbors spread out across the land. As Warren relates, the challenges were often overwhelming and there were many who eventually had to give up their dreams. For Grace McCance, these challenges were never too great to diminish her love for the land. This real-life story of a pioneer girl, which is illustrated with archival black-and-white photographs as well as pictures from Grace McCance's family, has great appeal as a book for children to read independently in addition to its obvious merit for classroom use. (Ages 10-14)

Winter, Jeanette. *My Name Is Georgia: A Portrait*. Silver Whitaker/Harcourt Brace, 1998. 48 pages. (0-15-201649-X) \$16.00

It's no easy task to make the life and art of Georgia O'Keeffe accessible to young readers but Jeanette Winter does it brilliantly in this picture-book portrait of the artist. As she did with muralist Diego Rivera in *Diego* by Jonah Winter (Knopf, 1994), Winter skillfully controls the scale of her own illustrations so that readers get a true sense of the largeness of the original art, an amazing feat in this 7 1/4 x 9 1/4" volume. She has subtly styled her illustrations to suggest the inspiration O'Keeffe took from the surrounding landscapes of her life. The clouds in the sky, for example, are a direct reference to her "Sky above Clouds" series painted in the early 1960s. In a Manhattan skyline we see the edge of one of O'Keeffe's famous orange

poppies pecking out from behind a skyscraper, accompanying a direct quote from the artist: "The distance has always been calling me." The spare first-person text that accompanies her artwork is also composed with skill and grace. Using occasional direct quotes from O'Keefe's own writing (documented in notes), Winter gives us a sense of the artist's elusive nature and commitment to her art. Her lyric simplicity not only makes the book accessible to beginning readers, it also offers insight into O'Keefe's character: "I painted a camellia. I painted it BIG, so people would notice. / I painted a jack-in-the-pulpit. I painted it BIG, so people would see." Taken together, the text and illustrations work in perfect harmony to bring this larger-than-life artist down to a child's eye view so they too will notice and see. *Honor Book, 1998 CCBC Children Award Discussion* (Ages 5-8)

Younger, Barbara. *Purple Mountain Meditates: The Story of Katharine Lee Bates and "America the Beautiful."* Illustrated by Sacey Schuett. Dutton, 1998. 32 pages. (0-525-45653-8) \$15.99

It's not often we find primary research in a history book for children, much less in a picture-book biography. For this exemplary work, first-time author Barbara Younger went directly to the Wellesley College Archives, home of the diaries and letters of Katharine Lee Bates, and communicated with family members in order to research the subject of this lively historical account. Born in Massachusetts in 1868, Bates never considered herself a writer, although she kept a diary from age nine. In reconstructing Bates's life, Younger knows exactly what and how much to quote from these diaries in order to give young readers a sense of who Bates was and what the world was like when she lived. Always an adventurous free spirit, her cross-country trip in 1893 to attend the World's Columbian Exposition in Chicago and to accompany a group of fellow teachers to the top of Pikes Peak in Colorado provided the direct inspiration for her poem "America the Beautiful." When it was published two years later in the July 4th issue of *The Congregationalist*, it quickly became a national sensation. Originally it was sung to many different tunes, although a contest for original music yielded over 900 entries, a hymn composed by Samuel Ward continues to be the tune we use today. Younger's account is further enriched with intriguing details culled from Bates's life story, which will surely appeal to children: the fact that she used to read books about dogs to her dog, held parties for parrots, was one of the first to ride a Ferris wheel, and saw a knight made entirely out of puns at the Chicago Exposition, for example. Schuett's luminous paintings also bring the subject to life through her attention to historical detail and her skillful renderings of the majestic landscapes that inspired Katharine Lee Bates to heights of poetry more than 100 years ago. (Ages 5-9)

See also: *All Around Town: Black Cowboys, Wild Horses, Bothabobobobos, Boss of the Plains, Coal Miners—Turn to Fogs!*; *Good-bye, Charles Lindbergh: Home Run, Ighal Mash and the Crusaders against Child Slavery, Journey to Ellis Island, Katarina, Las Christmas, Mary on Horseback, My Freedom Trip, One Room School, Talking with Adventurers*

Contemporary People, Places and Events

Ancona, George. *Bornie José's Neighborhood.* Harcourt Brace, 1998. 48 pages. (0-15-201049-1) \$18.00, pbk. (0-15-201048-3) \$9.00

Nine-year-old José Luis feels very much at home in *el barrio*, his neighborhood in San Francisco's Mission District. On his daily walks between his home and Cesar Chavez Elementary School, he passes brightly colored murals that tell the history of his people, both in his parent's native country, Mexico, and in José's country, the United States. In the neighborhood his culture is frequently celebrated with community *Fiestas* and in school he learns not only about his own heritage, but about those of his African American and Asian American classmates. Over the course of several months, George Ancona documents José's life in *el barrio* with a concise text and with stunning color photographs that bring the neighborhood to life. Also available in a Spanish-language edition as *Bornie El Barrio de José* (pbk., 0-15-201808-5, \$9.00). (Ages 5-10)

Ancona, George. *Fiesta Fireworks.* Lothrop, Lee & Shepard Books/Morrow, 1998. 32 pages. (0-688-14818-2) \$16.00

Carén's father, grandfather, and uncles earn their living by making fireworks, as do many of the men in the small town of Tultepec, Mexico, which supplies most of the fireworks used in local festivals all over Mexico. The fireworks we see them making in the first half of this photo-essay, however, are special: they're being made for Tultepec's own fiesta, to celebrate the town's patron saint, San Juan de Dios, the protector of pirates/crooks, those who make fireworks. Through Carén's eyes and George Ancona's vibrant and lively color photographs, we see all the preparations leading up to the fiesta, including the construction of a castillo, a tower of fireworks that will be used in the fiesta finale. On the day of the fiesta, activities begin at dawn with a procession through town on an elaborately decorated path made of colored sawdust and culminate in a spectacular fireworks display as soon as the sun goes down. Ancona's photographs are filled with cultural detail specific to the Tultepec festival; in addition, they capture the universal thrill of a dazzling fireworks display. (Ages 5-10)

Bourgeois, Paulette. *Fire Fighters.* Illustrated by Kim LaFave. (In *My Neighborhood*) U.S. edition: Kids Can Press, 1998. 32 pages. (1-55074-438-0) \$12.95

Bourgeois, Paulette. *Garbage Collectors.* Illustrated by Kim LaFave. (In *My Neighborhood*) U.S. edition: Kids Can Press, 1998. 32 pages. (1-55074-440-2) \$12.95

The first two entries in the "In My Neighborhood" series made available in the United States deal with high-interest community helpers. *Fire Fighters* shows the team at Station Number 45 from the moment they get the dispatcher's call about a fire in on the top floor of an apartment building to the time they return to the station and clean up the equipment. Compelling information is accompanied by engaging watercolor and pen-and-ink illustrations that add a lot of character to the story. Additional details about how fires are fought in rural areas, on boats, and in forests are briefly noted.

as are some fire-safety tips. *Garbage Collectors* follows a similar pattern, showing us a typical day in the work life of Sam and Mabel, who work on the same garbage truck. As an added bonus, we get to accompany Mabel as she drives her fall truck to the transfer station to dump the garbage, which is then pushed by a bulldozer into a tractor-trailer that will take it to the landfill site. Author Pauline Bourgeois conducted in-person interviews with fire fighters and garbage collectors to find out exactly how they do their jobs. She has shaped this information into stories that will easily hold the interest of preschoolers in general. But the prime audience for both books will be those young children whose hearts skip a beat whenever they hear a fire truck's siren or the grinding blade of a garbage truck. (Ages 3-6)

Cooper, Elisha. *Ballpark Greenwillow*. 1998. 40 pages. (0-688-15755-6) \$15.00

Game day at a big league ballpark begins early in the morning with a lone groundskeeper mowing the field. Soon, delivery trucks start to arrive to unload boxes of peanuts, pretzels, hot dogs, and beverages while washing machines tumble in the laundry room as team uniforms are washed. Players arrive to suit up and start their pre-game routines and, before long, spectators begin to line up. Small details of a typical game day, from beginning to end, on the field, in the dugout and stands, and behind the scenes, are shown in exquisite watercolor vignettes, accompanied by a wry text. (Ages 4-7)

Cummings, Pat and Linda Cummings, compilers and editors. *Talking with Adventurers: Conversations with Christina M. Allen, Robert Ballard, Mitchell L. Blakey, Ann Bowles, David Doubilet, Jane Goodall, Derek & Beverly Joubert, Michael Monarch, John Reinhard, Rick C. West and Juris Zarins*. National Geographic Society, 1998. 95 pages. (0-7922-7068-1) \$19.95

The adventurers here are 12 contemporary explorers—mostly scientists such as archaeologists, ethnologists, and ecologists—whose work takes them to far-off lands. Similar to the author's previous *Talking with Artists* books (Bradbury, 1992; Simon & Schuster, 1995), each entry includes a childhood photo, color photographs of the subject at work, a brief autobiographical essay, and responses to a series of questions, such as *what is a normal working day like for you?* and *what was the scariest thing that ever happened in your work?* Young readers often have romantic views of the lives of people like Robert Ballard and Jane Goodall (both of whom are featured here); these portraits offer a welcome dose of reality that describes the challenges of their work but will not discourage the aspirations of future explorers. (Ages 8-14)

Halperin, Wendy Anderson. *One Lion a Company: A True Story*. Orchard, 1998. 32 pages. (0-531-30089-7) \$16.95

Wendy Anderson Halperin's three children, Joel, Kale and Lane, were stuck inside the house on a cold November day when she first suggested they make Christmas wreaths and sell them to earn money for college. Joel was seven at the time, and Halperin writes in his first-person voice to describe how that suggestion blossomed into a thriving company. In the second year, the company expanded to include a summer food stand that serves cold lemonade and peanut butter and jelly sandwiches at local events ("Now we were chefs!") and, when wreath season came around, routed an empty store for four weeks, becoming part of their downtown business community ("Now we were merchants!"). By the sixth year, they had established a system

for hiring employees, including college students, and earned over \$16,000 for their own college funds. College is repeatedly emphasized as a place of wonderful discovery in this energetic, can-do narrative. The charmingly detailed volume is illustrated with the author/artist's warm, lighthearted drawings of the large cast of characters and the many aspects of operating the business in their community, which appears in the illustrations to be predominantly white and middle class. The emphasis here is on fun and initiative as much as money, and the money, when mentioned, is always tied into college as the ultimate goal. (Ages 8-11)

Hoyle-Goldsmith, Diane. *Lacrosse: The National Game of the Prognosis*. Photographs by Lawrence Migdale. Holiday House, 1998. 32 pages. (0-8234-1360-8) \$16.95

Thirteen-year-old Monte Lyons is an Ojibwage Indian who has been playing lacrosse since he was small. In fact, lacrosse is a family tradition for Monte and his younger brother, Brook: both their father and grandfather have played lacrosse, professionally and recreationally. Color photographs show the day-to-day life of Monte and his family, especially as their lives relate to lacrosse. Monte's grandfather, for example, is teaching him to make lacrosse sticks in the traditional way, quite simply because they've found wooden sticks superior to the metal and plastic sticks most people use today. The author includes details about the history of this ancient Iroquois game; the modern rules and equipment (with regional variations); and uses photographs of Monte and Brook in action to demonstrate the skills a good lacrosse player needs to master. (Ages 8-14)

Lehn, Barbara. *What Is a Scientist? Photographs by Carol Krauss*. Millbrook Press, 1998. 32 pages. (0-7613-1272-2) \$19.90

A deceptively simple text explores scientific discovery in terms perfectly suited for young children. Each two-page spread pairs an easily understood statement about what scientists do on the left-hand page with a photograph on the right in which one or more children are pictured doing a child-centered experiment that reflects the concept. The children's activities are described in one or two sentences that accompany the photo. For example, the statement "A scientist notices details" is paired with a photograph of a young red-headed boy examining cut vegetables and determining that cucumbers have two sizes of seeds inside them. "A scientist draws what she sees" is paired with a photograph of a girl of Asian heritage mixing two different colored liquids and writing "The red drops beaded up inside the yellow liquid." The alternating use of female and male pronouns when referencing scientists, the inclusion of children from many different racial and ethnic backgrounds in the photographs, and the careful choice of activities that children can replicate themselves to understand accessible concepts make this a significant book that will be of interest to all who work with young children. (Ages 4-7)

McKay, Lawrence, Jr. *Journey Home*. Illustrated by Dom and Keanhee Lee. Lee & Law (95 Madison Avenue, New York, NY 10016), 1998. 28 pages. (1-880000-65-2) \$15.95

Ten-year-old Mai accompanies her mother, Lin, on a journey to Vietnam. Her mother is trying to find the birth family she has never known. At the time Lin was left at an orphanage as a baby, her only possession was a kite.

Even after a day of fruitless searching through volumes at the People's Hall of Records in Saigon, Lin refuses to give up. She believes the hand-made kite might offer a clue as to her parentage. The details of how Lin uses this clue to solve the mystery of her identity will captivate young readers, while at the same time it will introduce them to one family's personal tragedy suffered during the Vietnam War. The text, colored pencil and oil paintings distinctively use darker shades of brown to show the scenes taking place in the past that Lin and Mai successfully uncover. (Ages 8-12)

McKee, Tim. *No More Strangers Now: Young Voices from a New South Africa.* Photographs by Anne Blackshaw. Foreword by Archbishop Desmond Tutu. A Malame Kroupa Book/DK Ink, 1998. 107 pages. (0-7894-2524-6) \$19.95

Tim McKee's interviews with 12 South African teenagers are presented here as lively first-person narratives, with each teen describing his or her life before and after the end of apartheid. Selected from 65 interviews the author conducted over a ten-month period in 1993-96, these 12 adolescent voices represent a range of personal histories and perspectives: Nthina Marutu, an 18-year-old Coloured woman, speaks candidly about race relations and her strong desire throughout childhood and adolescence to be like the white kids; 17-year-old Michael Njiva was an abandoned child who survived by "stealing and snatching" on the streets of Johannesburg until he was caught and sent to an orphanage at age 13; Vuyiswa Mbanhisa, 16, grew up in exile with her mother in Angola and returned to Soweto as a young teenager to live with her grandmother; finding conditions much worse than she had expected; 16-year-old Mark Abrahamson had always taken his life of white privilege for granted until the breakdown of apartheid allowed him to see, close-up, how bad conditions were in the Black townships; and 15-year-old Plano Takalani, living a traditional life in a remote rural area in Venda, comments that the biggest change in his life in the past few years occurred when his eldest brother was installed as chief in 1993. Eight of the 12 teens interviewed are Black and, with the exception of Plano Takalani, each of them describes a childhood defined by poverty, brutality and oppression, and each one speaks with an amazing lack of bitterness. All 12 — Black, white, Coloured and Indian — have high hopes for a future where opportunity, freedom and equality will replace poverty, brutality and oppression. As 18-year-old Bandle Mashini says: "We have a new constitution, and it's a great foundation, but it's still only ink on paper. I want to make sure we build well on top of it." This book gives us hope that he and his peers will be able to do just that. (Ages 12-18)

Reinhard, Johan. *Discovering the Inca Ice Maiden: My Adventures on Annapurna.* National Geographic Society, 1998. 48 pages. (0-7922-7142-4) \$17.95

Anthropologist Reinhard gives a first-person account of the 1995 discovery he made with his assistant, Miguel Zariate, while climbing an inactive volcano high in the Andes mountains. Amazingly, a frozen mummy bundle lay right out in the open near the summit it had been dislodged a few days earlier from the rock in which it had been buried for over 500 years. The challenges Reinhard and Zariate faced just getting the mummy off the mountain before it was destroyed by exposure are described step-by-step, as are the details of the scientific exploration that followed. Crisp color photographs of the events as they unfolded make readers feel as though they are on-site at the excavation and subsequent laboratory study of a mummy

that provided researchers with plenty of evidence about Incan life prior to European contact. John Reinhard is one of the scientists interviewed in Pat Cummings' *Talking with Adventurers* (see earlier entry in this section). (Ages 9-14)

See also: *Dance: Hallelu Means Welcome: Id-ut-Fire: In Search of Lemurs: Iqbal Masih and the Crusaders against Child Slavery: Let's Dance! Listen to Us: Seeing Things My Way: Sooner Shave Unpaved: Shadows in the Dawn: Somewhere Today: Turns!*

Issues in Today's World

Allen, Judy, editor. *Anthology for the Earth.* U.S. edition. Candlewick Press, 1998. 92 pages. (0-7636-0301-5) \$21.99

Most readers will find much with which to agree in this carefully selected and handsomely presented 9 1/2 x 10 1/4" assemblage expressing many values of and dangers to the Earth. The sum of Allen's many parts supplies energy rather than despair. The 92 anthology entries are placed within a highly visual and extremely varied design. The contents have a largely Western perspective, while a majority of the written and visual sources are connected to the United Kingdom. Thirty artists are represented by one or more works accompanying the writings, including: Nicola Bayley, Quentin Blake, Reg Carrivright, Michael Foreman, John Lawrence, Flora McDonnell, Clare Ministry, and Peter Sie. The 44 author biographies will be helpful despite their brevity. The authors represented by short writings include Douglas Adams, David Attenborough, Daisy Bates, John Burt Foster, Joseph Bruchac, Wills Carter, Anton Chekhov, Walter de la Mare, Gerald Durrell, Thomas Hardy, Rudyard Kipling, Aldo Leopold, Konrad Lorenz, John Muir, Alice Nanpuy, Ovid, Alan Paton, Albert Schweitzer, John Steinbeck, and Leo Tolstoy. The final excerpt attributed to Frances Bacon is illustrated by Bayley's tiny image of a weed growing between a bit of rubble one can see in any part of this planet. "Nature is often hidden, sometimes overcast, seldom extinguished." (Age 9 and older)

Kuklin, Susan. *Iqbal Masih and the Crusaders against Child Slavery.* Henry Holt, 1998. 133 pages. (0-8050-5459-6) \$16.95

Susan Kuklin has written a consciousness-raiser and a call to action for young readers as she tells the story of Iqbal Masih, a child laborer in Pakistan, and details the tragedy of bonded child labor in southeast Asian. She writes of the horrors of child slavery and the dedication of those who have worked within these countries to free children from bondage. Iqbal was sold into bondage at age 4 and freed at age 10 by the actions of Pakistani activists calling for enforcement of laws to free children in bondage. At age 11, he received the Redbook Youth in Action Human Rights Award for his own efforts to educate others and free children still in bondage. When he was 12, he was shot and killed under circumstances that may or may not have been accidental. Drawing on interviews with and articles about Iqbal, commentators with those who knew him, and research into child slavery and activist movements, Kuklin has written a narrative both compelling and compassionate. She places child slavery in an economic context by chronicling the cycle of

poverty that leaves families dependent on the money that comes from "selling" their children into bondage, and in a global context by connecting products made by children in bondage—especially carpets—to consumers in the United States and other countries who purchase these lower-priced items. Kuklin also acknowledges the West's own exploitation of children as laborers during the industrial revolution in the late 19th and early 20th centuries. Above all, she honors young adults' strong sense of justice and compassion by empowering them to help make a difference if they want to get involved. She offers inspiration for activism and examples of what some children have already done to support the ongoing work of activists in Pakistan to free and educate child laborers. Included is a list of organizations and individuals to contact for more information or to get involved in supporting the work of anti-slavery activists. (Ages 11–14)

Lewis, Barbara A. *The Kid's Guide to Social Action*. Revised edition. Free Spirit Press (400 First Avenue North, Suite 616, Minneapolis, MN 55401), 1998. 211 pages. (1-57542-038-4) \$16.95

This well-organized, accessible handbook intended for young people who want to make a change was written by a Salt Lake City elementary school teacher whose writing expresses implicit confidence in and respect for young people. The attractively designed, step-by-step guide moves logically from uncomplicated forms of action to more sophisticated approaches to social change and yet presents a realistic picture of the hard work necessary to effect such change. The manual is organized into five main parts: (1) Life beyond the Classroom (e.g. brainstorming, reflecting on what you have learned); (2) Power Skills (communication skills, responsible internet use, petitions, fundraising); (3) Working with Government (e.g. changing a law, lobbying); (4) Resources (e.g. addresses for state capitals, federal government agencies, environmental groups); and (5) Tools (various forms). Each section contains "Kids in Action" articles illustrated with black-and-white photographs featuring actual recent episodes in which today's youth became effective change agents. The author has given permission on specific pages to duplicate them for use. Readers will find a large number of website addresses throughout this substantial resource for individuals, school and community youth groups and their leaders, classrooms, and libraries. This is a welcome revision of the edition recommended in *CCBC Choices 1997*. (Ages 9 and older)

Springer, Jane. *Listen to Us: The World's Working Children: A Book for Kids*. Greenwood/Douglas & McIntyre, 1997. 96 pages. (0-88899-307-2) \$16.95

A nine-chapter presentation about child labor developed by a Canadian author and publisher spans the globe, beginning with definitions of childhood and child labor. Children who do household, farm or family business chores are typically not considered child laborers while children officially considered to be child workers are "paid to work in factories, hired out or even sold by their families to do farm work, domestic work, or to work as soldiers." The book addresses children who have been thrown out of their homes by their parents, or who have run away and who will do any kind of work in order to survive." Major reasons why children work are covered, such as poverty, care system, being female, and/or the globalization of many industries. Although employment in U.S. fast-food enterprises is briefly explored, that is not the largest workplace for child laborers; a chart cites

900,000 U.S. workers under the age of 16 in three other categories of labor: agriculture, garments, and sex work. The total estimated number of children "at work worldwide" is "at least the size of the U.S. population; these youth are 'not just missing out on schooling and an opportunity for a better life, but cutting their lives perilously short.'" Moving accounts of specific child workers include several references to Iqbal Masih. Clearly reproduced black-and-white and full-color photographs on every page spread and a highly visual format for information within a global context earn Springer's book. A list of goals to help child workers, and a list naming ways to help achieve those goals, offers hope. (Ages 9 and older)

Thomas, Shelley Moore. *Somewhere Today: A Book of Peace*. Photographs by Eric Farcen, Albert Whitman, 1998. 24 pages. (0-8075-7345-3) \$14.95

An uncomplicated text about a complicated subject contains only 11 short sentences. Ten of them begin with the words, "Somewhere today someone is...." These ten sentences define ten distinct peace-making actions, such as "...being a friend instead of fighting...planting a tree where one was cut down...learning to do things a different way." The words on the final page are "Maybe it is you." An assemblage of uncaptioned photographs reproduced in full color illustrates each of these actions, inviting readers to figure out or find out more about each example. The children and adults pictured suggest glimpses of racial, cultural, age and gender diversity. The author's selection of seemingly ordinary actions and her understanding of how young children might begin to think about the idea of peace are no doubt informed by her role as a teacher of first and second graders. (Ages 3–7)

Walter, Virginia. *Making Up Megaboy*. Graphics by Katrina Boeckstein. A Richard Jackson Book/DK, 1998. 62 pages. (0-7894-2488-6) \$16.95

No one in the suburban community of Santa Rosa, California, knows why 13-year-old Robbie Jones walked into a liquor store and shot and killed Mr. Koh, the store owner. Everyone connected somehow to Robbie and the crime—witnesses, family friends, schoolmates, authorities, and the local press—asks the same question: why? Robbie was such a quiet boy. He was so average. The only thing that seemed to stand out about him at all was his obsession with a superhero named Megaboy. Robbie's own invention. The story, told from multiple points of view, is built from bits and pieces, observations from people who thought they knew Robbie but who, in actuality, never did. They make him up, little by little, just as Robbie has created Megaboy. Their brief statements are accompanied by original graphics that provide additional clues in Robbie's perplexing story. As readers we become witnesses ourselves and, although we are never given any definitive answers—Robbie himself never speaks about the incident—we are given plenty to mull over and discuss, so that we can all make up our own Megaboy. (Ages 11–16)

See also: *Heart of a Chief in Search of Lemurs*; *Little Factory*; *No More Strangers*; *Now, Strangers in the Dawn*; *This Land Is Your Land*; *War and the City of Vic*

Understanding Oneself and Others

Alibi. *Painted Words: Mariamleh's Story. One Spoken Memory: Mariamleh's Story.* Tavo Greenwillow, 1998. 54 pages. (0-688-15662-2) \$16.00

The side with the green cover of this 11 1/4 x 9 1/4" double story involves Mari's experiences as a new girl at school. Mari is an immigrant child who has not yet learned English. After her teacher, Mr. Perric, discovers that Mari can draw at the easel, she is able to tell her classmates a bit about herself by herself. Mr. Perric uses one of Mari's drawings about her feelings to talk with his pupils after one of them calls her "dummy." Mama tells Mari, "In life there will always be those who hurt and tease out of ignorance...look and listen so you will not be one of them." Mari makes progress learning English, and at home, so does Mama. Readers must turn the book around and upside down to locate the orange-covered side relating Mari's life story in words and pictures. Alibi's full-color artwork created with colored pencils and crayons effectively shows Mari as a greatly cherished child in her family, glimpses of Mari's infancy and early years in her former village, and her new life. The artwork briefly becomes black and white to reflect Mari's account of an earlier war and famine. Alibi's two-part, double-sided picture story reflecting some of the school experiences and feelings of a transplanted child without a new language allows readers to guess Mari's age, grade, and birth country. According to book jacket information, Alibi herself began school in Philadelphia where she was born to Greek parents. (Ages 5-9)

Bunting. *Eye. Some Frog!* Illustrated by Scott Medlock. Harcourt Brace, 1998. 48 pages. (0-15-277082-8) \$15.00

Billy's class at school is having a frog-jumping contest, and the winner will get two tickets to a Cubs game. Billy's dad has promised to take him to Miller's Pond to get a frog. Billy lives with Mom and Grandpa. Dad lives elsewhere, and even though he tells Billy he'll do things, he is unreliable. Readers will feel Billy's anguish on the school night before the contest while he waits for Dad to show up. He doesn't. He doesn't phone, either. Mom and Grandpa's healthy approach help Billy manage that reality. This contemporary family story also contains a considerable amount of cheerful action related to the frog-pond and the school frog-jumping meet. A book chronicling anticipation and disillusion has child appeal, a fine design, and strongly expressive illustrations created with oils and reproduced in full color. (Ages 4-9)

Carter, Allen R. *Seeing Things My Way.* Photographs by Carol S. Carter. Albert Whitman, 1998. 32 pages. (0-8075-7206-9) \$13.95

On the opening page of this full-color photodocumentary about a child with a visual handicap, one notices a photograph of two little girls and reads, "I'm Amanda, and this is my friend Catherine. This is how she looks to you." On the opposite page, "And this is how she looks to me." Looking at the carefully created photographic image there, young readers have a chance to consider what Amanda's vision must be like. Ever since the loss of her sight as a kindergarten-age child, Amanda has blind spots. Readers learn about the technical and personal adaptations making Amanda's life as close to normal as possible. There are brief references to several other children and adults—present and past—with differing vision impairments and adaptations. The important thrust of this account shows Amanda actively involved at home and school. (Ages 5-9)

Cole, Joanna. *The New Baby at Your House.* Photographs by Margaret Miller. Revised edition. Morrow, 1998. 48 pages. (0-688-13898-5) \$16.00

The new and revised edition of a critically acclaimed book first published in 1985 makes a number of significant changes to the original. Sepia color photographs by Margaret Miller have replaced the black-and-white photos by Hella Hamrad in the first edition, giving the book a much updated look. Like Hamrad, Miller uses several excitingly diverse families as her models; happily this feature that seemed so revolutionary in 1985 is taken for granted 13 years later. But here the photos have become more integral to the book as a whole, sometimes extending across a double-page spread to show us a baby who's nearly life-size. Cole has made many changes to the text, streamlining it to make it more accessible to the two and three year olds who are the book's main audience. Most welcome of all is her focus on Michael's dad, who seems to be the primary caretaker of Michael and his baby brother, Peter. In fact, throughout the book, fathers are seen engaged in all aspects of parenting from changing diapers to setting sibling disputes. In addition to Michael, we see how older siblings Molly, Julie, and Sara react and interact with the new babies in their households, while Cole provides basic information about infants and reassures their siblings that it's okay to have mixed emotions. The author's lengthy note to parents expands on the emotional impact of a new baby on a young child and offers helpful advice on how parents can make the transition easier. (Ages 2-5)

Heide, Florence Perry and Roxanne Heide Pierce. *Tio Armando.* Illustrated by Ann Grifalconi. Lothrop, Lee & Shepard, 1998. 32 pages. (0-688-12108-X) \$14.95

Luchita narrates this picture story about the year her grandmother's brother, Tio Armando, lived with her family—Mama and Papa, Eduardo and Julio, and baby Rosita. Tio Armando speaks mostly Spanish. In his new home and neighborhood he creates his own daily activities, including visits to hospital patients and the library. Grifalconi's watercolor brush and pencil illustrations show experiences Luchita and her kind great-uncle enjoy together, during which Tio Armando shares wise insights about life and, occasionally, about loss. The 13 double-page spreads are each labeled with the name of a month beginning with May and ending the following May. Spanish language words and Latino cultural details are skillfully incorporated within this affectionate picture story about a contemporary extended U.S. family and its active elder who has a distinctive, memorable personality. (Ages 5-8)

Jukes, Mavis. *Growing Up: It's a Girl Thing. Straight Talk about First Brax, First Periods, and Your Changing Body.* Alfred A. Knopf, 1998. 72 pages. (0-679-99027-5) \$10.00

Jukes writes in a warm adult voice to Evelynyn, showing in each chapter that she respects each reader's personal questions and feelings about her body. On the opening page, she invites a reader to ask herself if she feels ready to read about her body and its connection to "how people grow up and make babies together." The author advises, "If you're not sure, ask a parent or teacher to help you decide if it's a good time to begin reading this book." Some girls have an adult caregiver who will provide reliable information and explicit directions about growing up, such as managing menstrual periods. This book can reinforce for them what they've already found out, and it will probably add overlooked details or options. For any number of reasons, many girls do

not have such an adult female family member, especially one with Julie's comfort level. For these girls this 13-chapter book will approximate a reliable, informed woman friend. Jules relates her own mother's skill at providing young Mavis with a comfortable way to ask personal questions; this offers one valuable model for a continuing dialogue. The six-page chapter "It's My Body" summarizes how to stay safe; a subject Jules covers in her equally friendly, helpful book *It's a Girl Thing* (Knopf), recommended in *CCBC Choices* 1996. (Ages 9-14)

Lears, Laurie. *Jani's Walk: A Story about Autism*. Illustrated by Karen Ritz. Albert Whitman, 1998. 32 pages. (0-8075-3480-3) \$14.95

A note about autism precedes a very short first-person picture story expressing a bit about how it feels to have an embarrassingly "different" sibling. The young narrator is Julie, who is probably in an upper elementary grade or the first year of middle school. Julie is able to take responsibility for Ian at her mother's request while they go to the park. Readers see Ian's responses to specific sounds, sights, smells, textures, and tastes during the outing. These brief scenes showing examples of sensory perception and emotional response are realistic. So is Julie's alarm while Ian momentarily vanishes, her affectionate relief when she locates him, and her greater tolerance for his publicly displayed idiosyncracies afterwards. (Ages 6-9)

Millman, Isaac. *Moses Goes to a Concert*. Frances Foster Books/Farrar Straus Giroux, 1998. 40 pages. (0-374-35067-1) \$16.00

Mr. Samuel has planned a field trip to a young people's concert for his 11 pupils. Each of the children is deaf and communicates by using American Sign Language (ASL). Moses can be located on each page because of his red cap. After they ride in a school bus to the concert, Mr. Samuel has three surprises for his pupils, who appear to be kindergarten-age. He gives the children balloons to hold in their laps to help them feel the music. The children see that the featured soloist is a percussionist who is also deaf; she wears no shoes in order to follow the orchestra by feeling the vibrations of the music through her stocking feet. Mr. Samuel has arranged for the children to meet his percussionist friend after the concert. She answers their questions and invites them to try out her instruments. That night Moses tells his parents about the concert in ASL, and some of his words are pictured in hand signs on the final pages, ending with "when you set your mind to it, you can become anything you want when you grow up." Moses tells about many choices, but right now he wants to become a percussionist. Sign-language diagrams with helpful arrows are located in small boxed areas on each page of this upbeat, unusual picture book written and illustrated in full color. (Ages 3-7)

Schwager, Tina and Michelle Schwager. *The Right Moves: A Girl's Guide to Getting Fit and Feeling Good*. Edited by Elizabeth Verdick. Tree Spirit (400 First Avenue North, Suite 616, Minneapolis, MN 55401), 1998. 273 pages. Pbk. (1-57542-035-X) \$14.95

In 1995, the Center for Disease Control reported that only one in four U.S. girls eats more than one vegetable a day, not counting French fries, and that nine out of ten teen girls get insufficient amounts of calcium. Schwager, a certified athletic trainer, and Schwager, a former competitive figure skater, have written a caring, down-to-earth book about self-esteem, food and

fitness. Ninety pages about aspects of eating includes reasons to eat right and specific steps to take in order to do so, resources for vegetarians, understanding food labels, sneaking white hanging out, eating at movies and the mall, making healthy choices when ordering fast-food, diet pills, reasons to say no to diets, eating disorders, and compulsive exercising. The final section on fitness covers body types; cross-training; gear and shoes; injury prevention; stretching; and 25 workout options including walking, dance, racquet sports, strength training, team sports, yoga and snowboarding—and the pros and cons of each option. Website addresses, phone numbers of supportive organizations, and other essential information can be found throughout a book that takes girls and teenagers seriously by providing them with substantial, easy-to-understand information and many choices for serious life matters over which they can assume control. Occasional silly line drawings and equally irrelevant cover illustration do not represent the serious nature of this well-developed, helpful book. (Ages 9-16)

Scott, Elaine. *Twins! Photographs by Margaret Miller*. Atheneum, 1998. 40 pages. (0-689-80347-8) \$16.00

Families with twins have dark skin and light skin, and twins have curly hair or straight hair. Miller shows this in her effective full-color photographs featuring a variety of sets of twins and family circumstances. Each page shows one of eight sets of twins in action, such as Malik and Annie pictured with their individual birthday cake choices. Several questions are explored, such as, "Is it hard for you to share your favorite toy?" or "Would you want the same birthday present as your brother or sister, or a different one?" The format offers another kind of interaction. In the book the words italicized here are printed twice as large as others on the same page and in full color, rather than black. For example, "When twins arrive in a family there is *never* a *match* *fun*, twice as much *work*, and twice as much *love* to go around." A young beginning reader or anyone new to reading English might choose to read only these words. The same visual device is used in the concluding six-page note for adults. The creation of twins at conception is not within the scope of Scott's narrative celebrating the individuality of any two individuals born as twins. (Ages 2-5)

Sensis, Ellen B. *For My Family, Love, Allic*. Albert Whitman, 1998. 32 pages. (0-8075-2539-1) \$14.95

Allic wants to have something special to give to her relatives at an upcoming family reunion, and with her mom's help she comes up with a treat to eat that she can make all on her own in a photodocumentary significant for its welcome portrayal of a biracial family. Allic's dad is Black and her mom is white. The reunion brings together members of both sides of her family in a joyful gathering that features distinctive foods from their differing ethnic backgrounds, such as Jamaican jerk chicken and rice and Slovak sausage, along with universal favorites like fruit salad, corn on the cob, and, of course, Allic's own Peanut-Butter Treats. The vibrant photographs are wonderfully relaxed and unposed, letting the warm family feelings shared by the members of Allic's large extended family shine. (Ages 5-7)

See also: *Alfie and the Birthday Surprise*; *Charish Me: Journey Home*; *Emma's Magic Winter*; *Gaini' through Thursday: Gift for Abundant: I Love My Hair!*; *Joy Pigea Swallowed the Key*; *Just Juice*; *Liliana's Grandmothers*; *Marijane*; *Pony Trouble*; *Restang and Other Stories*; *Somak*; *Spac*; *Spac between Our Footprints*; *White No One Was Watching*; *Will Kid*

The Arts

Ancona, George. *Let's Dance! Morrow, 1998. 32 pages. (0-688-16211-8) \$16.00*

Ancona's splendid photographs show glimpses of people full of energy, people moving, people enjoying themselves. Sometimes the dancers are dressed in traditional clothes, and sometimes not. The entire volume is an invitation and an inspiration, along with providing brief information about many ways of dancing, old ways and new. "If you can speak, you can sing. If you can walk, you can dance. All you have to do is kick, step, turn, hop, jump, reach, leap, and wiggle. You can dance alone (the hangoog) or with a friend (Scottish country dancing) or with a whole bunch of people (circle folk dancing)." The full-color photographs mounted against white space on the first double-page spread show readers what each of those movements involved. The children making the movements are probably nine and older, and they look as if they're having fun doing it. They "look like America" in terms of ethnicity and casual attire. They invite readers to turn the page and maybe also to put down the book, and move! (Ages 5-9)

Armstrong, Carole. *Women of the Bible: With Paintings from the Great Art Museums of the World. U.S. edition: Simon & Schuster, 1998. 45 pages. (0-689-81728-2) \$18.00*

Over the centuries many artists have been inspired to paint scenes and portraits of women in the scriptures. Seventeen such paintings are reproduced in full color in this collection of fine art, including images of Rebekah, Rachel and Leah, Abigail, Esther, Judith, Susanna, and Elizabeth. Each painting is accompanied by a passage from the King James translation of the Bible and Armstrong's one-page narrative retelling of the passage. The index contains small images of the same art, furnishing the artists' names and dates and indicating the world museums that own the originals. (Ages 9-13)

Aronson, Marc. *Art Attack: A Short Cultural History of the Avant-Garde. Clarkson, 1998. 192 pages. (0-395-79729-2) \$20.00*

Lively prose addressed directly to teenagers claims that it's young people who "take the most risks, who see the furthest, and who make the most challenging art." From the introductory summary to the final chapter-by-chapter listings of biographical dates and detailed source notes, Aronson brings insight and oyster to a subject that—according to the uninformed—often lacks both elements. Aronson's passion for both the avant-garde and for cultural history are a good match. He asserts that some avant-garde images have gradually made their way into the cultural mainstream, even though initially some were created at considerable risk, aesthetically and even politically. The book is illustrated with a wide variety of interestingly captioned artwork reproduced in black and white. All but one of the 14 chapters begin with an appealing suggestion of specific music to which one might listen while reading about avant-garde art. Few can remain neutral when confronted by avant-garde art (that's the idea, after all), or even while reading Aronson's blend of fact and opinion about this art. While one might be tempted to lift excerpts from this book, it is essential to see all the pieces in the context of their cultural history and consider this exciting, marvelously written volume as a whole. (Age 13 and older)

Borgonich, David. *Seamie Street Unpacked: Scripts, Stories, Secrets, and Songs. Hypocrite, 1998. 191 pages. (0-7868-6460-5) \$24.95*

This authorized history of the *Seamie Street* television program for preschoolers, occasioned by its 30th anniversary, can be opened on any page and read in any order. One page isn't enough, because each bit of background information is visually dynamic and full of engaging detail. The contents include "Can You Tell Me How We Got to Seamie Street?" (development of the concept); "I Can't Hear You—I've Got a Banana in My Ear" (classic moments); "Who Are the People in Your Neighborhood?" (The cast over the years); "Sing, Sing a Song" (music and poems of Seamie Street); and "Psst! Hey Buddy!" (behind the scenes). The page "Where were you the day Mr. Hooper died?" gives readers an inside perspective on the decision to tell young viewers about death. That anecdote reveals much about the program's commitment to honesty on behalf of its audience. Small details are also explained: the inside of Big Bird's Nest and why Gordon and Susan finally received a last name. It's a valuable inside view for older readers of an invaluable program they saw—if they were lucky—as preschoolers. (Age 11 and older)

Dillon, Leo and Diane Dillon. *To Every Thing There Is a Season. Blue Sky Press/Scholastic, 1998. 40 pages. (0-590-47887-7) \$15.95*

A popularly quoted passage from Hebrew Wisdom literature celebrates "human existence—the mysterious ebb and flow of happiness and pain that is ultimately beyond our control." To illustrate these verses from *Ecclesiastes* (King James translation of the Bible), the Dillons developed personal visual tributes to art styles from various centuries, cultures, and nations: illuminated manuscripts (Ireland), tomb murals (Egypt), woodblock prints (Japan), screen-fold picture books (Mexico), vase paintings (Greece), manuscript illustrations (India), woodcut art (medieval Europe), mural painting (Kusana Puchlo), illustrated books (Ethiopia), shadow plays (Thailand), silk paintings (China), icon paintings (Russia), Aboriginal bark paintings (Australia), stone-cut art (India), and Persian miniatures (Iran). A final passage, "One generation passes away, and another generation comes, but the Earth abides forever" is illustrated by a painting of Earth as seen from space, suggesting a strong environmental interpretation. (Age 7 and older)

Guthrie, Woody. *This Land Is Your Land. Illustrated by Kathy Jakobsen. With a tribute by Pete Seeger. Little, Brown, 1998. 32 pages. (0-316-59215-4) \$15.95*

The most important fact about this full-color picture book edition of Guthrie's famous song is that it contains complete lyrics, including the verse about "No Trespassing" and the one about the hungry people. The scope of Guthrie's message is intact. So is the beauty of his idea. Jakobson's glorious paintings show varied topography and people within "this land" in detailed scenes and individuals from Guthrie's life. According to a note, "the paintings were done in oil on canvas, and the painted borders were inspired by motifs carvings found in traditional tramp art—boxes, picture frames and mirror frames crafted by tramps, hobos, miners and lumberjacks in the early to mid-1900s." The final pages include quotes from Guthrie, such as "This whole world is your world and my world. Take it easy, but take it" (images from Guthrie's experiences are pictured, including two composite paintings of "all his friends" together—singing. Seemingly endless discoveries can be made when scrutinizing each illustration, depending on where readers have

lived or traveled and what they know about Woody Guthrie's life and times. Pete Seeger's tribute and a biographical sketch are placed on the opposite side of a three-page foldout of the nation and its people. The music for the song completes the book. (Ages 5 and older)

Igus, Toyomi. *I see the rhythm. Paintings by Michele Wood. Children's Book Press, 1998.* (246 First Street, Suite 101, San Francisco, CA 94105) (0-89239-151-0) \$15.95

Joyful paintings visualize the musical roots of centuries beginning with once forbidden drums of many African heritages to the beats of the 1990s. "Enriched by funk and nurtured by mother Africa, I see the rhythm of hip hop and the rhythm lives on in me," writes Toyomi Igus. Each page spread of this full-color history of black music can be enjoyed in multiple ways. A time line in a small preface provides selected historical background for each section: Origins, Slave Songs, Birth of the Blues, Ragtime, Jazz Beginnings, Swing Jazz, Jazz Women, Bebop, Cool Jazz, Gospel, Rhythm & Blues/Soul Music, Black Rock, Funk, Rap and Hip Hop. Igus previously collaborated with artist Michele Wood on the book *Caring Back Home*, an autobiographical essay on the artist's personal roots. In this new venture, Wood has hidden a little girl in every scene. Sometimes this child is a baby on a mother's back, or she might be playing the piano. Although that is a small detail, it's one that can increase the visual pleasure of a singularly handsome volume, especially for children young enough to feel the power of Wood's words but not quite ready for the background information about history. (Ages 9-14)

Jones, Bill T. and Susan Kuklin. *Dance. Photographs by Susan Kuklin. Hyperion, 1998.* 32 pages. (0-7868-2307-0) \$14.95

Kuklin's stunning photographs of dancer/choreographer Bill T. Jones float on the page with a genuine sense of air, space, and motion. Kuklin expresses a strong awareness of the human form, along with a way to communicate about the external and internal aspects of dance. Jones and Kuklin's simple, poetic text is brief but evocative of both the movement and the mystery of dance. "When I am dancing, I can fly high / and soar through the air... When I am dancing, I am everyone / and I am only one." From various perspectives readers see expressive hands, legs, feet, and arms. The crisp white pages and flowing typeface offset Kuklin's full-color photographs of Bill T. Jones' expressive movement. That movement is Dance! *Highly Commended, 1999 Charlotte-Zalmon Award* (Ages 3-9)

Kerr, M.E. *Blood on the Forehead: What I Know about Writing*. HarperCollins, 1998. 262 pages. (0-06-027996-6) \$21.95

How can a famous novelist for young teenagers describe how she does what she does as a writer? It's easy, if you're Mary Jane Meeker, aka M.E. Kerr. Wrong. It isn't easy. On page one Kerr tells about the framed quote attributed to Gene Fowler hanging over her desk: "Writing is easy. All you do is sit staring at a blank sheet of paper until the drops of blood form on your forehead." Kerr describes some of the courtesies a writer should extend to each reader, such as remembering to include important facts, give characters interesting names, forgetting about using heavy slang or dialect, etc. She relates several real-life anecdotes and reprints a short story or chapter from her work for young adults to illustrate specific writing concepts. Kerr is down-to-earth, witty, and helpful. Her fans will enjoy these glimpses of Kerr

at work, even if they don't think of themselves as writers. The book is dedicated to the "kids who hope comedy to write... and to their teachers, very often first ones to recognize their talents and to cheer them on." (Ages 12-16)

Minor, Wendell. *Grand Canyon: Exploring a Natural Wonder*. Blue Sky Press/Schenaun, 1998. 32 pages. (0-590-47968-7) \$16.95

With his paintbox and sketchbook, Minor visited the South Rim of the Grand Canyon for 12 days during 1997. He recorded some of what he saw on paper. One of his objectives had been to observe this "spectacular chasm" closely with "on-the-spot sketches," as did the artist Thomas Moran more than a century ago. Before color photography, Moran's watercolor field sketches of Yellowstone in 1872 had provided governmental authorities with information necessary to consider it for national park status. In 1919 Morans art had been instrumental in doing the same for Grand Canyon. Minor recorded the date and time he created each watercolor, thus documenting the light and the season as well as natural features. In addition to more than a dozen full-page, full-color reproductions of Minor's field art, several tiny renderings of birds and wildlife are included in this unusual perspective of an artist at work. Minor's brief written remarks accompany the art, lending even more insight about this stark, magnificent—indeed—grand land form. (Ages 10-15)

Dr. Seuss and Jack Prelutsky. *Hooring for Diddendooper Day!* Illustrated by Lane Smith. Alfred A. Knopf, 1998. 56 pages. (0-679-89008-4) \$17.00

If the students of the wonderful Miss Bonkers at at the free-thinking Diddendooper school do not do well on an upcoming test, they'll have to go to school in Fllobberdown, where everyone does everything the same, where even the dogs are scared to bark. Miss Bonkers saves the day with a pep talk: "We've taught you that the earth is round / That red and white make pink. / And something else that matters more: We've taught you how to think." Dr. Seuss's editor calls the book a "a story in celebration of individuality and creative thinking," something of which many earlier Seuss heroes are also guilty. Does the narrator of the newest madcap Seuss adventure sound like the ones children have enjoyed for more than five decades? Yes, remarkably so—remarkably because the late Theodor Seuss Geisel (known throughout the world as Dr. Seuss) did not complete this manuscript prior to his death in 1991. Janet Schulman, his editor for 11 years, called upon two of today's published humorists for children, poet Jack Prelutsky and artist Lane Smith, to try to work with Geisel's original ideas and sketches for a book about a teacher named Miss Bonkers. They more than met the challenge. There's even a bonus for observant Seuss readers: cameo appearances by some of the recognizable Seuss characters. The final 13 pages are Schulman's discussion of the story behind the story and contain reproductions of Geisel's notes, representing an unparalleled view of Dr. Seuss's creative process. (Ages 8 and older)

Shaik, Fatima. *The Jazz of Our Street*. Illustrated by E.B. Lewis. Dial, 1998. 28 pages. (0-8037-1885-3) \$15.99

The big sound of a jazz band drum enters a sister and brother old enough to follow with their neighbors to a nearby street even though it isn't a holiday.

The young first-person narrator claims, "we have music the way other folks talk. So where some people might gather for speeches to remember the dead, honor births and great days in history...we follow a band to listen and dance in our own special way." The music reinforces a shared heritage and builds community whether it's "fenny and lively, or reverent and sad." A boywont first-person story about New Orleans jazz marching bands and their connection to the people sets its own pleasing pace. Her references to tradition, heritage, and the Tremé neighborhood people "both famous and not" are skillfully incorporated into a child-centered narrative. Full-color artwork created with watercolors by Lewis shows African American men, women, boys and girls moving and lifted by the spirited music. Shanks notes about New Orleans jazz marching bands, dance patterns, African musical tradition of "call and response," rhythms, and second lining offers important background information on the final page of this celebrative picture story. (Ages 5-9)

Voila, Herman J. *Warrior Artists: Historic, Chapsone and Kiowa Indian Ledger Art Drawn by Making Medicine and Zotom*. With commentary by Joseph D. And George P. Horse Capture. National Geographic Society, 1998. 125 pages. (0-7922-7370-2) \$35.00

American Indian ledger art comprises a unique artistic and historical record of Plains Indians cultures and of the destruction of their traditional existence. Named for the ledger books that were often the earliest kinds of paper that the warrior artists had access to, this artwork speaks both to the traditional way of life that the warriors cherished and to the devastating changes that western expansion and policies of the U.S. government were bringing to their lives. Between 1875 and 1878, both Cheyenne warrior Making Medicine and Kiowa warrior Zotom were held as prisoners of the U.S. government at Fort Marion in St. Augustine, Florida. Along with several dozen others from Plains Indian nations, they were taken to Fort Marion because they refused to surrender and live on reservations. While prisoners at the fort, the two men created a prolific body of ledger art, much of which is presented in this important and compelling volume. The book begins with an introduction by Herbert J. Viola that summarizes the fierce resistance among Plains Indians people to losing their freedom and their way of life, and the harsh and sometimes erratic responses of the U.S. government that led to the imprisonment at Fort Marion. The warriors' lives at Fort Marion are also detailed. The drawings themselves, rendered in pencil and pen-and-ink, comprise the majority of the book and are given fine treatment in reproductions that fill single pages or span double-page spreads. The style, and especially the subject of each artist's work is distinct. The art by Making Medicine focuses on village life and customs, while Zotom's drawings emphasize conflict between his people and the U.S. government and life in prison camp. The artwork is illuminated by the commentary of Joseph D. Horse Capture and George P. Horse Capture that accompanies each drawing, explaining the significance of various elements in the scenes culturally and/or historically. (Ages 13 and older)

Weeks, Sarah. *Little Factory*. Illustrated by Byron Barron. A Laura Cerlinger Book/HarperCollins, 1998. 36 pages. (0-06-027429-8) \$19.95

An original song by Sarah Weeks and Michael Abbott tells the story of a little factory that falls victim to its own success. Once it expands to such a point

that it turns into a giant factory, the workers no longer want to work there because of all the smoke. Luckily for everyone involved, the man who runs the factory comes up with a solution that brings all the workers back—he updates it to run on solar power in order to improve the working conditions. Byron Barron's boldly colored illustrations include enough heavy machinery to satisfy his diehard fans, even as they complement the sweet simplicity of Weeks's song. An accompanying CD-Rom includes both a fully animated version of the song, and an interactive game. (Ages 2-5)

Westman, Jacqueline Preiss. *You Can't Take a Balloon into the Metropolitan Museum*. Illustrated by Robin Preiss Glasser. Dial, 1998. 35 pages. (0-8037-2301-6) \$16.99

A little girl with a yellow balloon goes with her grandmother to the museum for the afternoon. The balloon has to be left with a guard at the museum entrance. The balloon blows away while the two are inside viewing many exhibits, glimpses of which are shown to readers. The yellow sphere travels across Manhattan through Central Park, in and out of the Plaza Hotel, and to a Lincoln Center stage where the opera *Aida* is being performed. Hundreds of people of all ages and walks of life can be seen throughout these wordless scenarios. They look disarmingly like people in Manhattan on an ordinary afternoon. The guard chases the balloon. In a madcap dash an ever-growing line of balloon rescuers returns to the museum just as the child and her grandmother appear. The book's inside joke for observant children is the images on our grandmas and granddaddies in the museum are similar to what can be seen on the streets of New York City. It's fun to discover the parallels, and it's also fun for older readers to identify the actual works of art to which some of the illustrations make reference. A list of the latter is at the end of this delightful 11 1/4" square, wordless book, which will serve in years to come as a chronicle of the late 1990s in the Big Apple. (Ages 3-8)

Wick, Walter. *Walter Wick's Optical Tricks*. Scholastic, 1998. 43 pages. (0-590-22227-9) \$13.95

From the paper clip apparently fastening an edge of the endpaper to the last of the 13 formal optical illusions, readers are encouraged to see and think in new ways. In the opening two-page spread, "First Impressions," readers first see quite a few objects that have been impressed into white clay, but when they turn the page upside down, the impressions seem to pop out. One of the ingenious aspects of Wick's full-color photographic illusions of inanimate objects is that he doesn't repeat himself. Some of the illusions are easier to discern than others. However, what is easy for one reader might be difficult for the next one, and vice versa, because each individual brings a different perception to each illusion. Wick's helpful note at the back reminds everyone that even though experts aren't certain why such difference occur, it's important to realize that each reader can experience the book at his/her own pace. This is an art experience, not an intelligence test. Welcome to the mysteries of visual perception. (Ages 7-10)

Zadert, Harriet, reteller. *When I First Came to This Land*. Illustrated by Simms Taback. Putnam's, 1998. 24 pages. (0-399-33044-0) \$15.99

A cheerful man wearing a shirt, the patched suit and optimistic smile stands near a transatlantic ocean liner on the first of 13 two-page spreads unfolding

the engaging lyrics and illustrations of this man's cumulative story song. On the same opening pages, a narrow lower-edge border includes a mixed media assemblage including portions of a ticket stub, postage stamp, deposit receipt, ads for long underwear and fockle/purple toson, and a newspaper headline proclaiming that immigrants are arriving. "The eager man claims, 'When I first came to this land, / I was not a wealthy man. / The land was sweet and good. / And I did what I could.' Who else but he could name his wilderness acreage? Muscle-in-my-arm, his plow Dent-know-how, his horse In-the-boss, or his shack Break-my-back. His wide-eyed coping soon becomes dissembling but contentment finally reigns as his wife Spice-of-any-life and son So-much-fun are added to the song about his new life in a new land. According to a note in the book, folklore scholar Alvin Schwartz reported that this folk poem story or song was first brought to Pennsylvania by a German immigrant. Thacker's rary images will entertain all who read, recite or dramatize it; they'll need to look elsewhere to learn the melody. (Ages 3-8)

See also: *All around Town; And If the Moon Could Talk; But Boy & His Violin; Bookclubbook; Christmas Story; Chuck Close Lip Close; Circle of Days; Dinning in the Sand; Duke Ellington; From Slave Ship to Freedom Road; Jazzy's Notebook; Looking Back; Martha Graham; My Name Is Georgia; Painters of the Cases; Parrot Town; Purple Mountain Magister; Puckin' Pass; Keidos Spirit; Shakespeare Sealer; Snowflake Bonfire; Space between Our Teensteps; Story Painter; Talking with Tebb; Tibet; Toiles; Towners; & Telephones; Young, Black and Determined*

Poetry

Alarcón, Francisco. *From the Balmylation of the Moon and Other Summer Poems = Del Ombligo de la Luna y Otros Poemas de Verano*. Illustrated by Maya Christina Gonzalez. Children's Book Press (246 First Street, Suite 101, San Francisco, CA 94103), 1998. 32 pages. (0-89239-153-7) \$15.95

Francisco Alarcón's second bilingual picture book collection of poems for children is brimming with summer sights, summer sounds, and summer memories. The shorter poems in the collection are starting for their clarity and sense of perfection as they describe a summer-related feeling, aspect of nature, or memory in as few as eight words. The slightly longer poems sing with the cadence of personal story as they chronicle experiences specific to a child of Mexican heritage, but they are no less accessible than the shorter poems to any child who has ever loved language, or who has attached meaning to specific people and places. This Spanish/English collection, like Alarcón's earlier *Laughing Tamatos and Other Spring Poems* (Children's Book Press, 1997), is illustrated with Maya Christina Gonzalez's celebratory paintings that reflect a child's joy in nature and family. (Ages 7-10)

Bayley, Nicola. *The Necessary Car*. Candlewick Press, 1998. 77 pages. (0-7636-0571-9) \$17.99

"All my work is done in the company of cars," Nicola Bayley writes in her brief, explanatory introduction to this collection of poems interspersed with tidbits of factual information, sayings and lore about cars that she has collected over years. Here Bayley has compiled her "cat ephemeris" and illustrated it so that each piece of artwork is stylistically suited to the poem or

scrap of information with which it is paired. The book's overall appearance is reminiscent of Victoriana, but the illustrations are witty, charming and varied in style. Along with the poems, facts and lore, they will delight any child who, like the author, believes cars to be a "beautiful and necessary" part of her or his life. (Ages 8 and older)

Carlson, Lori Marie, selector. *Sol a Sol: Bilingual Poems*. Illustrated by Emily Lasker. Henry Holt, 1998. 32 pages. (0-8050-4373-X) \$15.95

There are 14 poems in this sparkling, high-heeled bilingual (Spanish/English) collection—eight by compiler Lori Carlson and one each by six Latino writers. Some of the poems were written originally in Spanish and others in English. Their presentation in both languages is arranged so that the version of the language of origin appears first on the two-page spread devoted to each poem. Almost all of the poems have specific Latino cultural content while their subjects and renderings infuse them with broad child appeal that is evident from the titles alone: "I Like to Ride My Bike," "The Wind Breezing," "Peeling Potatoes with Papá," "The Smell of Night," "Playful, Flavorful Language and Imaginative Ideas Further Enrich a Collection That Is Unified by the Whimsical, Vibrant Acrylic Paintings of Emily Lasker." (Ages 4-8)

Florian, Douglas. *Insectopedia: Poems and Paintings*. Harcourt Brace, 1998. 47 pages. (0-15-201306-7) \$16.00

After Beat Fanz (Harcourt, 1994), *On the Wing* (Harcourt, 1996), and *In the Swine* (Harcourt, 1997), could a book by Douglas Florian about insects be far behind? Like his three earlier volumes of original poems and paintings about the natural world, *Insectopedia* is a fanciful, imaginative compilation in which the author/artist creates syncretic pairings of poems and works of art. Each of the 21 humorous poems blend observations about an individual insect's appearance or behavior with whimsical leaps of logic. Sometimes the textual humor comes from form as well, as in several concrete poems in which the words create a visual image on the page. The poems can stand on their own, but the watercolor paintings that Florian has created to illustrate them are both graceful and teasing expansions of the humor of the text, so that words and visual images together are a fuller experience than either on its own. (Ages 8-14)

Gollub, Matthew. *Cool Matsuo—Turn to Ergo! The Life and Poems of Issa*. Illustrated by Kazuko G. Stone. Lee & Low (95 Madison Avenue, New York, NY 10016), 1998. 40 pages. (1-880000-71-7) \$16.95

Like the haiku form of poetry itself, here is a book that is all grace and wonder. Writer/compiler Matthew Gollub has balanced biographical information about the Japanese haiku master Issa, who lived in the late 18th and early 19th century, with beautiful translations of Issa's haiku. Through the narrative story, readers meet Issa as a child and follow him through adulthood and old age. Gollub has skillfully chosen specific haiku poems by Issa to extend the reader's understanding of this sensitive, observant writer beyond the facts of his life to knowledge of his heart and mind as revealed in his poetry. This exquisite picture book is illustrated with Kazuko Stone's delicate watercolor and colored pencil paintings, and each two-page spread is bordered with the Japanese language characters for the haiku appearing on those pages. An author's note provides additional factual information on Issa,

the decisions that went into haiku chosen for inclusion in the text, and the research that Stone conducted for the artwork. Background notes for several of the haiku poems along with information on the translations and the haiku art form is also provided. (Ages 8-12)

Johnson, Angela. *The Other Side: Shorter Poems*. Orchard, 1998. 44 pages. (0-531-30114-1) \$15.95

Shorer, Alabama, is the community of childhood and family for writer Angela Johnson. The place where she grew up, it is filled with memories that will soon be all that she has left of Shorer. Her Granddaddy writes her, "They're pullin' Shorer down." And so the subtitle of this collection is a play on words that echoes with poignancy as readers move through a series of poems that are quiet reflections of childhood feelings and events seen through the eyes of an adult returning to the place of her past with appreciation for what was and sadness for what never will be again. Written without sentimentality or nostalgia but rippling with emotions rooted in childhood that continue to resonate, these poems also provide detailed, sensual observations of life and people in a small, southern African American community during the late 1960s and early 1970s. The book is illustrated with black-and-white photographs from the author's personal collection. (Ages 11-15)

Kuskin, Kara. *The Sky Is Always in the Sky*. Illustrated by Isabelle Dervaux. A Laura Geringer Book/HarperCollins, 1998. 48 pages. (0-06-027083-7) \$14.95

A small, vibrant treasury of poems by Kara Kuskin offers 35 delightful poems from eight of the author's earlier collections. One new poem rounds out this lively gathering that is playful, quirky, and thoughtful all at once. Kuskin combines a keen understanding of humor that will appeal to children and a masterful skill with words to create poems that are both funny and richly satisfying, full of inventive ideas and language ("If I were a fish, / I would swim like a fish / silently finning / with nary a swish, ...") and distinctive, changing rhythms. Her poems exemplify how carefully chosen words create their own energy and set their own pace. Start reading a poem by Kara Kuskin and the beat becomes intuitive. But be careful! A Kuskin poem is as likely to change its pulse as it is to continue its steady heartbeat, and the rhyme schemes can be just as unpredictable. It is these surprises, along with fresh ideas and images and humor that affirms children as insiders to the joke, that distinguishes these poems. This collection, in which each poem is set against a brightly colored page featuring clean-lined, whimsical illustrations by Isabelle Dervaux, provides children new to Kuskin's poetry with an engaging introduction to her work. For Kuskin fans, it is an appealing invitation to revisit favorites. (Ages 5-10)

Lewis, J. Patrick. *Boothlebooks: Runable Poems for Edward Lear*. Illustrated by Gary Kelley. Creative Editions/Harcourt Brace, 1998. 40 pages. (0-15-201949-9) \$18.00

What better way to pay tribute to Edward Lear than with a collection of original nonsense poems about his life? The 16 poems in this 13 1/4 x 9 1/4" volume, written in the spirit of Lear's own nonsense, are arranged in chronological order, beginning with "Born in a Crowd," a poem about his birth as the 20th child in a family of 21 children and ending with "Old Foss (The Cat) Recalls His Life with Mr. Lear," written in the voice of the beloved

16-year-old cat who died three months before Lear did. In between are poems about Lear's eccentricities, travels, and strange-but-true incidents in his life, each one further illuminated in notes at the end of the book. Gary Kelley's lush surreal paintings brilliantly capture the essence of Lear's bizarre internal and external worlds. (Ages 12 and older)

Lindbergh, Reece. *The Circle of Days*. Illustrated by Cathie Felstead. Candlewick Press, 1998. 24 pages. (0-7636-0357-0) \$15.99

According to a note in this 11 x 10" illustrated version of "Circle of the Sun," that 13th century assemblage of writings by the founder of the Franciscan order of monks has been adapted in poetry and song throughout the centuries. Lindbergh's reworking of the original ideas has pleasing appeal for today's young readers and families as a poem or a prayer of praise. She writes, "For all her children, fierce or mild, / For sister, brother, parent, child, / For creatures wild, and creatures tame, / For hunter, hunted, both the same, / For brother sleep, and sister death, / who tends the borders of our breath... For all your gifts, of every kind, / We offer praise with quiet mind..." Wonderfully designed double-page spreads usually contain one large illustration and several smaller images suggesting a global scope. The author and artist each discovered effective ways to interest children while honoring the wide diversity within earlier written presentations of this famous poem. Felstead's captivating images were done in watercolor, gouache, and collage. (Ages 3-7)

Myers, Walter Dean. *Angel to Angel: A Mother's Gift of Love*. HarperCollins, 1998. 33 pages. (0-06-027721-1) \$15.95

A beautifully designed volume of poetry in which Myers again pairs selections from his collection of antique photographs of children, especially African American children, with his original poetry, here celebrating the bond between mother and child. Like the earlier *Brown Angels* (HarperCollins, 1993) and *Glorious Angels* (HarperCollins, 1995), *Angel to Angel* is an elegant book. Silver border designs frame elements on every page, and the shining faces on those pages look out from photographs that are also edged in silver. Not every photograph is necessarily of a mother and child. Some, Myers notes, may be of other adult women in the children's lives. Others are of children only. "It's the feelings of love that define a relationship," the author notes in the introduction, and certainly that feeling of love, of someone loving and treasuring the child that is pictured, can be filled in by the reader. Myers's poetry evokes a wide range of moods, from contemplative to deeply loving, sassy to silly, in another handsome book to be read by families. (Age 6 and older)

Nye, Naomi Shihab, selector. *The Space Between Our Footsteps: Poems and Paintings from the Middle East*. Simon & Schuster, 1998. 144 pages. (0-689-81233-7) \$19.95

"It is quite possible that the Middle East is one of the most negatively stereotyped places on earth," Nye begins this anthology. "I can't stop believing that human beings everywhere hunger for deeper-than-headline news about one another. Poetry and art are some of the best ways this heartfelt 'news' may be exchanged." The work of 20th century poets and artists, women and men, from 19 Middle Eastern countries is compiled in a book that resonates with words and images at once both recognizable and

wholly distinct, as is the heart of every human being. Many of the poems are rich with details of places and customs unfamiliar to most U.S. readers, or familiar, as the introduction states, only through the news, which reports on guns and bombs but not hearts and souls. All of the poems hold the promise of discovery inherent in fine writing. The beautifully reproduced paintings are also points of entry into this too-often foreign part of the globe, and the visual images provide readers with the opportunity to make further connections between the paintings and the images expressed in poems placed nearby. Source notes, biographical information about the poets and translators, and indexes to the works are provided in this exquisite, important volume that brings diverse perspectives on life in the Middle East into focus through the human heart rather than the framework of political boundaries. (Age 12 and older)

Phillip, Neil, editor. *War and the Pity of War.* Illustrated by Michael McCurdy. U.S. edition. Clanton, 1998. 96 pages. (0-395-84982-9) \$20.00.

"For most modern poets, war is about horror, not heroism," Phillip notes in the introduction to this striking collection of poems that explores war's tragedy and human costs. The 72 poems included in the collection focus primarily on conflicts of the 20th century. The majority are European and American poems about World War I and World War II, such as Carl Sandburg's "Wars," William Butler Yeats' "An Irish Airman Foresees His Death," and Karen Carstairs' "The Children's Exodus." But other nations and other times are also represented. There is Iraqi poet Sadi Yusuf's "Guns," Zulu writer Mazisi Kunene's "For a Friend Who Was Killed in the War," and Ken Smith's "Essential Serbo-Croat." Martin Espada's "Mameli Is Quiet Sometimes" and "Hell No! I Ain't Gonna Go" by Matthew Jones and Elaine Lavon are two of the selections about the Vietnam War, while early centuries are represented in poems about the American Civil War, the Napoleonic Wars, voices from China and ancient Greece; even a traditional Ojibwa war song. "I hope there is enough [here] from earlier days to set our century's story in the wider context of human history and human suffering." This singular collection is set in bold type and illustrated with stark, black-and-white images that underscore the intensity of the experience of war. An index of poets that includes their dates and nation of origin, and an index of titles and first lines completes the volume. (Age 12 and older)

Rosenberg, Liz, editor. *Earth-Shattering Poems.* Holt, 1998. 126 pages. (0-8050-4821-9) \$15.95

Rosenberg's dynamic compilation is prefaced with an outstanding introduction in which she describes collecting poems that "speak most powerfully to our most intense experiences and emotions." They are poems that she found "earth-shatteringly beautiful" or romantic, or scathing, or that "shared [her] sense of time and place." The wide range of poetry in this collection includes a fragment by the Greek poet Sappho (620-530 BCE), a poem from 17th century Japanese haiku master Basho, and numerous selections from poets of the 19th and 20th century, including Emily Dickinson, William Blake, Langston Hughes, Pablo Neruda, Audre Lorde and many others. Rosenberg's introduction validates readers' own responses to these and other poems at the same time it acknowledges "it is all right to be partly confused by a poem; it's all right if you can only grab hold of a corner of it, because eventually that corner may be enough to pull you all

the way through." Excellent biographical notes provide information on each poet's life and often suggest additional resources. A selected bibliography of other suggested reading rounds out this fine collection. (Age 12 and older)

Sandburg, Carl. *Grassroots.* Illustrated by Wendell Minor. Browndeer Press/Harcourt Brace, 1998. 40 pages. (0-15-200082-8) \$18.00

An elegant picture book pairs evocative images of Midwest and country life written by Carl Sandburg with handsome watercolor paintings by Wendell Minor. The Sandburg poems, chosen from a number of his collections, are arranged to follow a course of the seasons, starting with spring and moving through summer and autumn to end with winter. They are brief, exquisite interludes and stolen moments suspended in time, preserving forever a rural sunrise ("Daybreak"), the sound of prairie grass in a gentle breeze ("Summer Grass"), or the impossible sight of a red rose against winter snow ("Red and White"). Each two-page spread features a single poem paired with or laid on top of Minor's corresponding image. The watercolors are richly hued and serve to extend the feelings that spring from the text of this exquisitely designed collection. (Ages 8-12)

Svensson, Robert Louis. *Where Go the Boats? Play Poems.* Illustrated by Max Grover. Browndeer Press/Harcourt Brace, 1998. 32 pages. (0-15-201711-9) \$16.00

Four of Robert Louis Svensson's classic poems for children are given dazzling visual color treatment in this anything-but-quiet picture book. Max Grover's acrylic paintings illustrating Svensson's "A Good Play," "Black City," "The Land of Counterpane," and "Where Go the Boats" surround the poems with color that pulses to the rhythm of the verses. No somber 19th century hues here, this is the palate of the late 20th century, in which diverse children play in a rooms with walls of vivid green, sunny yellow, or deep deep blue. Floors are a checkboard of red and white; furniture and books and toys are dazzling in their purple, red, and seagreen hues. Four poems that already have great appeal in the listening are turned into a visual delight for today's young readers and listeners. (Ages 4-8)

Thomas, Joyce Carol. *Cherish Me.* Illustrated by Nucka Bennett. Joanna Cotler Books/HarpertFestval, 1998. 20 pages. (0-694-01097-9) \$9.95

A poem taken from Thomas' singular, inspiring collection, *Brown Honey in Brownheart Tea* (HarperCollins, 1993) is presented on its own as the text of this uplifting, joyous picture book about a brown-skinned child. Thomas celebrates the ways in which blackness is beautiful and unique: "clothed" in the colors of mother earth, skin "glazed" by father sun, "the pattern of night in my hair." "I am beautiful by design," the text affirms. And most certainly the joyful, dark-skinned little girl pictured in Nucka Bennett's warm illustrations is, as is every child with whom this book is shared. (Ages 2-5)

See also: *Carol of the Brown King*; *Counting on the Woods*; *Mary Ipe*; *Private Eye*; *Night Before Christmas*; *What's the Most Beautiful Thing You Know About Horses?*

Concept Books

Adler, David A. *Shape Up! Fun with Triangles and Other Polygons*. Illustrated by Nancy Tobin. Holiday House, 1998. 32 pages. (0-8234-1346-2) \$15.95

A clever introduction to geometry encourages readers to use some common household objects as props to define different kinds of triangles, quadrilaterals, and other polygons. All of the concepts are demonstrated using a toothpick, a slice of American cheese, pre-cut sticks, a round sheet of paper, a piece of graph paper, and a pencil. Tobin's brightly colored illustrations and Adler's occasional bad puns ("Now that's what I call a square meal!") add touches of humor without overwhitening the sound information. (Ages 8-10)

Falwell, Cathryn. *Word Wizard*. Clarion, 1998. 32 pages. (0-395-85580-2) \$15.00

Anna is a word wizard. With a little magic and a few scrambled words, she can do just about anything. When she meets Zack, who is lost and crying, she turns his tears into a stream (with the help of an added *ny*). The stream flows into an ocean, which Anna turns into a canoe, and she and Zack climb in. When they reach the shore, she changes it into a horse, and so it goes in this playful anagram adventure. Bright, full-color illustrations accompany a picture book that will have children creating a little magic of their own as the secrets and pleasure of words are revealed. (Ages 5-7)

Godwin, Laura. *Little White Dog*. Illustrated by Dan Yaccarino. Hyperion, 1998. 24 pages. (0-7868-2256-2) \$14.95

"Little white dog in the snow, snow's so white, where did you go? / Little blue bird in the sky, sky's so blue, where did you fly?" A green bug, brown horse, yellow chick, and black cat follow a similar pattern in which Yaccarino's illustrations show each animal camouflaged on the same colored background. Sharp-eyed preschoolers, however, will be able to find them by looking for telltale beaks, eyes, hooves and noses. (Ages 3-5)

Harris, Pamela. *Hot, Cold, Sky, Bold: Looking at Opposites*. U.S. edition. Kids Can Press (29 Birch Ave., Toronto, ON Canada M4V 1E2), 1998. 32 pages. (1-55074-153-5) \$10.95

Since most young children enjoy looking at photographs of their peers, Pamela Harris has found an appealing way to introduce opposites to toddlers. She uses photographs of children to demonstrate the concept and here the children's faces become the artist's canvas. With just a few words per page, a rhyming text points out the opposing features, beginning with "a hot face / a cold face / a shy face / a bold face." Engaging, remarkably unposed photographs show a wide range of children of various ages, along with a few adults who were needed to illustrate "an old face" and "a bearded face." The photographs are large and clear enough so that the book could be easily shared as a group read-aloud, although individual children will want to spend time pouring over the pictures, trying out some faces of their own. (Ages 1-3)

Hughes, Shirley. *Alfie's ABC*. U.S. edition. Lothrop, Lee and Shepard, 1998. 32 pages. (0-688-16126-X) \$16.00

Most of the illustrations in this volume are reprinted from earlier stories about Alfie and his little sister, Annie Kase. Like the books from which they come, all depict a child's-eye view of the world, and the letters are represented by things familiar to young children: B is for bedtime and blanket, D is for door, M is for moon, P is for park and puddles, X is for xylophone, and Z is for zipper. Children who are familiar with Shirley Hughes's books about Alfie will delight in this introduction to the alphabet, and those who don't know him will still enjoy his child-centered ABC. (Ages 2-5)

Lyons, George Ella. *Counting on the Woods*. Photographs by Ann W. Olson. A Richard Jackson Book/DK Ink, 1998. 32 pages. (0-7894-2480-0) \$15.95

"One path, a stick for a staff / Two birds, dzybrack's words" begins this poetic counting book inspired by the observations of a young boy on a walk through the woods in Appalachian Kentucky. Ann Olson's distinctive photographs capture both the immense, lush greenness of the woods and the small details, such as delicate flowers and sturdy blades of grass, while George Ella Lyons's rhyming words often surprise us with their spare poetry. Together the text and pictures will help children focus on the sorts of natural wonders that are as common as those they may observe in their own backyards, as they count things such as nests, tracks, bugs, stones and flowers. (Ages 4-8)

Murphy, Stuart J. *A Fair Bear Share*. Illustrated by John Spinis. (MankStars) HarperCollins, 1998. 33 pages. (0-66-127438-7) \$14.95

Mama Bear promises to make her special Blue Ribbon Blueberry pie for her four cubs, provided they go out and gather enough nuts, berries and seeds. When each one brings the ingredients, Mama divides them into groups of ten and adds them up to see if she has enough. While the book is compelling enough to share as a read-aloud, the story does not detract from the introduction to the concept of tens and ones, and the appealing illustrations are designed to support and reinforce the concept. (Ages 5-8)

Root, Phyllis. *One Duck Stuck*. Illustrated by Jane Chapman. Candlewick Press, 1998. 32 pages. (0-7656-0334-1) \$15.99

When one duck gets "stuck in the muck, down by the deep green marsh," she calls for help. First two fish come to her rescue, then three moose, four crickets, five frogs, and so on, until finally all the animals realize they must work together to help the duck. A strong verbal pattern that uses a rickety rhyme and plenty of onomatopoeia makes this funny counting book a good choice for a group read-aloud story. (Ages 2-5)

See also: *Do You Know Now? Fire Truck! Haila Mamas Welcome! Moos Goes to a Concert: Over Upon a Company: What Is a Scientist?*

Board Books

Cummings, Pat. *My Aunt Came Back* (Harper Growing Tree) HarperFestival, 1998, 12 pages. (0-694-01059-6) \$5.95.

My aunt came back from Timbuktu. She brought me back a wooden shoe. / My aunt came back from Bucharest. She brought me back a quilted vest. / Each double-age spread introduces another faraway place and a gift a young girl's aunt brought from it. While the board-book set is not likely to know the pattern familiar to their older siblings, young children will nevertheless enjoy the lilting rhythms and exuberant illustrations that depict a warm relationship in an African American family. (Ages 2-4)

Hines-Stephens, Sara. *Bean*. Illustrated by Anna Grossnickle Hines. Red Wagon/Harcourt Brace, 1998, 16 pages. (0-15-201604-X) \$4.95.

Hines-Stephens, Sarah. *Bean's Game*. Illustrated by Anna Grossnickle Hines. Red Wagon/Harcourt Brace, 1998, 16 pages. (0-15-201606-6) \$4.95.

Hines-Stephens, Sarah. *Bean's Night*. Illustrated by Anna Grossnickle Hines. Red Wagon/Harcourt Brace, 1998, 16 pages. (0-15-201602-3) \$4.95.

Bean is a small black cat with green eyes who has a starring role in a new series of tiny (4 1/2 x 4 1/2") board books. In *Bean* we meet not only the cat but the baby she lives with. *Bean's Night* shows all her lively nocturnal activity—running through the house, climbing up onto the table, and pouncing on a toy mouse. *Bean's Game* shows her engaged in typical cat pursuits such as playing with string, playing in a paper bag, and lying on a human's lap while the accompanying text is composed of plays on words (string Bean, Bean bag, human Bean, etc.) that only the adult readers will understand, while children will be captivated by the illustrations. (Ages 1-3)

Hubbell, Patricia. *Wrapping Paper Romp*. Illustrated by Jennifer Plecas. (Harper Growing Tree) HarperFestival, 1998, 12 pages. (0-694-01098-7) \$5.95.

As she does in *Port and Paris* (see entry in Picture Books for Younger Children), Patricia Hubbell once again offers a pleasing rhymed text based on rere-to-lie baby behavior. Here a baby and a feline companion have more fun with the wrapping paper and box a present comes in than they do with the three teddy bears enclosed as the gift. Each step of the unwrapping process inspires a baby game—waving the paper, wearing the paper as a hat, playing peek-a-boo, and, of course, tearing the paper, playful illustrated in a style reminiscent of Helen Oxenbury. (Ages 1-2)

Hard, Thatcher. *Zoom City*. (Harper Growing Tree) HarperFestival, 1998, 12 pages. (0-694-01057-X) \$5.95.

A whimsical board book with plenty of action for car-loving toddlers features dreamlike images of city streets at night. Neon-colored illustrations, composed of painted futuristic cars and collage assemblages using vintage cars, show animal drivers zooming down city streets until a fender bender requires a team of tow trucks to take them to the repair shop. The brief narrative is filled with playful rhymes and onomatopoeia, as well as the toddlers' mantra: green light, go! red light, stop! (Ages 1-3)

Marzollo, Jean. *Do You Know New?* Illustrated by Mari Takayashi. (Harper Growing Tree) HarperFestival, 1998, 16 pages. (0-694-00870-2) \$5.95.

Each double-page spread poses and answers the question: "Do you know..." beginning with the title question, and then using a series of rhyming objects (blue, two, shoe, moo, boo, and you). Stylized illustrations help to interpret both the questions and the responses as they show children of different races involved in the rhyming game. The book ends with a mirror, so that the "you" referred to in the text will always be the child reading the book. (Ages 1-3)

Wells, Rosemary. *Max's Bath*. Dial, 1998, 10 pages. (0-8037-2266-4) \$5.99.

Wells, Rosemary. *Max's Bedtime*. Dial, 1998, 10 pages. (0-8037-2267-2) \$5.99.

Wells, Rosemary. *Max's Birthday*. Dial, 1998, 10 pages. (0-8037-2268-0) \$5.99.

Wells, Rosemary. *Max's Breakfast*. Dial, 1998, 10 pages. (0-8037-2273-7) \$5.99.

Wells, Rosemary. *Max's First Word*. Dial, 1998, 10 pages. (0-8037-2269-9) \$5.99.

Wells, Rosemary. *Max's New Suit*. Dial, 1998, 10 pages. (0-8037-2270-2) \$5.99.

Wells, Rosemary. *Max's Ride*. Dial, 1998, 10 pages. (0-8037-2272-9) \$5.99.

Wells, Rosemary. *Max's Toys*. Dial, 1998, 10 pages. (0-8037-2271-0) \$5.99.

These eight volumes, first published between 1979 and 1985, were among the first original board books produced especially with toddlers in mind. With just a few well-chosen words and brilliant strokes of the paintbrush, Wells managed to create a series of engaging stories concerning on a stubborn little rabbit named Max and his bossy older sister, Ruby. All eight volumes have now been reissued in a larger size (7 x 7") with completely new illustrations that maintain the spirit of the originals. In addition, Wells has made minor changes to improve some of the texts, all in the interest of simplicity. But in the face of these changes, Max and Ruby's characters and their sibling struggles remain the same, and they will continue to delight a new generation of children. (Ages 1-3)

Picture Books for Younger Children

Banks, Kate. *And If the Moon Could Talk*. Illustrated by Georg Hallensleben. Translated from the French. U.S. edition: Frances Foster Books/Farrar Straus Giroux, 1998, 40 pages. (0-374-30299-5) \$15.00.

"Somewhere a pair of shoes lies under a chair. A window yawns open. Twilight blazes a trail across the wall / And if the moon could talk, it would tell of evening stealing through the woods and a lizard scurrying home to supper." So begins the expertly paced pattern for a bedtime sequence: things a young child might see and hear at home, pictured on page spreads that alternate with those of distant landscapes—all illuminated by the same moon. Paintings executed in vibrant primary colors create a calm, secure, peaceful mood: stuffed animal resting in chair, music box sitting on shelf, mobile stirring in evening air. Papa reading story, Mama covering droxy child. The extraordinary language and dependable rhythm of Banks' beautifully understated narrative express the gradual winding down of a little child's day. Banks' eloquent writing and Hallensleben's lush paintings, however, convey more than the reliable stuff of bedtime ritual. The globe on a dresser-top

reiterates the subtle theme of a larger world. A painting hanging on the wall and a glimpse of a picture in the child's book subtly refer to the role of art in daily life in this book that invites quiet exploration. (Ages 3-6)

Blos, Joan. *Bedtime!* Illustrated by Stephen Lambert. Simon & Schuster, 1998. 28 pages. (0-689-81031-8) \$12.00

At bedtime, a little boy claims he isn't the least bit sleepy, so his patient grandma helps set the mood by helping him tuck in his three stuffed animals, one by one. By the time all that work is done, the little boy realizes that he is really sleepy after all, especially when he sees how lonely his toys look without him. He's ready for his pajamas and a bedtime story. A gentle, patterned text, illustrated with soft pastels, shows a bedtime routine in which both the child and the adult ultimately get what they want. (Ages 2-4)

Crews, Donald. *Night at the Fair*. Greenwillow, 1998. 24 pages. (0-688-11494-9) \$15.00

Once again, Donald Crews finds the drama in everyday life by beaming in on a subject that is innately exciting to young children. Just like a real trip to the fair, the story begins at the entrance and ends at the exit. In between, each double-page spread illustrates the highlights—the food stands, the games with prizes, and, of course, the rides, culminating with a ride on the Ferris wheel where you can see the entire fair, "where we've been and where we can still go." The illustrations' black backgrounds sharply contrast with golden-hued foregrounds to recreate the excitement and the ambience of a fair at night. (Ages 3-7)

Demarest, Chris L. *Honk! Boyds Mills Press*, 1998. 14 pages. (1-56397-221-2) \$9.95

A lost gosling looks for its mother by asking all the animal passers-by the same question: "Honk?" Each animal, revealed when one lifts the flap, responds in its own tongue. Only the passing car seems to speak the gosling's language; luckily mother goose is not far behind! The charming story will invite two kinds of participation from young readers: they will be anxious to lift the flap, and to make the corresponding animal noise. (Ages 1-4)

Ehbert, Lois. *Top Cat*. Harcourt Brace, 1998. 32 pages. (0-15-201739-9) \$16.00

The only cat in a household has trouble accepting a new kitten until he realizes that, as the dominant cat, he can entertain himself by teaching the newcomer everything he needs to know, like how to drink from the sink faucet, leave hair on the couch, chew the leaves on house plants, and most important, how to run outside whenever the door opens! Humor is derived from the contrast between humans' view of good cat behavior vs. the feline perspective. Ehbert's cut-paper collages, though highly stylized, manage to capture the subtleties of cat posture, giving the artwork an amazingly realistic look. Her bold images and simple rhyming text will make this a good read-aloud choice for preschool story times. (Ages 3-7)

Faifer, Jules. *I Lost My Bear*. Morrow, 1998. 40 pages. (0-688-15148-5) \$16.00

A humorous, exaggerated story illustrated in Faifer's distinctive cartoon style has at its core the psychological reality of a young child's obsession with

finding a lost toy before bedtime. When her parents are unable to help her search for her bear, a little girl tries the solution offered by her older sister who suggests that she throw another toy, watch where it lands, and then see if her lost bear is anywhere nearby. Although this method doesn't help her find her bear, she does find many other things she's lost recently and each thing she finds distracts her—for awhile. A truly funny and original story about an age-old problem. (Ages 3-7)

Fleming, Denise. *Mama Cat Has Three Kittens*. Henry Holt, 1998. 32 pages. (0-8050-5745-5) \$15.95

Of Mama Cat's three kittens, Fluffy and Skinny always do everything their mother does—washing their paws, sharpening their claws, chasing leaves, etc.—while the third kitten, Boris, naps. Denise Fleming uses rhythm, repetition, and predictability to great advantage here, making each turn of the page dramatic and satisfying for young listeners. As an illustrator, Fleming uses composition in much the same way, always placing the active cats prominently in the picture, while Boris sleeps curled up, away from the action, but his bright orange color always makes him clearly visible. The art is bold enough to be seen easily from a distance for children in a storybook, while those seeing it close-up when being read to one-on-one will notice the details of a visual subplot involving a mouse who's building a nest for her own babies. There's an amusing childlike twist at the end when Mama Cat finally settles down for a nap herself, awakening Boris, who continues to march to the beat of his own drummer. *Highly Commended, 1999 Charlotte Zolotor Award*. (Ages 2-6)

Goldstone, Bruce. *The Beasty Feast*. Illustrated by Blair Lent. Henry Holt, 1998. 32 pages. (0-8050-3867-1) \$15.95

"The beans are having a feast! Animals from everywhere come with tasty food to share. . . . Bears bring pears. Parrots bring carrots. Antelope bring cantaloupe. Puffins bring muffins. / Mosquitoes bring burritos. Fishes bring knishes." As the peas push their peas uphill, all seems to be going well at the beasty feast until the flies drop one of their pies and all the food and animals get mixed up. The only order remaining at the feast is in Goldstone's rollicking rhyme which describes the mixed-up mess and brings the story to a satisfying conclusion (which involves some armadillos). Blair Lent's brightly colored prints capture the spirit of Goldstone's nonsensical verse—just how would a mosquito carry a burrito anyway? Lent has figured it all out! (Ages 3-7)

Heap, Sue. *Cowboy Baby*. U.S. edition: Candlewick, 1998. 24 pages. (0-7636-0437-2) \$15.99

When Sheriff Pa says it's time for bed, Cowboy Baby must first tussle up his parents: Texas Ted, Denver Dog, and Hank the Horse. Even after he finds them, there's still time for a quick game of hide-and-seek with Sheriff Pa. The line between fantasy and reality is charmingly obscured in this large-sized (12 x 10") picture book about the power of imaginary play. Boldly colored illustrations skew and flatten perspectives to reinforce the notion that most of the action is taking place in Cowboy Baby's mind. And Sheriff Pa has obviously earned his badge for his willingness to play along with his creative little buckaroo. (Ages 2-5)

Henkes, Kevin. *Circle Dogs*. Illustrated by Dan Yaccarino. Greenwillow, 1998. 32 pages. (0-688-15447-6) \$15.00

In the big square house live two circle dogs. / See the dogs? See the circles? Shh. They're sleeping now. Soon enough the two curled-up dachshunds awaken and stretch, and we are treated to the sights and sounds of everyday life with two lively dogs, as seen from the perspective of a small child. Henkes is right on target with his wry observations, from the clinking of dog tags and clacking of toenails to the stomp, whoosh, growl of the midday meal. Yaccarino's flat, stylized illustrations are at once sophisticated and childlike as they combine abstraction with the familiar and comforting repetition of circles and squares. "There's an old-fashioned feel to the book as a whole: Henkes's intimate child-centered text makes the best writing of Margaret Wise Brown, while Yaccarino's style is reminiscent of Esphyr Slobodkina's illustrations for Brown's classic, *The Little Fireman* (William Scott, 1938). *Highly Commended*, 1999 *Charlotte Zolotor Award*. (Ages 2-4)

Hubbell, Patricia. *Pots and Pans*. Illustrated by Diane de Groat. (Harper Growing Tree) Harpertentivall, 1998. 20 pages. (0-694-01072-3) \$9.95

The one-year-old's perennial fascination with kitchen cupboards is joyfully acknowledged in a bouncy rhyming text. Under the feet of a busy parent in the kitchen, the baby opens cupboards and finds all sorts of makeshift toys—pots, pans, soap cans, and other kitchen implements. The dog and cat join the fun, which continues until the baby gets into the cupboard with boxes of cereal and cookies, at which time Dad puts an end to the baby's explorations. An everyday occurrence in any life with a baby is enhanced by Diane de Groat's realistic watercolor paintings drawn from a baby's perspective. (Ages 1-3)

Hughes, Shirley. *Alfie and the Birthday Surprise*. U.S. edition: Lothrop, Lee & Shepard, 1998. 32 pages. (0-688-15187-6) \$16.00

Alfie helps with preparations for a surprise party for his neighbor, Mr. MacNally from across the street who's turning 52. It's a difficult time for the man, however, because his beloved cat just died of old age the previous week. Told from four-year-old Alfie's perspective, we see the interactions between the two families as they grieve for the cat and prepare for the birthday party. Alfie, his mom, and baby sister, Annie Rose, go shopping for presents, and Mrs. MacNally comes over to Alfie's house to bake the surprise birthday cake. There is a general air of excitement and anticipation for Alfie as everyone gets ready for the surprise party. But, best of all, Alfie is entrusted with caring for Maureen MacNally's surprise gift for her father—a tiny, rambunctious kitten who bats at the quilt on Alfie's bed and pounces on his feet throughout the night. "Alfie loved feeling him at the end of his bed," Hughes writes. "But he would not have wanted him there every night." As in her previous books about Alfie and his family, Shirley Hughes's vivid watercolor illustrations are at once charming and realistic, specific and universal. Her text ingeniously recreates the everyday drama in the life of a small child because she has chosen just the right details, screened through Alfie's point of view, to tell this child-centered, wholly satisfying story. (Ages 3-6)

McPhail, David. *Tinker and Tom and the Star Baby*. Little, Brown, 1998. 32 pages. (0-316-56349-8) \$14.95

When a baby star falls from the sky, Tom and his bear companion, Tinker, work through the night to help the Star Baby get back to its home in the sky. While they work, Star Baby gets into things and causes some mischief, just as a human baby would do. A small child's imaginary play is presented as reality in an engaging picture book fantasy, illustrated with luminous watercolor paintings. (Ages 3-5)

Mahy, Margaret. *A Summary Saturday Morning*. Illustrated by Selma Young. U.S. edition: Viking, 1998. 24 pages. (0-670-87943-6) \$15.99

A playful, repetitive rhyming text describes the difficulties four children and one adult have when they take their two dogs along on a walk down to the beach. What might otherwise have been a predictable venture turns boisterous when the dogs chase a cat and then a flock of geese (who chase them back!). It's all in good fun, however, as Mahy's delightful verses point out the humor in the situation. Selma Young's bright pen-and-ink and watercolor illustrations capture the spirit of the fun. (Ages 3-6)

Martin, David. *Five Little Piggies*. Illustrated by Susan Meddaugh. Candlewick Press, 1998. 32 pages. (1-56402-918-2) \$16.99

Ever wonder about those five little piggies? Why the first one went to market and the second one stayed home? Why one had roast beef, while another seemed to go hungry? And what was up with all that wet-wee-wee-ing? David Martin had created a completely plausible context for it all in a hilarious story that casts all five little piggies as siblings with a wonderfully patient and understanding mother. Each of the five is given his or her own short chapter, delightfully illustrated by Susan Meddaugh, who is greatly skilled at drawing pigs that look remarkably like children we all know. (Ages 3-6)

Meade, Holly. *John Willy and Freddy McGeer*. Marshall Cavendish, 1998. 32 pages. (0-7614-5033-5) \$15.95

John Willy and Freddy McGeer are guinea pigs, and they're bored by the same old routine. So when their cage is left open by mistake they're off and running. "Run, John Willy! Run, run, Freddy McGeer!" encourages the engaging, urgent narrative voice of this marvelous picture book that bursts into an explosion of color and festiva of language as soon as the guinea pigs make their escape. "Catching the bassock, scattering the marbles, squeezing beneath the table they scooted!" Holly Meade's scintillating text holds its own on dazzling pages of color showing the two small guinea pigs running through brilliantly decorated rooms that each have their own distinct and vibrant palette. A pool table is almost the animals' undoing, however—taking refuge in the comfort of its turned-up guinea pigs know tunnels, they are unaware of the cat up above, who cannot resist hitting the balls into the holes. Making their escape from this hair-raising encounter at last, the guinea pigs trace their route back toward the safety of their cage, passing again through each of the rooms, where the author/artist has left clues for sharp eyes to discover that the human inhabitants of this house have come and gone since the animals last passed through. Spectacular design and masterful pacing round out this superb and delightful picture book. *Honor Book*, 1999 *Charlotte Zolotor Award*. *Honor Book*, 1998 *CBC/Caldcott Award Discussion*. (Ages 3-7)

Milgram, David. *Cows Can't Fly.* Viking, 1998. 32 pages. (0-670-87475-2) \$15.99.

The young child narrator of this story is inspired by possibilities and undaunted by the lack of imagination and busy-ness of the adults around him. When he draws a picture of flying cows—each one round and bouyant as a balloon—his father scoffs. Then the wind catches hold of the picture and carries it away. It lands in a pasture full of cows, and the cows, too, are undaunted and inspired. "Hinninnn," they say, and to the child's delight, "Next thing I know, to my surprise, a flock of cattle flutters by!" His mother is too busy in her carpentry workshop to notice them, as is his grandmother on her mail route, and all the adults on the street are too busy looking down to look up. So the child enjoys the spectacle on his own. David Milgram's delightful rhyming text and whimsical illustrations pays homage to the spirit of a child's imagination, inviting young readers and listeners to embark on fanciful flights of their own. (Ages 3-7)

Ormerod, Jan. *What's Whoa? U.S. edition.* Lothrop, Lee & Shepard/Morrow, 1998. 32 pages. (0-688-14679-1) \$16.00

Throughout the week, the lives of three families continually intertwine as each one engages in day-to-day activities. Meals, after-school classes, caring for pets, grocery shopping and gardening all become communal events in this urban neighborhood, as friends and family members look out for each other and share their ups and downs. The story opens on the title page with framed portraits of the three families—that's the last time we see them as separate units. As the story progresses, we see children, parents, grandparents and pets in and out of each other's homes and lives. Ormerod's detailed pen-and-ink and watercolor illustrations depict the daily babble while her lively text describes the action and invites children to interpret what's going on by asking questions that began with the word "whoa?" The delightful visual complexity will encourage repeated readings and observant readers may eventually have more than one answer for the question posed by the book's title. (Ages 3-8)

Paul, Ann Whitford. *Hello Toes! Hello Feet!* Illustrated by Nadine Bernard Westcott. A Melanle Kroppa Book/DK Ink, 1998. 32 pages. (0-7894-2481-9) \$15.95

A day in the life of an extremely active young girl, as seen from the vantage point of her feet. From morning to night, her feet carry her through her daily routines, which include lots of spirited imaginary play. Bouncing verses are aptly illustrated with Westcott's lively cartoon drawings, which show the girl indoors and outdoors, wearing different kinds of shoes and, best of all, going barefoot. (Ages 3-6)

Reiser, Lynn. *Little Clam.* Greenwillow, 1998. 32 pages. (0-688-15909-5) \$14.93

At bedtime, a mother and her small child engage in storytelling and imaginary play, providing a frame for this story-within-a-story about a little clam who must protect himself from the threat of predators. Reiser playfully combines the drama of the natural world with a strong narrative pattern to create conflict and build suspense. Young children will identify with the plight of the little clam who must figure out when to take care of himself and when to ask for help in order to survive. The book concludes with the steps for a Little Clam bedtime game that uses a pillow and bedcovers as props. *Highly Commended.* 1999 *Charlotte Zolotor Award.* (Ages 3-6)

Ross, Phyllis. *What Baby Wants.* Illustrated by Jill Barron. Candlewick Press, 1998. 32 pages. (0-7636-0207-8) \$15.99

Grandma, Grandpa, Aunt, Uncle, Big Sister and Little Brother all assure Mama they will take care of Baby so she can sleep. But when Baby begins to cry, each of the well-meaning elders proves to be equally inept at calming Baby down. Each one knows exactly what Baby wants but they each choose the wrong method (bringing in a sheep, for example, to keep Baby warm, and birds to sing him to sleep). Finally, Little Brother comes up with exactly the right thing: picking Baby up himself to cuddle and sing to him. Large, appealing illustrations and the use of repetition and onomatopoeia, along with the humor inherent in the relatives' outlandish solutions, will make this a good choice for a group read-aloud. (Ages 3-6)

Simmons, Jane. *Come Along, Daisy!* U.S. edition. Little, Brown, 1998. 32 pages. (0-316-79790-1) \$12.95

Even after Mother Duck warns her to stay close, little Daisy still dawdles and finds all sorts of distractions in the pond. She doesn't even realize she's lost track of her mother until danger suddenly appears. Mother Duck returns to save the day, of course, and the close call was all Daisy needed in order to learn to do as her mother asked her. Slightly exaggerated illustrations lend a humorous tone to this gentle cautionary tale. (Ages 2-4)

Sis, Peter. *Fire Truck.* Greenwillow, 1998. 28 pages. (0-688-15878-1) \$14.95

"Fire truck" are the first words Matt says when he gets up in the morning and the last words he says when he goes to bed at night. But it's still a surprise for readers to learn about the day Matt woke up and discovered he had turned into a fire truck himself! A deliciously detailed fold-out page shows children all the things with which Matt the Fire Truck is equipped—adders, hoses, ladders, wheels, etc.—and encourages them to count each item. Only a pancake breakfast, it seems, has the power to turn Matt back into a boy. Sis's use of four colors (red, yellow, blue and black) gives the illustrations a retro look but his story of a young child's obsessive interest has a timeless appeal. Young fire truck enthusiasts will appreciate the details of the different toy fire trucks surrounding Matt the Boy and, of course, they will delight in the details on Matt the Fire Truck! (Ages 2-5)

Sieg, William. *Pete's a Pizza.* Michael di Capua Books/HarperCollins, 1998. 32 pages. (0-06-205157-1) \$13.95

The playful title and round smiling face on the jacket are the first hints of the fun that awaits readers between the pizza-box-shaped covers of Pete's a Pizza. When little Pete is in a miserable mood on a rainy day, his parents know exactly how to cheer him up: they pretend he's a pizza. After setting him on the kitchen table, they knead and stretch the dough (Pete), add them oil (wheat), flour (flourish powder), tomatoes (checkers) and cheese (paper), before carrying him to the oven (couch). Through it all, Pete plays the role to perfection (except for occasional bursts of the giggles) by lying perfectly still with his eyes closed. That is, until he hears it's time for the pizza to be sliced! Sieg's droll narrative perfectly complements his amusing, low-key watercolor illustrations which show Pete's mom and dad enjoying the imaginary play as much as their son obviously does. *Honor Book.* 1999 *Charlotte Zolotor Award.* (Ages 3-7)

Stuve-Rodden, Stephanie. *Elizabeth's Doll*. Illustrated by Christy Hale. Lee & Low (95 Madison Avenue, New York, NY 10016), 1998. 32 pages. (1-880000-70-9) \$15.95

After her mother has a new baby, little Elizabeth wants a baby of her own to hold and cuddle. She has no doll but finds a rock that is just the right size and she names the rock Eva. As Elizabeth's mother cares for the baby, Elizabeth mimics her actions with Eva—feeding and burping her rock, changing its diapers, and tying it to her back with a *kanga* while she does her daily chores. When Eva the rock disappears one day, readers will be as surprised as Elizabeth to discover where she went, and they will find the resolution satisfying. Although the Tazmanian village setting will be unfamiliar to most children in the United States, they will recognize the warm family nurturing and Elizabeth's resourceful imagination. *Highly Commended, 1999 Charlotte Zolotor Award*. (Ages 3-7)

Zelizer, Harriet M. *Pushkin Meets the Bundle*. Illustrated by Donald Seaf. An Anne Schwartz Book/Athenäum, 1998. 32 pages. (0-689-81413-5) \$16.00

Pushkin is a dignified white dog who wears a red jacket and acts pretty much like the human beings who keep him as a pet. As the sole object of his owners' affection for many years, he has difficulty adjusting to the new baby (the bundle?) his humans bring home one day. Older siblings who are trying to adjust to new babies themselves will no doubt identify with Pushkin's plight and they will do well to follow his example: try some tricks to make the baby laugh. Donald Seaf's gouache paintings invest both Pushkin and The Bundle with a great deal of personality. (Ages 3-6)

Zolotor, Charlotte. *Wake Up/Goodnight*. Illustrated by Pamela Papatone. HarperFestival, 1998. 20 pages. (0-694-01032-4) \$9.95

There are two sides to this story about daily routines. *Wake Up* shows four anthropomorphized animals arising in the morning to get dressed, brush their teeth and sit down to breakfast, as the text calls out: "Wake up! The day's begun. / Wake up! Wake up! The sun is out. The night is over. Flip the book over to read the about the end of the day. In *Goodnight* the mood is decidedly quieter as the same critters are tucked into bed. "The trees whisper. The birds are still. Goodnight. Goodnight. Goodnight. Sweet dreams are waiting. / Close your eyes. Close your eyes. Sleep." This newly illustrated edition of a book first published in 1971 has heavy-stock pages designed for rough handling from babies and toddlers. (Ages 1-3)

See also: *Alfie's ABC: Bunny Who Found Easter*; *Cherish Me, Gingerbread Man: How Cold Sky Baked Little Factory*; *Little Scarecrow*; *Little White Dog: Millions of Snowflakes*; *New Buds One Duck Snuck Picket Peas Snow*; *When Is Stars to Snow*; *You Can't Take a Badlion... You're Just What I Need*; *Zazang Zazang Zazang!*

Picture Books for Older Children

Ashin, Jeannine. *Go! Sail Swani!* Illustrated by Hector Viveros Lee. Lee & Low (95 Madison Avenue, New York, NY 10016), 1998. 32 pages. (1-880000-66-0) \$15.95

Although Jessica often tires of hearing her mother talk about her childhood in Puerto Rico, she finds that the stories give her unexpected strength and inspiration when she participates in a swimming competition at school, as she imagines her arms reaching all the way to her mother's island home as she swims each lap. Jessica's *mani* and younger brother, Luis, are on hand to watch her triumph in the final race of her swim meet in this story that incorporates details of her bicultural heritage into an easy sports story for young readers. Hector Viveros Lee's pencil and watercolor illustrations aptly capture the blue hues of the swimming pool and of the blue skies of Puerto Rico that exist in Jessica's imagination. (Ages 5-8)

Browne, Anthony. *Voices in the Park*. U.S. edition: DK Ink, 1998. 32 pages. (0-7894-2522-X) \$15.95

The voices mentioned in the title belong to four people (three gorillas and chimps) who cross paths in a city park. A well-heeled mother with her timid son and a down-and-out dad with his outgoing daughter seem to have little in common, other than a need to walk their dogs. Although the parents sit on the same park bench, they do not exchange a word; the children, however, play together on the seesaw, slide and climbing bars. What makes this distinctive is that the same event is recounted from four distinctive points of view and each bird chatter tells a completely different story about the same experience. For the mother, the trip to the park is fraught with worries, not the least of which is the scruffy-looking man who shares her bench. The dad thinks only of his own problems as he reads the want ads, looking for work. Although the children play together, they too, give a different account. From the girl's perspective, her playmates are winny, although he does loosen up a bit as they play. He seems incredibly sad. The boy, however, immensely enjoys his free moments playing with the high-spirited girl, and hopes he'll see her again soon. In each chapter, the landscapes of Browne's surrealist paintings subtly reflect the internal emotions of the character who's speaking; for example, the timid boy sees the shape of his mother's overarching hat everywhere—on lampposts, in clouds and trees, and on a statue that casually holds a set of handcuffs. (Ages 7-10)

Carling, Amelia. *Manu and Papa Have a Store*. Dial, 1998. 32 pages. (0-8037-2044-0) \$15.99

This distinctive autobiographical picture book features a Chinese immigrant family living in Guatemala City. Told from the point of view of their youngest daughter, the story centers on all the activity in and around the family's busy store on a typical day. Aspects of the family's Chinese heritage are interwoven with cultural details relating to their new home in Guatemala: the brightly colored Chinese thread the family sells, for example, is popular with Mayan weavers, who take a bus from their village far away to shop in the Chinese store. Carling's detailed watercolor paintings give a good sense of life in on a bustling city street in Central America, as well as the specifics of her Amelias family life. (Ages 4-8)

Cooper, Melissa. *Gatti through Thursday*. Illustrated by Nuclea Bennett, Lee & Low. 195 Madison Avenue, New York, NY 10016, 1998. 32 pages. (1-880000-67-9) \$15.95

Momy is right in Andre's family and, because Mama's paycheck comes on Friday, Thursday is always a particularly tough day. They just have to make due; something that seems to come easily to Andre's upbeat and creative mom. In this African American family of four, education is a priority; Mama has made it clear that whenever any of her three kids makes the honor roll at school, they'll drop everything and have a party. But when Andre accomplishes this, there's a problem: his report card arrives on a Thursday. Mama's solution for throwing a great party, even on a Thursday, will please readers as much as it pleased Andre. Realistic paintings, rendered in watercolor and colored pencil illustrate a heartwarming story of a family that pulls together in good times and bad. (Ages 6-8)

Curtis, Garin. *The Bat Boy & His Violin*. Illustrated by E.B. Lewis. Simon & Schuster, 1998. 32 pages. (0-689-80099-1) \$16.00

Reginald is much more interested in playing his violin than he is in playing baseball but when his daddy needs a bat boy for the Dukes, the Negro League team he coaches, Reginald reluctantly agrees to go on the road, so long as he can take his violin along with him. Clumsy with the bats, he spends most of his time sitting in the dugout, playing his violin, much to his father's dismay. Surprisingly, the team starts a winning streak and they credit Reginald's music for their change of fortune. While the story is set in the past and includes details about life in the Negro Leagues, the real story here is about the relationship between a father and son who clearly value different things in life, a theme that will resonate with many young readers. E. B. Lewis's realistic watercolor paintings apply poetry to the historical setting as well as bright summer days on the baseball field. (Ages 5-9)

Garland, Sherry. *My Father's Boat*. Illustrated by Ted Rand. Scholastic Press, 1998. 32 pages. (0-590-47867-2) \$15.95

Although there's a lot for a father and his young son to do working on their shrimp boat, since it's just the two of them out on the ocean alone for two days and one night, they find plenty of time to share stories about the father's past. He recalls when he was a young boy himself, working on his father's shrimp boat on the South China Sea. He explains why he had to leave and come to America when war came to his small Vietnamese village, and why his father had to stay. Together, they imagine the grandfather, still working on his shrimp boat on the South China Sea, and the father promises his son that some day he will take him to visit him. An understated, poignant portrait of a father/son relationship is illustrated with sensitive watercolor paintings that show both the hard work of the fishermen and their dreams of past and future. (Ages 4-8)

Geslin, Campbell. *On Ramon's Farm*. Illustrated by Petra Mathers. An Anne Schwartz Book/Athenum, 1998. 40 pages. (0-689-81134-9) \$16.00

A wonderfully original picture book, set in Mexico, is organized into five short chapters, each one beginning with a glossary of five or six Spanish words that will be used in the upcoming text. Each chapter deals with little drama involving one specific species of animal on Ramon's farm. There's the goat who likes to climb up on the house or into a tree; the rooster that fights with his reflection in a bucket of water; and the burro that always takes one

step forward and two steps back. At the end of each chapter, Ramon makes up an amusing couplet that defines the animal's nature. Petra Mathers' bright watercolor, pen and colored pencil illustrations are perfect for Geslin's droll humor. (Ages 4-8)

Keller, Laurie. *The Scrambled States of America*. Henry Holt, 1998. 32 pages. (0-8050-5802-8) \$16.95

Uncle Sam himself tells the story of the day the 50 states, bored with their same old positions on the map, decided to trade places with each other. It all started when Nebraska and Kansas came up with the idea of having a potluck so that all the states could get to know each other. They hit it off so well that they launched a grand-scale exchange—Florida switched with Minnesota; Arizona with South Carolina; Alabama, New York, and Indiana with California. But soon the novelty wears off and the states begin to complain. From beginning to end, this highly original story is filled with visual and verbal humor, and each state is invested with a singular personality. (Ages 6-10)

Lee, Hoy Youn. *In the Park*. Henry Holt, 1998. 24 pages. (0-8050-4128-1) \$15.95

As Xiao Ming plays in the park on a bright spring day, his mother teaches him ten Chinese characters, based on some of the things they see or experience in the park: earth, insects, bird, chirping, tree, twig, etc. For each character, Xiao Ming's mother points out aspects that reflect the object in reality (strokes that resemble the feathers on a bird, for instance); this is further reinforced with stylized drawings beside the actual characters they resemble in the glossary that appears on the book's endpapers. As with her two previous books featuring Xiao Ming learning Chinese characters, *At the Beach* (Holt, 1994) and *In the Snow* (Holt, 1995), Lee uses colorful cut-paper collages to illustrate the story. (Ages 6-9)

Meddaugh, Susan. *Martha Walks the Dog*. Walter Lorraine Books/Houghton Mifflin, 1998. 32 pages. (0-395-90494-3) \$15.00

Martha the talking dog is so competent and trustworthy that she walks herself every day. She knows all the neighborhood pets well—dogs, cats, and even a parrot who can also talk—but when a vicious new dog named Bob moves in down the street, Martha simply can't make friends with him. Surprisingly, the parrot offers a solution to curb Bob's bullying ways. As in the previous three volumes about Martha, the author/illustrator blends humor with a good storyline. And Martha, as always, is one snappy speaker. (Ages 4-8)

Polacco, Patricia. *Thank You, Mr. Falker*. Philomel, 1998. 40 pages. (0-399-23166-8) \$16.99

Before she started school, Trisha looked forward to learning how to read more than anything else. But in first grade, when all her classmates are learning to read, she finds that she can't. Each year her problem gets worse and worse and, although she struggles to keep it a secret, she begins to think of herself as stupid and ugly. It isn't until Trisha is in fifth grade that she has a teacher who discovers her secret and helps her learn to read. An autobiographical story shows the frustration and determination of child who's different, and offers a tender portrait of the real-life teacher who made a difference in her life. (Ages 6-10)

Rathmann, Peggy. *10 Minutes till Bedtime*. Putnam's, 1998. 48 pages. (0-399-23103-X) \$16.99

Strange things start to happen as soon as a father makes the bedtime announcement. His young son, who's been building a vehicle out of cardboard, paper clips and the wheel from his hamster's cage, suddenly notices the front door opening and 10 hamster tourists lining up for a tour of the boy's bedroom. As his father counts down and calls out the minutes, the hamsters take a whirlwind tour, engaging in typical tourist behavior: snapping photos, fishing, swimming, and relaxing under umbrellas. Children will delight in the ways in which ordinary things are viewed as novelties by rodent interlopers, and many of them will identify with the boy's procrastination as bedtime draws nearer. There's much to look at and laugh at in each uproariously funny double-page spread. Those who wish to continue the journey can call up www.hamsterious.com, a real-life web page, seen on a fictional computer screen in the book. (Ages 4-8)

Reiser, Lynn. *Cherry Pies and Lullabies*. Greenwillow, 1998. 40 pages. (0-688-13392-4) \$16.00

Reiser, Lynn. *Tortillas and Lullabies/Tortillas y canciones*. Coordinated and translated by Rebecca Hart. Illustrated by "Corazones Valientes." Greenwillow, 1998. 40 pages. (0-688-14629-5) \$16.00

A pair of picture books celebrates how love is expressed through continuity and change in the families of two young girls, one Anglo (*Cherry Pies and Lullabies*) and one Latina (*Tortillas and Lullabies/Tortillas y canciones*). Four brief vignettes in each book describe the way distinct traditions and activities are carried out from generation to generation in the child narrators' families, beginning with each girl's great grandmother interacting with her child—the girl's grandmother—and ending with the child herself, who continues the tradition in play activities with a favorite toy. *Cherry Pies and Lullabies* is illustrated by Reiser in bright watercolors and black pen and filled with elements of Americana, most notably the quilts, all of which are variations of the American quilt pattern "Cherry Basket." "Corazones Valientes," a Costa Rican collector of six women artists, created the lush, richly colored acrylic artwork set in South America for *Tortillas and Lullabies*. An author's note in *Cherry Pies* explains that the book was written for the Reiser's niece, to show her how much has changed over time, but also to affirm what has stayed true even in the midst of such change. After talking about that book with a friend from El Salvador, Reiser conceived *Tortillas and Lullabies*, realizing that families around the world are finding new ways to do old things, while the expressions of love at the heart of their actions remains constant. (Ages 4-8)

Roth, Roger. *Fishing for Melchuselah*. HarperCollins, 1998. 32 pages. (0-06-027592-8) \$14.95

Up in the North Country, hamibackets Van and Olaf are always competing, trying to outdo one another. At the upcoming ice-fishing competition, the two men both brag that they are going to catch Moosehead Lake's humungous, legendary fish called Melchuselah. As the competition between them escalates, the two men end up putting themselves in danger, and soon learn that the only chance they have for survival requires cooperation. An appealing tall tale with an unusual setting offers a good example of conflict resolution that satisfies everyone. (Ages 4-8)

Scieszka, Jon. *Squid! Will Be Squid! Fresh Mussels, Bunsy Fables*. Illustrated by Lane Smith. Designed by Molly Leach. Viking, 1998. 48 pages. (0-670-88135-X) \$17.99

Children will no doubt recognize many of their peers and perhaps even themselves, in this original collection of side-splitting fables. And that's the point, as John Scieszka tells us: "If you can't say something nice about someone, change the guy's name to Donkey or Squid." Characters such as Elephant & Mosquito, Lardie Wahnus, Straw & Matches, and Piece of Toast & Frost Loops are each engaged in contemporary childhood conflicts. When Straw and Matches play together, for example, bossy Matches always takes the upper hand and wants to do things his way. (The moral: Don't play with Matches.) Each double-page spread introduces a set of characters—a problem and a moral, illustrated with Lane Smith's comically sophisticated illustrations. (Ages 7-12)

Shepard, Jan. *Emily Just in Time*. Illustrated by Gho Carlson. Philomel, 1998. 32 pages. (0-399-23043-2) \$15.99

Although Emily's been growing in competence and confidence, she's still too scared to spend an entire night at her grandma's house. Each time she tries, an unfamiliar noise wakes her up in the middle of the night and Grandma has to take her home so she can sleep in her own bed. On these occasions, her Grandma offers the comforting promise: "Some day you'll say the night and not think anything of it." It takes several tries and plenty of time before Grandma's prediction turns out to be true. Jan Shepard's sensitive portrayal of a young child's realistic development has warm watercolor illustrations that show Emily's physical growth as well. (Ages 4-8)

Sorel, Edward. *Johnny on the Spot*. Margaret K. McElderry, 1998. 28 pages. (0-689-81293-0) \$16.00

When the old, fading, static-ridden radio on which Johnny always listens to his favorite serial about heroine "Bon Winslow of the Navy" gives up its last sound, Johnny turns to his mysterious neighbor Mr. Zaga for help. Johnny's parents can't afford another radio, but Johnny hopes Mr. Zaga can fix the broken one. Instead Mr. Zaga, an inventor who is working on a time travel machine, sends Johnny's radio one day into the future. The sound comes out perfectly now, but everything it plays is taking place tomorrow. When Mr. Zaga cautions Johnny that they can't do anything to change the future, even if it means preventing a bank robbery or fire, Johnny comes up with his own inventive ways to catch crooks and save lives from harm, earning him the nickname Johnny on the Spot from the hero-loving newspapers. At the same time, Mr. Zaga comes up with an inventive idea of his own. The full-color pen-and-ink and watercolor illustrations of this fantasy have a comic overnote and are rich with the look and feel of an earlier time. (Ages 7-10)

Soto, Gary. *Big Bushy Mustache*. Illustrated by Joe Cepeda. Knopf, 1998. 32 pages. (0-679-88030-5) \$17.00

Ricky tries of hearing people tell him how much he looks like his mother. He'd much rather look like his father, a big, strong man with a big, bushy mustache. When his teacher, Mrs. Cortez, lets Ricky wear a false mustache to play the part of a soldier in the school's *Cinco de Mayo* play, Ricky is so thrilled that he secretly takes the mustache and wears it home from school and, unfortunately, loses it along the way. Ricky's parents help him come up with a solution in this warm, resilient story about a spirited Latino child. (Ages 4-8)

Stevenson, James. *Sam the Zamboni Man*. Illustrated by Harvey Stevenson. Greenwillow, 1998. 32 pages. (0-688-14484-5) \$15.00

Growing up in the country, Matt has played plenty of hockey himself but when he visits his grandfather in the city, he goes to a real hockey game for the first time. In addition to all the usual excitement of being in the stadium, Matt has even more to look forward to: his own grandfather drives the big Zamboni, to clean the ice between periods. And Matt, of course, gets a special, up-close look at the Zamboni after the game. Grandpa's stories about the past, when he was a hockey player himself, bring grandfather and grandson even closer together as they share a mutual interest. Detailed watercolor paintings illustrate an unexpectedly poignant, intergenerational story. (Ages 4-8)

Tarpley, Natasha Anastasia. *I Love My Hair!* Illustrated by E.B. Lewis. Little, Brown and Company, 1998. 24 pages. (0-316-52275-9) \$14.95

As Keyana's mother combs her hair, she tells her stories about all the ways it can be styled: in cornrows, as an afro, spun and woven into a puffly bun, or in braids with beads that make tap-tap clicky-clicky sounds when she walks. Her upbeat, positive portrayal of African American hair fills Keyana with pride. E.B. Lewis's realistic watercolor paintings extend the story with his imaginative interpretation of Keyana's thoughts as her mother combs her hair. (Ages 4-8)

Torres, Leyla. *Liliana's Grandmothers*. Farrar Straus Giroux, 1998. 32 pages. (0-374-35105-8) \$16.00

Liliana, a Latina girl living in the United States, compares and contrasts her two grandmothers. Mima and nana Gabina. Because Mima lives on the same street as Liliana, they see each other frequently. Mima sews, takes yoga lessons, is active in her church, and serves her granddaughter peanut butter and jelly sandwiches for lunch. Mima Gabina lives in another country and speaks only Spanish. When Liliana visits her, they enjoy talking to her pet bird, working in her garden, and dining the *comida*. She always prepares a big lunch and takes a *siesta* afterwards. Colombian-born author/artist Leyla Torres provides a realistic portrait of a young child's growing awareness of her bicultural heritage. Also available in a Spanish-language edition as *Las Abuelas de Liliana* (0-374-34341-1) \$16.00. (Ages 4-8)

Van Camp, Richard. *What's the Most Beautiful Thing You Know about Horses?* Illustrated by George Latsechild. Children's Book Press (246 First Street, Suite 101, San Francisco, CA 94105), 1998. 32 pages. (0-89239-154-5) \$15.95

The thoughtful, engaging narrator of this richly poetic picture book is a young Dogrib Indian boy living in the Northwest Territories of Canada who is intrigued by horses. The boy wonders if horses have secrets, if they think that fireworks "are strange flowers blooming in the sky." And so on a frigidly cold day he asks members of his family and community, "What's the most beautiful thing you know about horses?" and their responses are both delightful and profound. Plains Cree artist George Latsechild lends his distinctive style to the artwork that accompany's Richard Van Camp's wonderful, deeply felt story. His boldly colored images are full of both whimsy and beauty, and imbued with a mystical quality as the spirits of horses seem to dance on many pages. "What's the most beautiful thing you

know about horses?" the boy asks readers at the conclusion of this uplifting story. "And what's the most beautiful thing you know about you?" (Ages 5-10)

Waboose, Jan Bourdeau. *Morning on the Lake*. Illustrated by Karen Reznach. U.S. edition: Kids Can Press, 1998. 32 pages. (1-55074-373-2) \$15.95

When an Ojibway boy spends a day in the company of *Mishomis* (grandfather), the two of them both claim morning, noon, and night as their favorite time of day. In the morning on the lake in a birchbark canoe, they see a family of loons; hiking up a cliff at noon, they see an eagle; and walking through the forest at night, they see a pack of wolves. The boy is initially frightened by each sight but he follows the example of his grandfather and stays perfectly quiet and still. After each animal has passed, *Mishomis* interprets cultural messages for the boy, thereby reaching him about his heritage. The subtle story of strong intergenerational relationship is illustrated with realistic watercolors that depict the beauty of the natural world. (Ages 5-8)

Wilson-Max, Ken. *Hakula Means Welcome! A Book of Zulu Words*. Jump at the Sun/Hyperion, 1998. 28 pages. (0-7868-0414-9) \$11.95

A growing friendship between Chidi and Michael, two brown-skinned boys in contemporary South Africa offers a context for the introduction of 25 Zulu words that the two boys use in their every day play. More than a vocabulary lesson, however, Zimbabwean author/illustrator, Ken Wilson-Max's gives us an appealing story about two friends who enjoy playing together after school. The 12 3/4 x 6 7/8 volume includes a glossary with a pronunciation guide. (Ages 4-9)

Zagwyn, Deborah Turney. *Turtle Spring*. Tricycle Press, 1998. 32 pages. (1-883672-53-8) \$15.95

The birth of her brother at the start of summer has left Cleo feeling "like a lost moon." Cleo's uncle, Fishbark Hal, understands. When he comes to visit he brings her a turtle. "She isn't a gift for a baby," he tells her. "She's too big and would only pinch it." Cleo knew the feeling. "As summer turns into fall, more changes take place in Cleo's world. Her father leaves for a job far away from which he won't return for months; the relatives visit to ooh and ah over the baby's bedside; and the turtle, which spent early autumn sunning in the sandbox, begins burrowing under leaves for warmth. Cleo's mother advises her to bring the turtle in at night, but Cleo does not, and on a cold November day she finds the turtle in the compost pile, "stone still, stone cold." Heartbroken, she buries the turtle deep within the compost heap. But there is a happy surprise in store for Cleo in this tender story that also depicts the funny, warm and subtly changing relationship between Cleo and her baby brother. In illustrations that are as lyrical and inspired as the text, Cleo, her family and the mystery taking place beneath the ground are set against a backdrop of boldly changing seasons in a book that is a quiet yet joyful. (Ages 4-8)

See also: *Adventures of Sunwomonan; Anusheki's Voyages; Ballpark; Beautiful Warriors; Black Cowboys; Wild Horses; Boy of the Plains; Bowler's Promise; Benny Who Found Easter; Cendrillon; Cherish Me; Christmas Tree in the White House; Doctor Bird; A Fair Bear Share; Fourth Wise Man; Gift for Abundant; Home to Medicine Mountain;*

Hoony for Diffendooler Day's, *Jan's Walk*, *Jazz of Our Street*, *Jump Up Time*, *Louis and Papa*, *Lory Dane*, *Magic Bean Tree*, *My Freedom Trip*, *Quich*, *Outlaw Thanksgiving*, *Red Pig of Hamden*, *Painte Town*, *Secret Stars*, *Spooklike Bentley*, *So Say the Little Monkeys*, *Some Thanksgiving With Me*, *Tio Armando*, *You Can't Take a Balloon...*, *You Never Know*, *Zazzy!*, *Zazzy Zazzy!*

Easy Fiction

Bauer, Marion Dane. *Bear's Hiccups*. Illustrated by Diane Dawson Hearn. (A Holiday House Reader) Holiday House, 1998. 48 pages. (0-8234-1339-X) \$14.95

"This pond is mine. All mine." Bear tells the other creatures on the hottest day of summer in the forest. But Frog doesn't like being bullied, especially by Bear. Frog proclaims the pond is his, and bear roars "MINNE" with her jaws open wide. When she closes her mouth, Frog has disappeared. "Where is Frog?" ask Turtle, Minnow and others. Bear can only hiccup in reply. There is no need to worry, however, Marion Dane Bauer's book featuring many of the characters first introduced in *Turtle Dreams* resolves the mystery of Frog's disappearance happily in a story marked by gentle humor and spurred to its conclusion by the action of small, brave Turtle. Graceful language distinguishes this charming story for beginning readers. (Ages 6-8)

Gasque, Dale Blackwell. *Pony Trouble*. Illustrated by Stacey Schuett. (Hyperion Chapters) Hyperion, 1998. 56 pages. (0-7868-2267-8) \$14.49

Although Amy always looks forward to visits from her city cousin, Rebecca, she often loses patience with her when Rebecca shows her superior attitude, especially when it comes to horses. As a country kid, Amy hasn't been given fancy riding lessons like Rebecca has, but she still feels she knows a lot more about horses, since she has her own pony and takes care of it herself. The rivalry between the two cousins almost leads to tragedy in a beginning chapter book that will appeal to many children, especially horse lovers. (Ages 7-9)

Godwin, Laura. *Forest*. Illustrated by Stacey Schuett. (An I Can Read Book) HarperCollins, 1998. 48 pages. (0-06-026664-3) \$14.95

A realistic, appealing story for beginning readers about the relationship between humans and wild animals. When Jeanie and her parents find an abandoned fawn in the forest on the edge of their farm, she hopes they can take it home and keep it. Her parents are hesitant to intervene until it is clear the doe is not returning. Then they take the fawn home. "Just for tonight, Jeanie's mother makes clear as she prepares a bottle for the fawn. "Tomorrow we will take him to a place where they care for wild animals." But even knowing the fawn cannot stay, Jeanie still cannot resist curling up next to him in the middle of the night and giving him a name: Forest. "so you won't forget where you come from." A story admirable for its lack of sentimentality but still full of warmth. (Ages 4-7)

Kusnocky, Laura McCee. *Zelda and Ivy*. Candlewick Press, 1998. 40 pages. (0-7636-0469-0) \$15.99

Zelda and Ivy are foxes, but children will immediately recognize the emotions at the heart of their hilarious but loving sibling relationship in this collection of three short, fully illustrated chapters about a dynamic duo. Flamboyant, bossy Zelda is irresistible, an older sister who never misses an opportunity to direct the activities she shares with younger sister Ivy. For her part, Ivy is almost always a bit worse off for her older sister's efforts ("Let's doozy up our tails like movie stars," Zelda suggests, and Ivy ends up with a tail dripping blue paint, glitter and tufts of fur, which Zelda trimmed into scallops, while Zelda's own full, swishy tale remains unscathed). But Ivy is irreplaceable in her own, if more quiet, right as a younger sister who adores and appreciates her older sister's ultimately good intentions in this warm, funny depiction of childhood and family relationships. (Ages 6-8)

Tashjian, Janet. *Mary Frye, Private Eye*. Illustrated by Laurie Keller. (A Redfeather Chapter Book) Henry Holt, 1998. 78 pages. (0-8050-5888-5) \$15.95

Mary Frye loves poetry and problem solving. Crime solving, that is. A self-proclaimed poet detective, he is hot on the trail of three disappearances in this witty book for young independent readers. First he must find his friend Emma's missing diary during recess. Then he is waylaid on the way home from school by news that a whole case of Action Chuck dolls—his favorite action hero!—has disappeared from Mr. Lipko's toy store. Finally, he must discover what happened to his little sister Karie's hair—or is that flower? With a penchant for talking in rhymes while he's solving his crimes and following every lead to its conclusion, Mary Frye offers a fresh, funny, well-rounded character for new readers to enjoy. (Ages 6-8)

See also: *Christmas in the Forest*, *Emma's Magic Winter*, *Good-bye, Charles Lindbergh*, *Hammaker's Sign*, *Home Run*, *Some Frog*, *Wild Boy*

Fiction for Children

Bawden, Nina. *Off the Road*. Clarion, 1998. 187 pages. (0-395-91321-7) \$16.00

Twelve-year-old Tom's grandfather, Gandy, has escaped from a controlled environment in which they live to the Outside. According to the small amount of history Tom had learned in school, his grandfather was named after "an Indian gentleman and famous cricketer." Gandy had insisted this was "rubbish," and claimed that way back in the last century, Gandy had been a saint, a "revolutionary saint." Gandy leaves a literal and figurative door open for Tom to follow him. But Tom fears Outside; he has heard of the dangers there: "wild men... barbarians and bandits, outlaws and outcasts; great hunting dogs with slavering jaws; trails from the mountains; dragons with hot glaring eyes." Eventually Tom does follow his grandfather, his own revolutionary saint, and on the Outside he meets their extended family, one with adults and children and more than enough secrets to go around. Tom discovers much about the only life he has ever known, but he also knows the way home. A not-so-distant future Outside and Inside are explored within an

absorbing, relatively uncomplicated science fiction novel full of distinctive characters. (Ages 10-12)

Blackwood, Gary. *The Shakespeare Stealer*. Dutton, 1998. 216 pages. (0-525-45863-8) \$15.99

Fourteen-year-old Widge is an orphan living in a small village in Elizabethan England. Theater owner Simon Bass has just purchased Widge from the manster to whom Widge was apprenticed, intent on having the boy steal Shakespeare's new play, *Hamlet*. Widge's job is to sit in the audience of the Globe Theater in London and copy the play down word for word as it is performed, using the special shorthand method that the minister had taught him. To make sure Widge follows through, Bass sends him to London in the company of the harsh and mysterious Falconer, a man who conjures images of the devil and Death in Widge's lively mind. Widge, who has never been out of rural England, is as awed by the drama of the theater as he is by the grand and dangerous city of London. Swept up in the action of the first performance of *Hamlet* that he attends, he fails to write most of it down. Fearful of Falconer's reaction, he returns to the theater intent on stealing the one written copy of the play. Instead, Widge slips out of Falconer's grasp and into the embrace of the company of actors at the Globe, where he is taken on as an errand boy and apprentice to a life on the stage. But the shadow of fear never leaves Widge—he knows Falconer is still in the city, watching for him, waiting for him to produce a copy of the play. Tension, drama, and period details heighten the reading experience of this highly original, fast-paced story with a colorful cast of characters. (Ages 10-13)

Branford, Henrietta. *Fire, Red & Bone*. Candlewick, 1998. 122 pages. (0-7636-0338-4) \$15.99

A point of view distinctive for two reasons distinguishes this singular and riveting short novel by Henrietta Branford that chronicles the lives of peasants under the harsh and unfair laws of England's ruling classes during the late 14th century. It is unusual to read a historical novel for children that so clearly addresses issues of economic and social justice. But this story of landlord cruelty and peasant unrest leaves no doubt as to where fairness and goodness do and do not lie. Even more unusual is the author's choice for narrator—a hunting dog who spends much of her time with Rufus and Comfort, two of the peasants whose lives are torn apart by their efforts to seek an end to their oppression. The dog is witness to the attempts of Rufus, Comfort, and others in their village to rebel against the landlords for whom they toil without benefit. These events become part of the drama of her life, along with puppies born and gone away, of sometimes running with the wild dogs and wolves. But this dog who knows what it means to run wild also knows loyalty and the touch of human kindness, and the hearth of Rufus and Comfort is where she will always return if she can. An unsentimental, wholly believable narrative voice propels this dramatic story. (Ages 10-12)

Bruchac, Joseph. *The Heart of a Chief*. Dial, 1998. 153 pages. (0-8037-2276-1) \$15.99

"*The Heart of a Chief* is a novel, but it is based on the realities of contemporary Indian America and on the many years I've spent working with Indian kids," writes Joseph Bruchac in an author's note that precedes this story set on a fictional Penacook Indian reservation and in the neighboring

community. Chris Nicola lives on the Penacook reservation with his grandparents and younger sister. Overman and thoughtful with a dry sense of humor, Chris has learned from both his father, who is currently seeking treatment for alcoholism, and his grandfather the importance of patience, of listening, of learning, but he doesn't know if this understanding will help him survive his first day of sixth grade, let alone the entire year. He is worried about starting at a new school off the reservation and worried about fitting in without making waves ("I think I can recognize the other sixth graders because we are the ones trying not to be noticed"). But Chris soon finds himself making waves regardless, both in town, where he leads the fight to get his school to stop using an Indian mascot, and at home, where a proposed casino supported by some of the tribal leaders threatens to develop land that Chris and his family hold sacred even as it promises economic opportunity for the impoverished people living on the reservation. Joseph Bruchac sheds light on these and many other challenges facing American Indian communities today in this issue-oriented novel that maintains its narrative tension without becoming too didactic thanks to Chris's heartfelt, convincing first-person voice. (Ages 10-13)

Butts, Nancy. *The Door in the Lake*. Front Street, 1998. 159 pages. (1-886910-27-8) \$15.95

Was Joey Finney really kidnapped by aliens? At first he doesn't want to believe it, but he can't explain when he's been for the past two years. He disappeared while camping with his family and now he's back, with no memory of where he's been and looking, at age 14, exactly as he did when he was 12, right down to the clothes that he was wearing the last time anyone saw him. His "little" brother is bigger than he is now and all his old friends are academically and socially far ahead of him. It's a local college student who first suggests to Joey that he may have been kidnapped by aliens. Resistant at first to the idea, the more Joey learns and the more he remembers, the more he begins to believe it is true. But when he tells his former best friend, looking for a way to renew the bond they once shared, he is betrayed and the word gets around that Joey is crazy. His worried parents look to psychiatrists and medicine for the answer, but Joey needs someone to believe, someone to help him return to the door in the lake where he first disappeared. A riveting novel that could easily have become melodramatic or wholly unbelievable walks a fine line of tension instead as readers are swept up in the drama of Joey's circumstance. (Ages 9-12)

Cameron, Ann. *The Secret Life of Amanda K. Woods*. Frances Foster Books/Farrar Straus Giroux, 1998. 201 pages. (0-374-36702-7) \$16.00

At 11, Amanda Woods feels plain, undistinguished, and uncertain. Perhaps because her mother thinks she is "average." But Amanda's feelings start to change the day her best friend, Lyle, moves away. Before he goes, Lyle and Amanda press their perfectly matched right hands together and Lyle shows "Shazam!" And because Lyle is a person who can do almost anything, Amanda can just about believe that they have traded hands; that his hand is now hers, and that some of his self-confidence is now hers, too. She draws upon that special knowledge often in the coming months. Amanda's older sister, whose future they overwintering, class-conscious mother has been shaping, is perfectly beautiful, perfectly smart, and perfectly well-behaved (at least in their mother's eyes). But she will be going away to college soon,

leaving their mother free to begin "improving" Amanda unless Amanda herself, with the help of her quiet father, can change things. Amanda's family owns a historic hotel in the small, northern Wisconsin community in which they live, and most of the other families do not possess the wealth necessary to meet the approval of Amanda's mother. But this novel set in the 1950s contrasts the hollowness of a life lived for appearances with the refreshing authenticity of Amanda herself, who is both funny and poignant, an 11-year-old with desires and loves and dreams and wishes that have nothing to do with wealth and class and everything to do with the need to make connections that are real. (Ages 10-13)

Conly, Jane Leslie. *While No One Was Watching*. Henry Holt, 1998. 233 pages. (0-8030-3934-1) \$16.95

Five-year-old Frankie, his big brother, Earl, and his little sister, Angela, are staying with their unreliable aunt while their father finds work. It's a rough neighborhood, where signs flare and Frankie once saw a man pull a gun in the middle of an argument. Across town, Maynard and his neighbor, Addie, live in a seemingly safe, secure part of town. The five children's lives become linked after Frankie and Earl accompany their bullying, violent older cousin, Wayne, into Maynard and Addie's upscale neighborhood. While Wayne and Earl steal two bikes, Frankie finds a rabbit in a cage. It's soft, and he wants it for his own. The rabbit is Addie's and she is heartbroken when she finds it missing. While Maynard and Addie begin a search for the rabbit that leads them closer and closer to the unknown dangers of the neighborhood where the other three children live, Earl finds himself trying to stop his and Frankie and Angela's lives from spinning out of control after their aunt disappears and Wayne becomes an ever-more-threatening presence. A harrowing novel in which events always seem to be teetering on the edge of disaster is skillfully told at various times from each one of the five resourceful children's point of view, clarifying their distinctive personalities and situations as it hurries toward an ending that is, ultimately, a welcome sigh of relief. (Ages 10-13)

Creech, Sharon. *Bloomability*. Joanna Cotler Books/HarperCollins, 1998. 273 pages. (0-06-026993-6) \$14.95

After problems develop at home with her older brother and sister, 13-year-old Dianne is whisked away by her amiable aunt and uncle who are in charge of an interracional school in Lugano, Switzerland. Ironically, her new life in an unfamiliar place offers her a stability she has never known — she has grown up in a family that has moved from place to place as her father constantly seeks new opportunities. With her new-found sense of home, new friends for whom tolerance is a fact of life, and with distance from her old life, Dianne is finally able to piece together who she is and how she fits into her family. She is even able to glimpse the opportunities for "bloomability" as her Japanese friend Keisuke calls them) that await her in the world beyond her family. Once again, Sharon Creech offers her readers memorable characters and a gripping storyline, deftly combining humor with some of the serious issues that face young teenagers. Upon deeper examination, readers will find parallels between the people Dianne knows in the United States and those she meets in Switzerland. This subtle mirroring allows Dianne's growing empathy for her new friends to plant the seeds for understanding her family back home. (Ages 9-14)

Crew, Gary. *The Watertower*. Illustrated by Steven Woolman. U.S. edition: Crocodile Books, 1998. 32 pages. (1-56656-233-3) \$14.95

Gary Crew's science fiction story is given chilling visual treatment in this intriguing, page-turning picture book. The water tower has stood on Shooter's Hill in Preston for as long as anyone can remember, rusted and egg-shaped, casting its shadow over the town. But there is something ominous about that tower—something that artist Steven Woolman has turned into a masterpiece of visual imagery as the story of two boys who climb the tower for an afternoon swim unfolds. The tension and suggestion of evil in the narrative is played out deliciously in the art, in which it is clear that something's not quite right about most of the inhabitants in Preston, and that something has to do with the tower. The water tower's insignia, which looks like the partially open aperture of a camera or the pupil of an eye, is repeated over and over again in the illustrations, on hats that people wear, as tattoo-like images on their hands. The shape is repeated or suggested in other ways as well, both in the artwork and in the design and presentation of images and text on the pages of a book that at one point literally turns around in the telling. The eyes of all the adults in Preston, with the exception of the two boys, are glazed and hard, almost inhuman, and by the end of the story one more person in Preston will have been transformed in this wonderfully eerie tale. (Ages 10-14)

Gannon, Jack. *Joy Pigza Swallowed the Key*. Farrar Straus Giroux, 1998. 154 pages. (0-374-33664-4) \$16.00

Joy Pigza tries—the really *tries*—to behave. But in school and at home his brain seems to be working against him. He's angry. He can't focus. He blurs out answers without being called on and bounces up and down in his seat. And when his attention wanders, as it often does, it usually leads him into trouble he never intended. But Joy is a good kid—a very good kid. He is kind-hearted, funny, and brighter than his grades would allow. But when he tries to help out or do well, he often ends up making a mess of things. It's hard always being a disappointment, but Joy is finally getting help. Raised for several years by his grandmother, who has many of the same traits as Joy, his mother has come back into his life and is determined to start turning things around. At the request of Joy's school, she takes him to the doctor, and that is when Joy is diagnosed with ADHD, or attention deficit hyperactivity disorder. The diagnosis is just the beginning, however. Over the course of a year there are disasters and successes both small and large as Joy and his mom learn together, with the help of doctors, therapists, his classroom and special education teachers and others, how to deal with ADHD so that Joy can succeed and feel good about himself. Readers will be instantly drawn into this sensitive, funny first-person narrative by Joy's energetic, insightful voice. He is a terrifically appealing child whose creativity and goodness shine. (Ages 9-12)

Gamer, Alan. *The Well of the Wind*. Illustrated by Hervé Blondin. A Richard Jackson Book/DK Ink, 1998. 44 pages. (0-7894-2519-X) \$14.95

An odd and strangely fascinating original fairy tale about a boy and a girl found floating in a crystal box begins, "Whether far or near I can't say, but once there was a poor man living in a kingdom by the sea." The poor man is a fisherman who finds the box and rescues the boy and girl. They each have a star on their forehead, which the man covers with pieces from the red silk

upon that the children were wrapped in. But the man dies soon after and as the children grow up alone they are plagued by a witch who tries to separate them. Twice she lures the boy away to dangerous places and twice he returns, having met a stranger each time who tells him how to overcome the danger. But the third time she lures him to the Well of the Wind, and when he doesn't return the girl goes in search of him. Told by a stranger how to reach the Well of the Wind by stepping into a mirror, the girl finds the boy turned to stone in that strange, dreamlike place, and in rescuing him unlocks the secret of their past. The courage and unflinching faith of both children is at the heart of this hypnotic tale illustrated with intriguing and unusual pastel images that cast their own spell on the story. (Ages 8-10)

Griffin, Adele. *The Other Sheperds: Hypertion*. 1998. 218 pages. (0-7868-2370-4) \$14.95

Years before Holland and Geneva Shepard were born, their parents had another family. Three children, John, Elizabeth, and Kevin, who were killed in a car accident as teenagers. That was almost 20 years ago, and now Holland, who is 13, and her younger sister, Geneva, live in a household where the memory of the brothers and sister they never met—the family they were never a part of—haunts their existence. Their mother and father are loving in an upright, distant, unobtrusive way that starkly contrasts with the old photographs Holland and Geneva sometimes sneak a look at in which their parents and older siblings hug, embrace and laugh with ease. "I know it," Geneva tells Holland. "The parents used up all the love on them." Geneva is prone to severe panic attacks and obsessive-compulsive behavior, and Holland is the one who often caretakes for her sister, with a maturity and understanding that defy her age although she also grows tired of the way Geneva manipulates their lives. But from the very moment Annie first enters their house, things begin to change. "It seems to me your mom and dad got a great second chance, right?...Lucky for them," Annie tells the sisters early on. "It is strange to think of the parents as blessed and lucky," Holland thinks as she considers people's reactions when they hear about the death of the other Shepards. "People almost never describe them that way." But who is this pale, ethereal young woman named Annie and where did she come from? As readers are drawn into this intricate novel that is grounded by Holland's perceptive down-to-earth voice, they will be compelled by that very question as well as by the slowly changing landscape of Holland and Geneva's emotional lives. Is Annie real? Is she a ghost? Or is she imaginary, conjured in Holland and Geneva's minds to help their family heal? It's up to the individual reader to decide in this beautifully written, fascinating story. (Ages 11-14)

Hamilton, Virginia. *Second Cousins*. Blue Sky/Scholastic, 1998. 168 pages. (0-590-47368-9) \$14.95

This follow-up to the earlier *Cousins* (Philonel, 1990) stands strongly on its own as the author continues to chronicle events in the life of Cammy Coleman. Now 12, Cammy is at the center of an intricate web of family relationships that unfold and are revealed in this lively, multilayered novel. It has been a year since Cammy's cousin Pary Ann drowned in the accident at the river and Cammy and her cousin Elodie have grown as close as sisters, bound by that event, of which they rarely speak, but also by the joys and adventures of childhood. As extended family members gather from around

the country for a family reunion, Cammy and Elodie are thrown together with Gigi and Fractal, two of their cousins from New York City. This pairing of city cousins and country cousins leads to shifting relationships that leave Cammy a bit unsettled. First Gigi and Elodie hit it off, leaving Cammy somewhat hurt, and then Fractal (nicknamed for her love of the mathematical phenomenon), a smart, computer savvy teen, takes special interest in Cammy herself. Extensive discussions of current computer technology between Fractal and Cammy may date this novel in years to come, but they won't lessen its powerful emotional undertones. As the increasingly complex plot develops and moves toward the climactic family reunion, Cammy must deal with an unexpected, devastating revelation about her father and her relationship with Fractal at the same time she tries to prepare herself for the reunion itself. It will include a trip to the river, which she hasn't been to since Pary Ann died. It is Gann Har, who helped Cammy through the trauma of Pary Ann's death, who leads the family to the river, where they enter the flow of memory and pain and healing and joy for all that has happened to generations past and for all who are to come. It is a transcendent experience—for Cammy and for readers of this novel distinguished by Virginia Hamilton's usual fine characterization and rich storytelling voice. (Ages 10-13)

Hesse, Karen. *Juice*. Illustrated by Robert Andrew Parker. Scholastic Press, 1998. 138 pages. (0-590-03382-4) \$14.95

"I don't care much for school, and school, well it cares even less for me." That's how nine-year-old Juice feels about having been left behind the rest of her class. The truth is, Juice can't read. She is quick and talented with her hands but letters and numbers don't make much sense to her. It's a secret she's born on keeping, especially from her little sister Lulu, who looks up to Juice in every way. So Juice stays home from school more often than not, and in doing so she can also spend time with Pa. He's been out of work for too long and Juice likes keeping him company so he doesn't get lonesome. Things are a struggle for Juice and her loving, close-knit rural family. Money is tight. Ma is expecting another baby, and they are at risk of losing their home because of unpaid taxes. But when Juice reluctantly returns to third grade after a visit from the truant officer, she begins to get special help from her new teacher, and slowly with much hard work, the world of letters and words begins to unfold. Karen Hesse makes a strong statement about the importance of literacy in the context of this quiet, compelling novel about a young girl who is not only learning to read but also learning that she cannot solve all of her family's problems. Juice and her economically struggling family are portrayed with great dignity and grace. (Ages 8-11)

Jennings, Patrick. *Faith and the Rocker Cat*. Scholastic Press, 1998. 232 pages. (0-590-11004-7) \$15.95

When Faith, her parents, and her electric dog, Eddie, return to San Francisco after a year or two in Mexico, they all have some adjustments to make, especially Eddie, who's never lived in the United States, and Faith who has to face her old adversary, Alex Woo, at Double Happiness Elementary School. Like its predecessor, *Faith and the Electric Dog* (Scholastic, 1996), the story is told from the point of view of shy Eddie, the multilingual, literate dog, who seems to be just a little bit wiser than all the humans around him. His ability to understand several human languages, as well as Afé, Bowwow, and Mew,

makes him a true citizen of the world, a trait that comes in handy in the midst of a madcap plot involving a whipper, a lost car, and a rocket launch built. (Ages 8-12)

Jiménez, Francisco. *La Mariposa*. Illustrated by Simón Silva. Houghton Mifflin, 1998. 40 pages. (0-395-81663-7) \$16.00

First grade for Francisco brings with an overwhelming cascade of sounds—voters speaking in a language he doesn't understand. The child of migrant farm laborers, Francisco speaks only Spanish but at his school only English is allowed. The strain of trying to pay attention gives him headaches, and sometimes he escapes the chaos by focusing on the caterpillar kept in a jar near his desk and then imagining himself flying away to visit his father at work in the fields. He wonders how long it will take the cocoon that is now in the jar to open and for a butterfly to emerge. Francisco Jiménez's eloquent short story relates how a young boy's academic and social emergence at school is hindered by the denial of his native language, and how some barriers to communication and friendship are also overcome. The story is based on events in the author's own life and was told in a slightly different version in his outstanding novel for young readers, *The Circuit* (University of New Mexico, 1997). Here, it is presented as a fully illustrated picture book with strengthened, full-color, glowing artwork by Simón Silva. (Ages 8-11)

King-Smith, Dick. *The Water Horse*. Illustrated by David Parkins. U.S. edition: Crown, 1998. 118 pages. (0-517-80027-6) \$16.00

A charming and inventive fantasy about one of the best-known contemporary legends. On the west coast of Scotland in 1930, Kirstie is combing the beach after a storm with her little brother, Angus, when she comes upon a strange-looking piece of tidal wash that soon hatches into a tiny sea monster. It's a Water Horse, her grandfather, Crumble, tells them with delight ("Grumble smiling," Kirstie notes in amazement). Soon Kirstie and her family have christened the animal Crisco, and over the coming months form a delightful bond with the affectionate beastie. But a rapidly growing sea monster is not easy to hide from the neighbors, let alone keep housed and fed. Eventually they move him to a large, secluded lake. The name of that lake isn't revealed in the story itself, but many readers will have already guessed it by the story's end, when an excerpt from a newspaper article dated 1933 confirms the first known sighting of the Loch Ness monster. Even readers who are not familiar with the Loch Ness monster will thoroughly enjoy this whimsical, light-hearted story with its appealing characters and captivating plot. (Ages 8-10)

Lawrence, Iain. *The Wreckers*. Delacorte Press, 1998. 196 pages. (0-385-32535-5) \$15.95

Along the coast of Cornwall in the wild of a storm, the ship on which 14-year-old John Spencer is traveling is torn apart while trying to follow lights on the shore to safe harbor. John is the apparent sole survivor. He finds himself stranded in a village where people's only source of income is the cargo and contents of ships that have crashed on the coast. But no bounty can be taken if any of the sailors survive, and some of the village men are not above murder to claim whatever a wreck may hold. John is saved from these men by Simon Mawgan, a local landowner who seems intent on making sure the boy gets safely on the next boat away from Cornwall. But despite Mawgan's

apparent efforts to help him, and the reassurances and insights of the landowner's spirited niece, John begins to suspect that Simon and others in the village are responsible for his shipwreck, and many others besides, by hiring storm-tossed boats toward false harbors with lanterns from the shore. Iain Lawrence's riveting novel, set at the end of the 18th century, is a dramatic tale of adventure and mystery, full of the tensions that both human nature and the natural world provide. An author's note provides background information on the history of the wreckers who did indeed live along the Cornwall coast in centuries past. (Ages 10-14)

McDonnell, Christine. *It's a Deal, Dogboy*. Illustrated by G. Brian Karas. Viking, 1998. 92 pages. (0-670-83264-2) \$14.99

The fifth book featuring Leo Nolan and his family and friends features five sweetly humorous chapter stories that begin with the last day of school, when Leo (aka Dogboy) to his scolding older sister Eleanor) hardly growing antler after Eleanor makes him doubt whether or not he will pass third grade. Each of the four successive vignettes describes one of soon-to-be-fourth-grader Leo's varied summer experiences: playing on a sand baseball team, getting a dog, babysitting his tag-along cousin, and making a dubious bargain with his sister in which she will trade her old tree house for the chance to practice her ear-piercing technique on Leo. Leo and Eleanor's sibling relationship is refreshingly realistic, a verbal battleground of taunting and teasing, complaining and deal-making that captures perfectly how it feels to see an older sibling change. ("Last summer...she played croquet with him and did jigsaw with her mother on the porch table...Leo missed the old Eleanor. This summer it would be a waste of time to ask her to play croquet. She would say no?") Told in third-person from Leo's point of view, the stories are warm and funny and the characters lively and realistic and rooted in a nine-year-old's experiences. (Ages 8-10)

Mazer, Harry. *The Wild Kid*. Simon & Schuster, 1998. 103 pages. (0-689-80751-1) \$15.00

A welcome, realistic portrayal of a child with Down Syndrome is at the center of a swift-paced novel in which 12-year-old Sammy develops a unlikely friendship with a tough runaway. Sammy is trying to track down his stolen bicycle when he wanders into the dense forest preserve near his home and gets lost. He literally stumbles upon Kevin, a runaway from reform school who has been hiding in the woods. At first their relationship is one of fear and confusion on Sammy's part and disgust on Kevin's. Sammy only wants to go home again and can't understand why Kevin has tied him up. For his part, Kevin can't believe how helpless Sammy seems but he's not willing to let Sammy go and risk having his own presence in the woods revealed. Eventually Kevin unites Sammy, but Sammy says, "He wants to go home and he trusts that Kevin will take him soon—he can't find his way on his own. And he likes that fact that Kevin never assumes he can't learn how to do things and patiently shows him new skills. At home, Sammy had felt babied but with Kevin his confidence begins to blossom. Sammy is a powerful influence on Kevin as well as his trusting nature and willingness to accept Kevin at face value give Kevin, who has built walls to protect himself, a new perspective on himself and on friendship. Mazer's third-person telling is centered on Sammy's point of view and his portrait of this child with Down syndrome as a singular individual with a fully developed personality, not only

feels authentic, it gives the story a compelling and unique perspective that will engage its readers as much as the drama of Sammy and Kevin's relationship. (Ages 10-13)

Morgenson, Susie. *Secret Letters from O to 10*. Translated from the French by Gill Rosner. U.S. edition: Viking, 1998. 137 pages. (0-670-88007-8) \$15.99

Everything in ten-year-old Ernest Morassut's life is predictable, including Ernest himself. From the style of suit he wears to school each day to the marmalade on two pieces of toast that he always has for breakfast to the homework that he never fails to complete, Ernest never changes. In fact, he doesn't even think about change or likes or dislikes. Like the grandmother who is raising him in her somber home, his life is pale and unfulfilled and he doesn't even know it. Then Victoria de Montarant blows into their lives. Victoria is the new girl in Ernest's class and absolutely nothing about her is predictable with the exception of her lively, daredevil, overreaching, forceful personality. Victoria is smitten with Ernest, the best student in their class. And, not surprisingly, Ernest, who has never had to learn the meaning of resistance, is absolutely bowled over by Victoria, who lives with her parents and 12 brothers in a house that is never quiet. Without even questioning what is happening, both Ernest and his grandmother begin to change under Victoria's influence. They get a telephone and a television. The actually go out to eat! And they discover that beneath the staid exterior of their dutiful relationship is a warm and loving bond. An absolutely delightful novel with unforgettable characters and a charming, quirky plot comes to U.S. readers from France, where it was originally published. *Honor Book 1998 CCBC/Booktalker Award Discussion*. (Ages 10-13)

Nelson, Theresa. *The Empress of Elsewhere*. A Richard Jackson Book/DK Ink, 1998. 278 pages. (0-7894-2498-3) \$17.95

When 11-year-old Jim Harbert and his lively seven-year-old sister, Mary Al, are hired by their reclusive elderly neighbor to help care for a pet monkey, they aren't aware that Mrs. Monroe's disruptive, unfriendly granddaughter is part of the bargain. J.D. ("That stands for juvenile Delinquent," the girl tells them) is cold not only to Jim and Mary Al, but to her grandmother as well. Only with the monkey does she show gentleness and compassion. But Jim and Mary Al begin to form a bond with J.D., at first around the little monkey, and then around the island, a heavily wooded piece of land in the middle of Lake Lulu on Mrs. Monroe's property. It was a favorite place of J.D.'s father, who died in a car accident the previous year. It is the island of Elsewhere. J.D. tells Jim and Mary Al, recalling the stories her father once told her. But even the island is not enough to console J.D. When her grandmother won't let her go to Houston to see her mother, who is in the hospital after having a breakdown, J.D. is determined to go on her own, taking the monkey—now christened the Empress of Elsewhere—with her. Jim and Mary Al go along, unaware that J.D.'s stories about her mother expecting her aren't true; unaware of the depths of J.D.'s emotional hardship and sadness. Nelson's narrative, told in Jim's wonderful first-person voice, draws characters in vivid detail, and provides readers with many things to think about, from the contrast between Jim and Mary Al's economically struggling but openly loving family and the wealthy, reserved Mrs. Monroe's household, to the depiction of mental illness, briefly but sensitively presented in the portrayal of J.D.'s mother, to the significance of the title. *Who is the Empress of Elsewhere really?* Distinctive characters, complex relationships, an intriguing setting and a compelling narrative voice distinguish this novel of families and friendship. (Ages 10-13)

Peck, Richard. *A Long Way from Chicago*. Dial, 1998. 148 pages. (0-8037-2290-7) \$15.99

Over seven consecutive summers, Joey and his sister, Mary Alice, spend a week every August with their Grandma Dowdel in a small Illinois town. Each of those eventful visits is distilled in the seven witty short stories that comprise this funny, warm-hearted novel. Joey and Mary Alice didn't know Grandma very well when they made their first visit in 1929. Joey was nine then, and Mary Alice was seven. "As the years went by... Mary Alice and I grew up, and though Grandma never changed, we'd seem to see a different woman every summer." Grandma Dowdel is one of the richest characters over the age of 50 to be found in literature for the young. She is principled and stern but not without humor or compassion. Indeed, Grandma has a lot to teach her two grandchildren about both those qualities as the years pass. When the hobos and tramps following the rails in the midst of the Depression are to be run out of town by the sheriff, it is Grandma who prepares a meal for them and serves it just inches over the town boundary, much to the sheriff's consternation. Even better (or worse), she used the sheriff's own boat to catch the catfish she is serving. Grandma is an antigena to Joey and Mary Alice, but over the years, as the children mature, more and more of the mysteries about her are revealed in this wonderful, distinctive portrait in which all of the characters are intriguing and a delight. Peck's masterful storytelling here extends to time and place as well. Small-town midwest life in the midst of the Depression is artfully, entertainingly captured in this fine novel that is an excellent choice for a read-aloud. (Ages 10-14)

Pullman, Philip. *Clockwork*. U.S. edition: Arthur A. Levine Books/Scholastic Press, 1998. 112 pages. (0-590-12999-6) \$14.95

A taut and eerie original tale from Philip Pullman is set in a small German village "once upon a time." Everyone in the village is looking forward to the next day's unveiling of the latest addition to the grand clock of Glockenheim, a figure carved by the clockmaker's apprentice, Karl. But Karl has not carved a figure for the clock, and on the eve of the ceremony he is bitter and worried. As Karl broods in the tavern, his friend Fritz, a writer, begins telling his latest story to the others that are gathered there. It is about the dark and brilliant Dr. Kalmontus, a physician and master clockmaker who mysteriously saved the life of a young prince, Florian. Fritz has not actually finished writing the tale he is telling, however. "He was just going to wind up the story, set it going, and make up the end when he got there." But at a pause in his narrative the tavern door slowly opens. Dr. Kalmontus himself is standing there, with "eyes that looked like burning coals in caverns of darkness." As Fritz flies in terror and the townspeople make hasty retreats for their homes, only Gretl, the innkeeper's kind-hearted young daughter, and Karl are left behind. The powerful, magnetic man strikes a deal with Karl to provide him with a figure for the clock, beginning a series of eerie and chilling events that unwind, nonetheless, to a satisfying and inevitable conclusion: happily ever after, of course! Pullman's masterful storytelling weaves an unusual and fascinating tale. (Ages 10-14)

Reeve, Kirk. *Lobo & Red-Legs: Rising Moon/Norland*, 1998. 111 pages. (0-87358-683-2) \$12.95

When Lobo finds a ranamula near the fort that he and his two best friends have built in their East Los Angeles neighborhood, his grandfather helps him

catch it. His mother won't let him keep it at home, but with the help of a nearby pet store owner, Lolo makes a suitable den in an oversized pickle jar and keeps the spider at the lot. Lolo is quiet, but he enjoys the interest that others take in Red-Legs, and in him by association, from his sixth-grade classmate Lisa to the pet store owner, Mr. Vertigo, who asks if he can take Red-Legs to the county fair and invites Lolo to go along—an invitation that will mean Lolo's first trip out of the neighborhood in which he has spent his entire life. But when some older boys whom Lolo and his friends taunted destroy the lot, Red-Legs disappears. Lolo doesn't know if she was stolen or if she is dead, only that his heart is broken. A novel set in the Latino neighborhood of East Los Angeles known as *Las Lomas* is distinguished by its appealing characters and strong sense of place. Spanish language words and phrases used in the region are woven into the simple but captivating storyline; many can be defined in context, but a glossary is also provided. (Ages 9-12)

Ritter, John H. *Boasting Up Sides*. Philomel, 1998. 166 pages. (0-399-23185-4) \$15.99

Luke Bledsoe has been fighting his left-handedness his entire life. Like his passionate minister father, 14-year-old Luke knows that the left hand is the hand of the Devil, and so he struggles to use his right hand only. In 1921, Luke and his family move to a new parish along the Ohio River and one of the biggest things in town is baseball. This means nothing to Luke until the day he abserminally tosses a stray ball back to players in a game. He uses his left hand, and the speed and strength of his throw amaze everyone who sees it. Pressured to join the team, Luke refuses. Not only is left-handedness forbidden by his father, but sports are too. Still, Luke can't help but start to wonder: If left-handedness is so bad, why would God make it so easy for him to do things with his left hand and so difficult for him to do things with his right? John H. Ritter has done an exemplary job creating three-dimensional main characters in this finely nuanced first novel. Luke's father, a fire-and-brimstone preacher in the pulpit, clearly loves his son and cares about his well-being and their relationship. He regrets his rage, when it flares up brutal and harsh, not only because it goes against the teachings of Jesus but also because it has hurt his child. Luke's transformation from follower to questioner to one who will honor his own inner truth rather than the teachings of his father's religion occurs slowly, subtly, and with the intense pain that comes with the realization that your parent, and all that you have been taught to believe, can be wrong. (Ages 11-14)

Rowling, J.K. *Harry Potter and the Sorcerer's Stone*. Illustrated by Mary Grandpré. U.S. edition. Arthur A. Levine Books/Scholastic Press, 1998. 309 pages. (0-590-35340-3) \$16.95

J.K. Rowling's literary debut will not disappoint fantasy fans, but even those who've never felt much attraction to the genre might find themselves riveted by this fanciful, funny, not-too-scary British novel in which a 12-year-old boy's life is turned around by the discovery that he is a wizard. Harry Potter is a skinny, spectacled, orphaned child living with a comically hard-hearted aunt and uncle and obnoxious, bullying cousin when he learns he has been accepted at Hogwarts' School of Witchcraft and Wizardry. The news might have been less shocking to Harry if he'd had even an inkling that he possessed the power of magic, but Harry did not know that witches and wizards existed, let alone that he himself was a candidate for study at a boarding

school where magic is taught. The mysterious world of spells and potions, trolls and dragons, flying broomsticks and magic wands unfolds simultaneously for both Harry and readers of this highly imaginative, satisfying novel. Boarding schools, even ones for witches and wizards, are not without their share of snobs and bullies, but despite this, Hogwarts is a friendly, welcoming place to Harry, and it quickly begins to feel like his true home. Harry's initiation into Hogwarts' social and academic life, along with the other first-year boys and girls at Hogwarts, is the reader's initiation, too, and the discoveries to be made are delightful. Rowling has conjured a fully realized world of magic, complete with centuries-old history and tradition, language, rules of conduct, games and the requisite battle between good and evil in which Harry and his new friends become involved, leading to tension, excitement, and mystery in this wonderful first novel. (Ages 9 and older)

Ryan, Pam Muñoz. *Riding Freedom*. Drawings by Brian Selznick. Scholastic, 1998. 138 pages. (0-590-95766-5) \$15.95

Charlotie Parkhurst is the first woman known to have voted in the United States. She did so in California on November 3, 1868. 52 years before women's constitutional suffrage was affirmed. And she did so posing as a man. Charlotie's masquerade wasn't just for the purpose of voting, however; it was the way she lived her life. Indeed, it wasn't until after her death in 1879 that "Charley," as she was known, was discovered to be a woman. Pam Muñoz Ryan's fictional story, based loosely on the life of Charlotie Parkhurst, will initially attract many young readers as a story about a girl and horses. As a child, Charlotie worked as a stableboy in the east for several years before moving to California, where she continued to drive stage and work on a ranch—always passing for a boy or young man. But Ryan always keeps Charlotie's female identity at the forefront of her storytelling, and in the context of an appealing adventure she demonstrates female ability and the injustice of laws that prevented women from voting, even slipping in a comment or two from Charlotie about the bravery of women who fought those laws without benefit of masquerade. An author's note at the end of the novel provides a brief summary of the real Charlotie Parkhurst's life. While the note does not provide full enough explanation as to why Ryan chose to set her fictional story in a slightly different time frame than that in which the real Charlotie lived (Charlotie's childhood has been moved from the early to the mid-19th century), it is nonetheless a welcome addition to the text of this engaging story. (Ages 8-11)

Ryant, Cynthia. *The Islander*. A Richard Jackson Book/DK Ink, 1998. 97 pages. (0-7894-2490-8) \$14.95

As a boy, Daniel Jennings did not feel at home on the small island off the coast of British Columbia where he lived with his grandfather. He wanted to know all the things he was missing in the larger world. His grandfather's love was strong and certain, but it could not console this longing. Then one day Daniel sees a mermaid on the beach, glistening and beautiful and as shy as Daniel himself. She disappears quickly but later Daniel finds a key inside a seashell and he knows it is a gift from her. He never gives up hope of seeing her again but in the meantime the key—magical and mysterious—becomes Daniel's talisman. He wears it around his neck and whenever it vibrates it leads him without fail to something or someone in need, from an injured animal to a lost child. Over the years, with the help of the key, he begins to

feel part of the island—part of its natural life, and part of the small community of people who inhabit it. It unlocks his heart, and in doing so it leads him to a deeper understanding of what it means to be at home. Cynthia Ryland's sea-swept fantasy, told in the calm, centered voice of the adult Daniell, sustains an element of mystery as well as it unravels the secret of the mermaid, and the truth about Daniell's heart. (Ages 9-12)

Sachar, Louis. *Holes*. Frances Foster Books/Farrar Straus Giroux, 1998. 233 pages. (0-374-33265-7) \$16.00

In this age of gloom and doom in children's fiction, it's refreshing to find a truly funny book for kids. Sachar's over-the-top satire has depth, originality and loads of child appeal. Poor Stanley Yelnas is convinced he'll never get ahead in life due to a curse brought on his family by his "no-good-dirty-rotten-pig-stealing-great-great-grandfather." Easily charged with the theft of a pair of valuable sneakers, Stanley is sent to a juvenile detention camp where he is forced, day after day, to dig a hole that's exactly five feet across and five feet deep. Sound grim? It is! But what makes this funny is Stanley's understated, deadpan description of the camp, the people in charge of it (Mr. Sir, Mr. Pedanski, and The Warden), the other detainees (Zero, Zigzag, Ampit, X-Ray, Magnet, and Squid), and how their story fits together with the historical events which led to his family's infamous curse. The intricacy of the plot, eccentricity of the characters, and overall absurdity of the story reminds us of the novels of Ellen Raskin (*The Westing Game*; *Figs & Phantoms*). Just beneath the surface of this entertaining tale, however, is a more serious statement about the enduring power of friendship and loyalty when the odds are stacked against you —a curse or no curse. *Wynne, 1998 CCBC Newbery Discussion*. (Ages 10-14)

Springer, Richard. *The Nose from Jupiter*. U.S. edition: Tundra Books, 1998. 156 pages. Pbk. (0-88776-428-2) \$7.95

Nobert has been living in 13-year-old Alan's nose—yes, in Alan's nose—ever since arriving from Jupiter in his little space ship. When Alan talks to Nobert, people think he is talking to himself. Alan won't mention Nobert to the doctor, or to his parents. Even though they're divorced and his father lives far away in Vancouver, they still argue, and this would only make things worse. No, Nobert is a secret. That Nobert thinks of Alan's nose as an apartment with several rooms and a garage is more than people will be able to take—until Nobert decides to assert himself. This fresh, funny, punny, laid-back story is a remarkable first novel by a Canadian author. (Ages 9-12)

Snyder, Zilpha Keatley. *Gib Rider Home*. Delacorte Press, 1998. 246 pages. (0-385-32287-4) \$15.95

On a dark, cloudy afternoon in the fall of 1909, a strange thing happened on the third floor of the Lovell House Home for Orphaned and Abandoned Boys. Something so downright mysterious that even firsthand witnesses could scarcely believe their eyes. Gibson Whitaker had returned fairly well dressed and apparently healthy—carrying a handsome saddle. Why was he back? The last the boys or anyone there had seen of him about a year ago, Gib had been heading for adoption. Or had it been indentured servitude? That was something Gib had begun to realize could happen to boys who left the cruel punishments of the orphanage to be "adopted." No wonder he stayed on his guard at the ranch where Ty taught him to work with the horses. He and Ty

got to eat with the family in the big house, but they knew their place. Gib had to wonder why the girl Lily kept watching him work with the horses, and he had good reason to wonder, as well, about what this family knew about his birth mother. Snyder's horse story is much more than that: it's no tall story either, because it's based upon her father's childhood in a Nebraska orphanage and his experience of being "required to do a man's work when he was eight years old, beaten, mistreated." Her note in an afterword places some of the almost incredible elements of her gripping novel into a believable historic context. (Ages 11-14)

Wells, Rosemary. *Mary on Horseback: Three Mountain Stories*. Illustrated by Peter McCarthy. Dial, 1998. 53 pages. (0-8037-2154-4) \$16.99

Mary Breckenridge began the Frontier Nursing Service to provide medical care — and hope — for the people living in the rural Appalachian Mountains of Kentucky during the 1920s. She began with just a few nurses and her own passion and determination. Over the years, the Service grew as more nurses joined Mary and her dream of a hospital/clinic was realized. A few years later there were six such clinics, and many stories of lives that were touched and changed. Rosemary Wells tells three such stories in a work of short fiction for young readers that is deftly drawn from real people and events. Three compelling voices — a young boy whose father is injured in a logging accident, a 19-year-old nurse who comes from Scotland to join Mary's service, and a small girl who is grieving the death of her mother — chronic events in the early history of the Frontier Nursing Service. Real-life events woven into the author's three first-person narratives with a storyteller's grace, so that each story is rooted in history but belongs as well to the imagination, where conversations and relationships among historical figures are fully realized. Black-and-white drawings by Peter McCarthy open each story and are based on photographs taken for the Frontier Nursing Service by Mary Breckenridge's niece. An actual photograph of Mary Breckenridge and a brief biographical essay on her life follows the stories; the author's acknowledgments provide the sources for the characters and events in this welcome book for young readers. (Ages 8-11)

Wolff, Virginia Euwer. *Bat 6*. Scholastic, 1998. 230 pages. (0-590-89799-3) \$16.95

Effective use of multiple perspectives serves both to tell the story and tie theme into structure of this unusual and provocative novel set in 1949. The annual softball game each May between the sixth grade girls of Barlow and Bear Creek Ridge is the biggest event of the year in the two communities. But that year, 1949, something terrible happens during the game, and as the novel begins the girls from both teams have agreed to each tell their own parts of a story that stretches back to the start of the school year and farther in order to try to make sense of what happened. Each of the teams had a new player at the start of the school year. In Bear Creek Ridge, it is Ali, whose family has just returned to the community after years away, most of them spent in a Japanese American internment camp. The new player in Barlow is Shazam, an odd, out-of-synch girl who, it turns out, has been shunted from place to place ever since her father was killed in the Japanese bombing of Pearl Harbor. The players on the two teams number more than 20, and Virginia Euwer Wolff has made them each part of a narrative in which the whole transcends the individual voice as the girls piece together why Shazam

viciously attacked Aki at the game. At the same time, the individual lives of the various girls are distinct, and in addition to exploring issues of race and prejudice, the narrative portrays the barriers between rich and poor among the many girls as well. Rich period details, such as the arrival of the first refrigerator for one girl and her family, heighten the reading experience of the novel. Younger readers may find it difficult to tell the many players apart despite these distinctions in their lives. There is a roster for each team at the beginning of the book and each speaker is clearly identified, but it is difficult to always remember which team she is on. What readers may discover as the narrative progresses, however, is that it doesn't really matter. They are all part of a larger community that is woven out of the truth of their collective voice. *Honor Book, CBC/Chapter Award.* (Ages 10–14)

See also: *Making Up Megaboy, Parrick, Seeing Lessons, Soft Rain*

Fiction for Teenagers

Baer, Edith. *Walk the Dark Streets.* Frances Foster Books/Parrar Straus Giroux, 1998. 280 pages. (0-574-38229-8) \$18.00

Some of the changes in Eva's life are gradual, but most are sudden and drastic. Swastikas seem to appear everywhere, and there are signs on public benches prohibiting Jews from sitting on them. At school the curriculum and even the teachers change, and the way Eva is treated also changes. Eva's father can no longer operate his beloved bookstore. Her best friend and her family disappear. The community people who had celebrated her grandfather's birthday can no longer be counted upon for friendship. Arno becomes Eva's confidante, but their shared love of music and budding romance are continually threatened in one way or another. Arno's artist father has been placed in an asylum, and his stepfather has disowned him because he's Jewish. This compelling novel concerns a particular young teenager and her family, her first love, and how she was able to flee Germany. Chronically local events affecting Jews in a small German town between January 1933 and July 1940. *Walk the Dark Streets* continues the autobiographical story Baer began in *A Frost in the Night: A Childhood on the Eve of the Third Reich* (Pantabon, 1980). In that first work of autobiographical fiction, Eva's comfortable childhood as a cherished child and her family's life are carefully recreated within the general environment of growing dread that is fully realized in *Walk the Dark Streets*. Both novels are beautifully crafted and offer a perspective on the Holocaust not expressed in other novels for young readers. Baer came to the United States in 1940 when she was in her teens. (Ages 12–16)

Bauer, Joan. *Rules of the Road.* G.P. Putnam, 1998. 201 pages. (0-399-23140-4) \$15.99

Sixteen-year-old Jenna Keller is a shoe professional. A whirlwind salesperson at Clacksons Shoe Store in Chicago, she can juggle a weary man and her three feisty kids, a sore-footed woman looking for relief and a hard-to-please man all at once and make them each feel special. There is nothing disingenuous about Jenna, however. Bad shoes can make people's lives miserable, after all, and she believes in knowing her product and taking care of her customers. Still, Jenna's not sure why Mrs. Madeline Gladstone,

retiring president of the Gladstone Shoe dynasty (176 outlets in 37 states) has singled her out. Mrs. Gladstone needs someone to drive her from Chicago to Dallas for the annual meeting of Gladstone's board of directors, stopping to check on various Gladstone Shoe Stores along the way, and she has chosen Jenna, with her six-month-old driver's license, for the job. Jenna is a witty, spirited young woman with a sharp sense for business, rocky self-esteem and a genuine passion for treating people right. As she and Mrs. Gladstone trek across the country in the older woman's Cadillac, Jenna must put all of her skills and knowledge about people to use as she builds a relationship with this imposing woman and then gets drawn into stopping a planned corporate takeover by Mrs. Gladstone's hard-hearted son that would change the service-oriented philosophy of Gladstone Shoe Stores forever. Joan Bauer's delightful comic writing shines in this outrageous, warm-hearted story. (Ages 13–16)

Burgess, Melvin. *Smack.* U.S. edition: Holt, 1998. 327 pages. (0-8050-5801-X) \$16.95

Tar and Gemma are seemingly typical suburban teenagers, living on the outskirts of London, who decide to run away from home together so that Tar can escape his abusive father. Both feel that the adult world has failed them. In the nearby town of Bristol, they find a number of other young runaways, dropouts, and assorted cast-offs, living in abandoned buildings. Tar and Gemma are quickly accepted into this makeshift community of survivors who ek out a living by collecting public assistance, supplemented by shoplifting and prostitution. Like many of their peers, they are soon seduced by heroin and hooked into a marginal existence where they continually flirt with self-destruction. Their story, told from multiple first-person points of view, shows the the internal and external contrasts between two disaffected individuals who have made the same dead-end choice. Although the voice is fairly consistent throughout, the multiple viewpoints allow us to see Tar and Gemma develop fully as characters, with an amazingly non-judgmental tone on the part of the author. Originally published in Great Britain in 1996 with the title *Junk*, this ground-breaking young adult novel won the 1997 Carnegie and Guardian Awards in that country. (Ages 13–17)

Flake, Sharon G. *The Skin I'm In.* Jump at the Sun/Hyperion, 1998. 171 pages. (0-7868-2392-5) \$14.95

Thirteen-year-old Maleeka Madison is always getting teased about the way she looks. "If it ain't about my color, it's my clothes." Maleeka can do something about the handsewn clothes she finds embarrassing. As long as she stays on classmate Charles's good side, Char loans her fashionable outfits that Maleeka changes into each morning at school. But there's not much she can do about the color of her skin. No one has a problem with Maleeka being Black, after all, most of her classmates are Black, too. But plenty of them have a problem with Maleeka being *too* Black. "They don't say nothing about the fact that I'm a math whiz, and can outdo ninth graders when it comes to figuring numbers. Or that I got a good memory and never forget a single, solitary thing I read. They only see what they see, and they don't seem to like what they see much." Maleeka knows she deserves to be treated better, but there is a huge gap between knowing she deserves more respect and liking herself enough to demand it. A new teacher at her school, Miss Saunders, tries to help Maleeka see how beautiful she is both inside and out, but Maleeka is resistant to her efforts. In her opinion, Miss Saunders is butting

into things that aren't her business, in spite of or perhaps because of, the disfiguring birthmark on the teacher's own face. A stunning and courageous debut novel from Sharon G. Flake moves swiftly with dialogue finely tuned to the voices of contemporary African American teens as it explores issues of self-respect and self-esteem through the life of a creative and talented young woman who is learning to see herself in new ways. *Winner, 1998 CBCR Coretta Scott King Award Distinguished Author*. (Ages 12-16)

Flaschman, Paul. *Whirligig*. Henry Holt, 1998. 133 pages. (0-8050-5582-7) \$16.95

"We can never know all the consequences of our acts. They reach into places we can't see. And into the future, where no one can." In a drunken moment of despair and self-pity, 16-year-old Brent tries to kill himself by crashing his car. He survives, but a young woman driving an oncoming car is killed. It is the young woman's mother who offers him a chance for some sort of redemption from his guilt and self-loathing. In her own grief, she is seeking to keep some part of her daughter Leah's caring spirit alive. She shows Brent a picture of a whirligig—Leah's favorite toy as a child. Put one up in the four corners of the United States, she tells Brent. Paint them in the image of Leah and write her name on each one, so that in some way she will continue to spread happiness. Brent travels across the country by bus to complete the task, his unskilled work improving with each new creation. He relies on help from the past in the carefully written notes left by another builder in the old book on whirligigs he bought, but Brent, too, is leaving notes for the future—messages that are open to interpretation in the form of each of the whirligigs he builds. Flaschman interprets his narrative of Brent's journey with chapters that step into other people's lives at some future time, chronicle how each of the whirligigs has been viewed by someone whose life it has touched. In this way, the narrative as a whole moves back and forth through time like the blades of a whirligig spinning with the wind. But the story always returns to Brent's own journey as he gradually learns to trust both himself and others, and in doing so discovers his own strength and kindness, and the unending connections that give life its meaning. (Age 13 and older)

Ghaldi, David. *Rearranging and Other Stories*. A Jean Karl Book/Athenium, 1998. 148 pages. (0-689-81750-9) \$16.00

In "Jared," a teenager whose face has been badly burned in a fire struggles with anxiety and doubt as he contemplates an 18-person meeting with a girl he has come to know well on the telephone. A 12-year-old boy involved in a joke that got out of hand, cruelly taunting a young man with a developmental disability, describes his own shame and the dignity of the young man's father who, with a simple gesture, offers him something beyond forgiveness in "Mr. Burrell." "The Driving Lesson" chronicles a teenage girl's pleasure and confusion as her relationship with her boyfriend becomes complicated by sexual exploration and her mother responds with an honest lesson in respect and hard-hitting truth. David Ghaldi's collection is comprised of stories at once subtle and striking. He writes about young adults for whom uncertainty and sometimes pain, can be seen as not just part of the teenage condition but part of the human condition—struggle and transcendence in ways both small and large. His protagonists are drawn from the inside out—good kids who are distinctive, seen in situations that are individually unique, but all dealing with emotions and feelings that are

universal: fear, self-doubt, anger, hope, resentment, shame, pleasure, confusion. While one story, "The Lords and Ladies of Coventry High," seems out of place with its over-the-top characterization of a Shakespeare-sporting teenage Romeo, the book as a whole is a series of finely crafted revelations—gifts of the heart for young adult readers. (Age 13 and older)

Grimes, Nikki. *Jazzmin's Notebook*. Dial, 1998. 102 pages. (0-8037-2224-9) \$15.99

Jazzmin is a bright, introspective 14-year-old growing up in Harlem in the early 1960s who faces the harsh realities of her world with a poet's heart and soul. Living with her competent older sister who's little more than a teenager herself, Jazzmin looks at the world with an endearing mixture of realism and optimism, which she expresses in a poem at the opening of each first-person chapter. In this short novel, Nikki Grimes slowly unfolds the complexities of an adolescent female character through her observations of everyday life, her memories of the past, and her hopes for the future. Anyone who knew only the superficial details of Jazzmin's life would see her as an impoverished, neglected child; those of us who share her deepest thoughts and feelings, revealed in this slender volume, will see her as a fighter, a survivor and, above all, a gifted poet ready to make her mark on the world. (Ages 12-15)

Holeman, Linda. *Mercy's Birds*. U.S. edition: Tundra, 1998. 198 pages. Pbk. (0-88776-463-0) \$5.95

Depression, alcoholism and the threat of sexual abuse are portrayed with sensitivity and realism in this fine narrative by Linda Holeman. Teenager Mercy is the only member of her family who is working. Her mother sits in her room all day, the dreams she once had of opening her own bakery never even mentioned any more. Her aunt, who tries pathetically hard to please the people around her, still spends most of her time sitting in front of the tv, usually with a drink in her hand. The rent on the run-down house in which they are living is being paid by her aunt's boyfriend, who has a temporary job overseas. But there is no relief in that for Mercy. Barry—"B," she calls him in her head, unable to even say his name—frightens her with the things he has said, the way he used to stroke her hair, and she is terrified of what might happen once he returns, which could be any day now. She cut her once long, red-gold hair and dyed it black because of him, but she knows that won't protect her. The only bright spots in Mercy's life are her job in a flower shop, which she loves, and the tentative bond she is forming with a girl at high school who is persistent in her efforts to be Mercy's friend. When Mercy's mother has a complete breakdown and tries to kill herself, Mercy is sure that even these thin webs of hope will be destroyed, but in truth her mother's act of hopelessness is a turning point for them all as it forces Mercy and her family to dislodge family secrets and reach out for help that was waiting all along, if only they could find the faith and courage to ask. (Age 14 and older)

Huggins, Monica, compiler. *What if...? Amazing Stories*. U.S. edition: Tundra, 1998. 199 pages. Pbk. (0-88776-438-4) \$6.95

Forty-two short stories and two poems from a range of contemporary Canadian writers comprise a collection of fantasy and science fiction, imaginings that repeatedly invite readers to consider the unknown quantities of our lives today and of the future. Compiler Monica Huggins prizes each story with a specific question that can easily be the launching point for students' own

creative writing endeavors even as it introduces the piece that follows. "What if...the stars came out only once in a thousand years?" she asks as an introduction to Alice Major's poem "Star-Seeing Night." "What if...the moon were hauntable?" is the question posed for Allison Baird's short story "Moon Maiden." The poems and stories themselves range from humorous to mystical to spine-tingling, and in addition to examining the unknown or unexpected, the collection as a whole has the undeniable effect of also inviting examination of where it is the human race may be heading. What if...we could make the future better? (Ages 12-15)

Jones, Diana Wynne. *Dark Lord of Derholm*. Greenwillow, 1998. 345 pages. (0-688-16004-2) \$16.00

The annual Pilgrim Parties are making most of the inhabitants of Blade's world miserable. Adventure vacations for offworld tourists, the Pilgrim Parties are a drain on their resources, and no one, from wizards to elves, thieves to trolls, demons to dragons is happy about them. But the offworlder Mr. Chesney has an age-old contract that seems impossible to break. So while he gets rich on Chesney's Pilgrim Parties year after year, farmland is ravaged, homes are destroyed, and the death toll mounts. All for the sake of giving the "pilgrims" a convincing show. This year Blade's father, Derk, has been chosen as Dark Lord, and Blade himself has been chosen to lead one of the pilgrim tours. Refusing is out of the question—they were chosen by Querida, High Chancellor of Wizards' University. The Dark Lord is responsible for overseeing the many facets of the adventures for offworld tourists, from managing marauding armies to conjuring up a demon. Derk seems an unlikely choice for such a job. He is an outcast from the wizard establishments, more concerned with his brilliant and original experiments than the traditional rules of conjuring. Derk has created pigs that can fly, horses that can talk and fly, carnivorous sheep and Friendly Cows (they go all moony eyed and slobbery with affection). And five of his seven children are griffins, each one a talented and distinct individual formed from the cells of lion and eagle as well as Derk and Wizard Mara, his wife. But what neither Derk nor Blade know is that Querida has chosen them based on the advice of the oracles as a means to end the Pilgrim Parties once and for all. A highly entertaining story with captivating characters and a page-turning plot is set in a world that is being exploited by one that sounds suspiciously like our own. There's no heavy-handed message here, however, just delightful satire for anyone who cares to find it. (Ages 12-16)

Paulsen, Gary. *Soldier's Heart: A Novel of the Civil War*. Delacorte Press, 1998. 106 pages. (0-385-32498-7) \$15.95

There was no such thing as post-traumatic stress disorder at the time of the Civil War. The symptoms certainly existed, Paulsen notes in his forward to this grim and moving novel, but there was no understanding among the majority of people as to what returning soldiers had experienced and how the trauma continued to affect many of their lives. Still, he notes, people knew they were different. "They were said to have a soldier's heart." Paulsen's story is based loosely on the life of a real person. He explains in an author's note that Charley Goddard was 15 in 1861, when he lied about his age to enlist in the first Minnesota volunteers. He died in 1868 at the age of 25, torn apart both physically and emotionally by what happened to him in the war. The fictional story Paulsen constructs to link those two events in the real Charley's

life is a tale of an innocent, unsuspecting boy's experiences on the cruel and unforgiving battleground of war. At first Charley is swept up in the excitement of going to war—marching in parade, the steamboat ride followed by the train ride camp. He didn't like how much the other soldiers swore but it couldn't dampen his enthusiasm for the battles to come. Charley's excitement is soon replaced by horror and fear. "Make it stop now!" his mind cries out in the midst of his first battle, but of course it doesn't stop, not in that battle, and not in all that are to come. The encouragement and the praise of commanding officers is meaningless. Everything is meaningless but survival, and even that seems pointless at times. The details are realistic and brutal in this harrowing novel that leaves no doubt about the inhumanity of war. (Ages 13-16)

Pinkney, Andrea Davis. *Ramen in a Dove House*. Gulliver Books/Harcourt Brace, 1998. 208 pages. (0-15-201461-6) \$16.00

As soon as 12-year-old Nell says good-bye to her father after he's dropped her off at her aunt's house in the small town where he grew up, she realizes that things have changed. Her cousin Foley is different. He and his friend Shale have secrets, dangerous secrets. Nell hasn't been there a day before she's been drawn into their intrigue. Who could have imagined that a gun, a real one, would be hidden inside of the wonderful Dove House, the very doll house that had been a source of such pleasure during other summers? The very place where Nell had once been in charge of what happened has become a place of dread and danger, of a stark reality completely out of her control. Foley is out of control, too, and so is Aunt Ursa after a tragedy befalls the family and community. Nell holds on, and one of the people to whom she can still go, despite his new woman friend, is her quiet, urbane father who has always seemed curiously estranged from his kinfolk. Strong characterizations and solid plotting earmark contemporary novel about an African American family in a community that feels exempt from urban dangers, even when it isn't. (Ages 12-15)

Winters, Kathryn. *Katarina*. Farrar Straus Giroux, 1998. 257 pages. (0-374-33984-8) \$17.00

Author Kathryn Winters's affecting portrait of a child caught up in the confusing and frightening conditions of war is based in part on her own experiences growing up as a Jewish child in Slovakia during World War II. Katarina is only seven years old in 1942 when her Aunt Lena fools the doctor into thinking Katarina has scarlet fever. The house is put under quarantine and Aunt Lena explains that no one, not even the Halinka Guards, can enter. When she is "well" again, Katarina is not allowed to return to school—Jews have been forbidden from attending. As a child living with an aunt who doesn't observe Jewish laws and customs and therefore has no sense of a Jewish identity, Katarina finds as little logic in this as she does in the hazy silence of her best friend, Eva, who is Catholic and who fails to answer any of the letters Katarina sends to her after Katarina's aunt marries and they move to the city. And Katarina wants to share her big news with Eva—she is Catholic now, too. Her aunt and new uncle's housekeeper has been teaching her prayers and the rosary, she has even attended mass. When Eva's aunt sends her to stay with a Catholic family in the country, Katarina fights loneliness and sadness but remains firmly convinced that her aunt will return for her just as she promised, unaware of the dangers that her aunt and uncle

and she herself, are facing in a world gone crazy. It is this narrative's firmly grounded point of view in the mind of a child too young and too shattered to put what is happening in her world into a context that in part makes this novel so compelling. At the same time, what can be read in and between the lines in the words and actions of the adults around Katarina affirms the gravity and the poignancy of the young girl's situation for readers, who will bring knowledge of the Holocaust to their understanding of the novel. The setting in Eastern Europe adds a layer of added interest as the seeds of future Soviet dominance in the region are sown in the then-welcome arrival by adults around Katarina of the Russian troops as Slovakia's liberators from the Germans. (Age 13 and older)

Woodson, Jacqueline. *If You Come Softly*. Putnam's, 1998. 181 pages. (0-399-23112-9) \$15.99

A quiet, beautifully etched portrait of a first love that is shattered by the racism. *If You Come Softly* traces the relationship of two teens whose lives intertwine for a short but life-changing time. Ellie is Jewish and white. Jeremiah is black. Both are from well-to-do families where it's sometimes hard to be yourself, and both are new students at Percy Academy. It was Jeremiah's father, a well-known African American filmmaker, who wanted Jeremiah to attend a private school. Jeremiah doesn't let anyone know who is father is, though, or his mother, an accomplished novelist. It's too hard being yourself—being accepted for yourself, if your parents fame precedes you. For Ellie, Percy was her own choice—made because she liked the sound of the name. "I knew it was a stupid reason to choose a school, but they all seemed exactly alike." Ellie lives with her parents in a large apartment that still echoes with the emptiness of her mother's leaving. It happened twice, and twice her mother returned, but the feeling of abandonment still haunts Ellie, even when she sits in the very same room as her mother harboring the secrets of her heart. One of those secrets is Jeremiah. They meet on the first day of school, and each makes the other feel right. But Ellie isn't sure how her parents would react to Jeremiah, and her heart can't risk finding out. For his part, Jeremiah takes Ellie home to meet his mother, who sees and understands her sons feelings. In his neighborhood, too, he has support, from a best friend whose mother is white and father is black. But he is hesitant to tell his father. "Thing about white people," his father tells him, "they don't know they're white. They know what everybody else is, but they don't know *they're* white." Jeremiah stays silent. Ultimately, however, it is not secrets and silence that separate Jeremiah and Ellie; it is the racism of our society that makes a black teenage boy running with a basketball in a white neighborhood too quickly assumed as suspect, too quickly mistaken for a tall, dark man being pursued by the police. (Age 13 and older)

See also: *Bar 6: Blood on the Forehead*; *Bloomability: Fire, Red & Bone*; *Holes*; *Las Christmas*; *Making Lip Megadon*; *Shakespeare Stables*; *Vivian*; *Wreckers*

New Editions of Old Favorites

Brown, Margaret Wise. *The Little Scarecrow Boy*. Illustrated by David Diaz. Newly illustrated edition. Joanna Cotler Books/HarperCollins, 1998. 32 pages. (0-06-026284-2) \$15.95

The little scarecrow boy had wanted to accompany his father to the fields to make faces at the crows. "No, No, little boy. You can't go. You're not fierce enough to scare a crow. Wait till you grow." Naturally the little scarecrow will not wait to be old enough to venture into the corn field. Of course he ends up safe and sound and on his way to breakfast, but not before he actually uses all six of his fierce faces. Clever uses of typfaces and sizes as well as lopping-looking scarecrows, sewn with button eyes, and sunshine- and garden-bright doll-like clothes, make this wonderful story come alive in exciting new ways. The paintings were created in watercolor, gouache, and pencil. (Ages 3-5)

Bryan, Ashley. *Ashley Bryan's African Tales, Oh-Huh*. Atheneum, 1998. 198 pages. (0-689-82076-3) \$22.00

The 14 stories reprinted here were first published in one of these collections of folklore retold by Ashley Bryan: *The Ox of the Wonderful Horns*; *Beat the Story-Drum*; *Pan-Pan and Lion and the Caribb*. Their original ochre and deep red illustrations adorn the pages of these tales: "Ananse the Spider in Search of a Fool," "Frog and His Two Wives," "Elephant and Frog Co-Courting," "Tortoise, Hare and the Sweet Potatoes," "Hen and Frog," "Why Bush Cow and Elephant Are Bad Friends," "The Husband Who Counted the Spoonhubs," "Why Frog and Snake Never Play Together," "How Animals got Their Tails," "The Son of the Wind," "Jackal's Favorite Game," "The Foolish Boy," and the two original title stories. Bryan's skill in finding the written cadence for each story and his affection for trickster, food and hero alike make this a treasure trove in which to find some of his best-loved tales. Sources are printed at the end. (Ages 9-12)

Krauss, Ruth. *You're Just What I Need*. Illustrated by Julia Noonan. HarperCollins, 1998. 32 pages. (0-06-027314-6) \$14.95

Krauss' marvelous text about imaginative play between a mother and very young child was first published in 1951 with the title *The Bundle Book*. Noonan's illustrations gently bring to life the game in which a child plays hide-and-seek under a blue blanket. "Can it be a bundle of laundry?" But the mother doesn't need a bundle of laundry, or a bundle of carrots, or any number of other things to which a giggling little hidden child has to say no. What does the mother need, anyway? "You. You're just what I need!" The warm, comforting text is timeless, and so is the hide-and-seek play between the red-headed mom and her toddler. (Ages 1-3)

Zolotor, Charlotte. *The Bunny Who Found Easter*. Illustrated by Helen Craig. Houghton Mifflin, 1998. 32 pages. (0-395-86265-5) \$15.00

A beloved picture story first published in 1977 involves a nicely dressed bunny who wakes up from a long nap in the woods to find that he's all alone. He asks an owl where he will find other rabbits, but all the owl knows is that rabbits are connected to Easter. The bunny sets off looking for Easter, thinking it must be some place to the East. He finds a pool of water, sees a

field of daisies, encounters a summer thunderstorm, notices autumn leaves, and enjoys a winter snowscape even though he's lonely. One day in spring he meets another bunny and forgets all about Easter for a while. Surrounded by a family of little new rabbits, the bunny undertrands "at last that Easter was not a *place* after all, but a *time* when everything lovely begins once again." He also begins to see why the old owl observes, "At Easter-time there are always rabbits." Craig's ink, watercolor and colored pencil illustrations perfectly complement the rabbit's quest to find those like him to share the wonders of all seasons. (Ages 3-5)

See also: *Adventures of Snowwoman*; *Circle of Days*; *Day Light*; *Night Light*; *Fourth Wise Man*; *Grassroots*; *Kid's Guide to Social Action*; *Max's Bath*; *Max's Bedtime*; *Max's Birthday*; *Max's Breakfast*; *Max's First Word*; *Max's New Sun*; *Max's Ride*; *Max's Toys*; *New Baby at Your House*; *Night Before Christmas*; *Sky Is Always in the Sky*; *White Light/Snowhigh*; *Where Can the Bears*; section on *Folklore, Mythology and Traditional Literature*

Points of View

IBBY Regional Children's and Young Adult Literature Conference

sponsored by

United States Board on Books for Young People (USBBY)

with the

Cooperative Children's Book Center and
The Office of Education Outreach of the
School of Education, University of Wisconsin-Madison

Speakers: Nina Bawden, Anthony Browne, Virginia Buckley,
Joanna Cole & Bruce Degen, Floyd Cooper, Lois Elbert,
Sarah Ellis, Jeffrey Garter, Kevin Henkes, Nina Ignatowicz,
Keiko Kasza, Hector Viveros Lee, Julius Lester,
Naomi Shihab Nye, Katherine Paterson, Junko Yokota, and others

October 7-9, 1999

International Board on Books for Young People (IBBY)
Third Regional Conference

Madison, Wisconsin, USA

For conference details, contact Linda Shriberg (608/262-4477;
shriberg@socmadison.wisc.edu) or find information at
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United States Board on Books for Young People (USBBY) patron
members: American Library Association, Children's Book Council,
International Reading Association, and the National Council of
Teachers of English.

Appendix I How to Obtain Books Listed in *CCBC Choices* and CCBC Publications

Obtaining the Books in *CCBC Choices*

The Cooperative Children's Book Center is not a bookstore. Please do not write or phone with the expectation of ordering the books in *CCBC Choices* from the CCBC itself.

Ask for these books at your public library, school library media center or bookstore. Be specific concerning the edition, noting the publisher, illustrator (if applicable) and ISBN (international standard book number) of the book you want to secure.

The CCBC can be of assistance by verifying up-to-date publisher and vendor addresses and phone numbers if you do not have access to the most recent annual *Children's Books in Print* (R.R. Bowker) or to regular information about the larger U.S. publishers from the Children's Book Council in New York City. Please contact the CCBC for address verification if you experience difficulty in locating any of the books recommended in *CCBC Choices*. We are aware that publishers of all sizes and in all regional locations change addresses and phone numbers frequently. The CCBC's public service hours, address and public service phone number are listed in a section at the end of this publication.

Book prices and ISBNs are cited for hardcover library or trade editions and for books which are also available or only available in paperback editions at this time. Binding information is provided for books available only in paperback. While the CCBC typically does not attempt to keep track of the paperback book field in any way, we do know that your purchase and use of hardcover books with young readers can often be a factor in whether or not these books ever become available in a paperback edition in years to come. The books we recommend that are available in paperback editions only often have unique content that cannot be found in other books for children. We encourage you to pay attention to these books, and to the announcement of future paperback editions of books that are currently available only in hardcover.

Addresses are provided for small publishers only. We recognize the challenge, the staff time and the cumulative financial obligation of small enterprises involved in responding to a wide variety of correspondence. We recommend that any queries sent to small publishers include a business-size, self-addressed, stamped envelope along with prepayment by check of the total amount of the order plus 15% for shipping and handling. CCBC experience with small/alternative publishers for more than 18 years underscores the observation that their books will no doubt be in print for a long time, maybe even longer than many of the books published by larger houses.

Obtaining CCBC Publications

CCBC Choices 1998

If you live in Wisconsin, send \$3.00 or the equivalent in U.S. postage stamps to the Cooperative Children's Book Center, 4290 Helen C. White Hall, 600 N. Park St., Madison, WI 53706-1403 USA.

If you live outside of Wisconsin, send \$6.00 to the Friends of the CCBC, Inc., P.O. Box 5288, Madison, WI 53705-0288 USA. You may also inquire about the rates for ordering copies of *CCBC Choices 1998* in quantity, and about the availability of earlier editions of *CCBC Choices*. Please do not phone the CCBC to ask for this information.

Regardless of where they live, current members of the Friends of the CCBC, Inc., receive a copy of this edition of *CCBC Choices* as one benefit of annual Friends of the CCBC, Inc., membership. To request a membership form, write to the Friends of the CCBC, Inc., at the address noted in the previous paragraph.

Other CCBC Publications

All CCBC publications except the two listed below are available free for postage and handling costs to Wisconsin residents.

Wisconsin residents are invited to send a self-addressed, stamped business envelope to receive a current list of CCBC Materials. Address this request to: Cooperative Children's Book Center, 4290 Helen C. White Hall, 600 N. Park St., Madison, WI 53706-1403.

The following CCBC publications can be purchased:

- 1) *The Multicultural Mirror: Cultural Substance in Literature for Children and Young Adults* edited by Merril V. Lindgren (Highsmith, 1991). Available from: Highsmith Press. Phone 1-800-558-2110 to inquire or place an order.
- 2) *Multicultural Literature for Children and Young Adults, Volume Two: 1991-1996* by Ginny Moore Kruse, Kathleen T. Horning and Megan Sahlman (CCBC, 1997). Available from the Friends of the CCBC, Inc. for \$12.00 plus \$3.00 for postage and handling. Write to Friends of the CCBC, Inc., P.O. Box 5288, Madison, WI 53705-0288 USA (prepaid orders only; no purchase orders). Also available from Publication Sales, Wisconsin Department of Public Instruction, P.O. Box 7841, Madison, WI 53707-7841 for \$12.00 + 5.00 postage and handling (prepaid orders only; no purchase orders). Phone 1-800-243-8782.

These publications are not available for purchase at or through the CCBC.

Appendix II The Cooperative Children's Book Center

Vision Statement

All children and young adults deserve excellent literature that reflects their own experience and encourages them to imagine experiences beyond their own, that satisfies their innate curiosity, and that invites them to dream. We believe such literature fosters a fundamental understanding of themselves and one another, stimulates their creativity, and, most importantly, enriches their lives.

At the Cooperative Children's Book Center (CCBC), a library of the School of Education at the University of Wisconsin-Madison, we are committed to identifying excellent literature for children and adolescents and bringing this literature to the attention of those adults who have an academic, professional, or career interest in connecting young readers with books. The identity of the Cooperative Children's Book Center is grounded in literature for children and young adults. This is reflected in its collections, its role as a book examination center and research library, and its staff expertise in book arts, book evaluation, multicultural literature, alternative press publishing, and intellectual freedom. Within each of these areas, the CCBC is acknowledged as a leader and a catalyst for change. We are committed to fulfilling these roles by advocating and actively modeling a philosophy that embraces diversity, promotes understanding and respects the rights of the individual child.

The concepts of access and inclusiveness are vital to the discussion and evaluation of literature for children and young adults. These elements are also central to any discussion of the CCBC itself with regard to its collections and information services. Therefore, the CCBC seeks to expand both the means by which CCBC information is made available and the types of information to which users have access. We will be at the forefront in:

- collecting a wide range of contemporary and historical literature for children and young adults, including literature published by alternative presses and that created by current and former Wisconsin residents;
- encouraging awareness and discussion of issues essential to literature for children and young adults;
- advocating the First Amendment rights of children and young adults by: (1) providing Wisconsin teachers and librarians with in-depth information on literature whenever a minor's access to books is questioned, and (2) preparing Wisconsin teachers and librarians to respond to challenges to intellectual freedom;
- providing educational support for students in higher education and individuals with an interest in literature for children and young adults;
- shaping electronic means of access to and dissemination of information about literature for children and young adults, within the School of Education, across the university, throughout the state of Wisconsin, and beyond; and
- networking nationally and internationally with colleagues in related fields to create conditions that recognize the importance of high-quality materials for all children and young adults.

The CCBC is a unique and vital gathering place for books, ideas and expertise. The CCBC vision for the future is the continued pursuit of excellence in literature for children and young adults by whatever resources are available, unwavering commitment to the First Amendment rights of children and young adults, and the establishment of a national and international network to connect all who share the belief that excellent literature can insure a brighter future for the world's children.

Purpose

The Cooperative Children's Book Center (CCBC) of the School of Education at the University of Wisconsin-Madison is a noncurriculum examination, study and research children's and young adult literature library for adults. The purposes of the CCBC are: (1) to provide a collection of current, retrospective and historical books for children and young adults; (2) to provide Wisconsin librarians, teachers, students and others informational and educational services based on the collection; and (3) to support teaching, learning and research needs related to children's and young adult literature.

The CCBC is funded for these purposes by the UW-Madison School of Education and by an annual contract from the Wisconsin Department of Public Instruction/Division for Libraries and Community Learning. The CCBC was established in 1963.

Collection

The library collection contains review copies of newly published juvenile trade books, recommended children's and young adult trade books, historical children's books, contemporary and historical reference materials related to children's and young adult literature, children's and young adult books by Wisconsin authors and illustrators, and alternative press books for children.

The Dewey Decimal classification system is used to catalog all materials except the Alternative Press and Wisconsin Collections. Subject analytics are used extensively for card catalog access to reference materials. Author, title, illustrator, translator and subject access is provided for children's and young adult books and reference materials. Any known national award or distinction or selection tool recommendation is noted on the endpaper in the front of each children's and young adult title in the collection.

With the exception of the library's historical materials, most of the CCBC's holdings are in the University of Wisconsin-Madison's electronic library on-line catalog, MADCAT. In addition to the historical collection books, some alternative press materials, and some books published between 1990 and 1994 are still accessible through the library's paper card catalog only. Efforts to enter these items into MADCAT is continuing. Most of the CCBC records of books received before 1990 are entered in the WISCAT statewide database.

The CCBC collection is noncurriculum.

Services

Reference assistance from a professional librarian/children's literature specialist is available most weekdays between 9 a.m. and 4 p.m. Reference assistance from student assistants is available to anyone on a walk-in basis on evenings and weekends, and at other times when a librarian is unavailable during the work. University students and faculty and Wisconsin librarians and teachers wishing to

Speak with a professional librarian/children's literature specialist are advised to make advance arrangements. Specialized reference assistance and children's literature consultation is also available by mail and phone to the above consultants anywhere in the state. Intellectual freedom information services are available to anyone serving minors in Wisconsin libraries and schools.

Tours and/or lectures are arranged as possible for university classes, library and school book selection groups, and public library system and school inservice groups coming to the Book Center.

Publications on selected children's and young adult literature topics are available along with selected award and distribution lists and annual CCBC Wisconsin-related literature publications.

Children's and young adult literature displays can be seen by walk-in library users. Monthly book discussions and annual award discussions apply literary standards and book evaluation techniques to new books and are open to any student, faculty member, librarian, teacher or other interested adult who reads some of the scheduled books beforehand, as are the annual awards discussions. Interested persons are welcome to contact the CCBC for a schedule or to indicate if information about a particular discussion is needed.

CCBC-Net is an electronic forum of the School of Education at the University of Wisconsin-Madison designed to encourage awareness and discussion of ideas and issues essential to literature for children and young adults. CCBC-Net is a community of individuals with an interest in children's and young adult literature extending across Wisconsin, the nation, North America and beyond.

CCBC-Net provides opportunities for guided discussions of contemporary children's and young adult literature, including multicultural literature, translated books, outstanding and award-winning books, and various themes and topics in literature. This unique listserv provides a forum for discussion of the book arts and book publishing for the young. Specific books to be discussed are announced in advance. To subscribe to CCBC-Net, inquire at the CCBC or send e-mail to cdowling@ccbc.som.madison.wisc.edu.

The CCBC's web site is at <http://www.som.madison.wisc.edu/ccbc/> on the Internet. Special features include a Book of the Week review by one of the CCBC librarians, links to recommended sites related to children's and young adult literature, and information about upcoming events at the CCBC.

Continuing education courses are taught throughout the year by the CCBC professional staff. As possible, the CCBC participates in statewide and regional conferences through the provision of book examination exhibits and/or leadership in scheduled sessions. The CCBC often co-sponsors conferences and workshops provided by UW-Madison Extension Programs.

Anyone interested in specific information is invited to visit the CCBC web site or write to request a current list of CCBC Materials or a copy of *The CCBC This Season*, a quarterly flyer briefly listing current CCBC on-campus and off-campus information and program services.

Governance

The University of Wisconsin-Madison School of Education is responsible for policies and funding of the Cooperative Children's Book Center. W. Charles Read is the dean of the School of Education. Assistant Superintendent Calvin Porter of the Division for Libraries and Community Learning/Wisconsin Department of Public Instruction administers the DPI contract that provides CCBC services for

Wisconsin libraries and schools. The School of Education dean, the DPI/DLCL administrator and the CCBC director comprise the CCBC Executive Committee.

The CCBC Advisory Board represents CCBC users on the University of Wisconsin-Madison campus and from libraries and schools throughout Wisconsin. Members of the 1998-'99 Advisory Board are:

Clare Jandt (Chair), LMC Director (PreK-5), Franklin Elementary School, LaCrosse	Dianne McKee Hopkins, Associate Professor, School of Library & Information Studies, UW-Madison
Lisa Altmeyer, IMC Director Holman School District	Jacquie Karlton, Reading Education Consultant, Wisconsin Department of Public Instruction
Claudia Bachus, Children's Services Coordinator, Waushara County Federated Library System	John Keen, Associate Dean School of Education, UW-Madison
Dolores Rabele, Library Support and Technical Services Coordinator Northern Waters Library Services Ashland	Mary Kiefer, Education Media Collection Coordinator, UW-Oshkosh
JoAnn Belanger, Elementary Library/Media Coordinator (K-6), Unified School District of Anigo	Nancy Kuten, School Library Media Specialist, Chain O'Lakes Elementary School, Waupaca
Malore Brown, Assistant Professor School of Library and Information Science, UW-Milwaukee	Judith King, Director, Libraries, Technology & Communication Madison Metropolitan School District
Kathy Champagne, Learning Facilitator/Reading Specialist Marshigo-Nerney School District	Janelle Kohl, Director, Frank B. Koller Memorial Library, Manitowish Waters
Chris Dowling, Network Administrator School of Education, UW-Madison	Ellen LaF, English/Language Arts Consultant, Wisconsin Department of Public Instruction
Joel Dwoirin, Postdoctoral Fellow School of Education, UW-Madison	Mary McCary, Elementary Library Media Specialist (K-5), Forest Glen Elementary School, Green Bay
Barbara Ellerman, Distinguished Scholar of Children's Literature Margaret University, Milwaukee	Linda Pih, Multi-age Primary Teacher (1-2), Northside School, Madison
Lance Ellmann, Federal Programs Consultant, Cooperative Educational Services Agency (CESA) #4, Oshkosh	Kathy Presidge, Director of Children's Services, New London Public Library
Lots Erdosson, Media Specialist (K-5) Sault Ste. Marie Schools	Jane Recker, Youth Services Consultant Division for Libraries and Community Learning, Wisconsin Department of Public Instruction
Gayle A. Falk, Director Burlington Public Library	Ia Strahan, Pinetall Library Media Coordinator, Downsville Elementary School, Menomonie
Suzanne Fondrie, Curriculum & Instruction Doctoral Program School of Education, UW-Madison	Lysianne Jiruh, Director Mc Hovey Public Library
Sue Harterl, Reading/Language Arts Teacher, Mary Elementary School Hamilton-Sussex	Kris Adams Wood, Assistant Director/Children's Librarian Rhinelander District Library

Student Advisory Committee

A Student Advisory Committee was established in 1997 to provide the Cooperative Children's Book Center with direct input from School of Education students on the UW-Madison campus as to how the library can better serve their needs. Members of the 1998-'99 Student Advisory Committee are listed below along with the program in which they are enrolled and their home communities:

Erica Cheung, Elementary Education South Holland, Illinois	Krista Ichabita, Elementary Education Litchwood, Illinois
Jean Eppm, Elementary Education Madison, Wisconsin	Sara Matson, Elementary Education Marshfield, Wisconsin
Suzanne Fonder, Curriculum & Instruction Doctoral Program Eagle River, Wisconsin	Emily McNeill, Elementary Education Thiensville, Wisconsin
Rachel Gernain, Elementary Education Vadnais Heights, Minnesota	Alison Sharn, Elementary Education Chicago, Illinois
Jessica Goldstein, Elementary Education Swampscott, Massachusetts	Jamie M. Sterling, Elementary Education Fackport, New York
Vivian Grablo, Elementary Education Madison, Wisconsin	Ledy Wagner, Curriculum & Instruction Doctoral Program (Math) Baltimore, Maryland
Sherry Hux, Elementary Education Mount Prospect, Illinois	

The Staff

In addition to Director Ginny Moore Kruse and Librarians Kathleen T. Horning and Megan Schlesman, the CCBC staff during 1998 included undergraduate and graduate students who helped carry out the daily responsibilities of assisting individuals on campus, in schools and in libraries who are working in many ways to meet the interests of all young readers.

The student staff during the creation of *CCBC Choices* 1998 included graduate students Sheryl Boser, Elizabeth Dill, Laurel Maguire (1998), Jolan Neumann, Kathy Oker, Heidi Olinersen, Hélène Chamillon Böhl, Stephanie Steinwedel, and Nancy Westling and undergraduate students Matt Burton, Sara Corion, and Dan Schuyler. Graduate students Corey Hausen and Latanya Richardson completed practicum at the CCBC during the fall of 1998.

Volunteers from the Friends of the CCBC, Inc., included professional librarian Sally A. Davis and professional librarian Tana Elias.

Public Service Schedule

The CCBC is open twelve months a year for public service to adults interested in contemporary or historical children's and young adult literature. The CCBC is open for public service 54 hours weekly during the Fall and Spring semesters: Monday-Thursday 9 a.m.-7 p.m., Friday-Saturday 9 a.m.-4 p.m.

During Summer School, the CCBC is open weekly Monday-Saturday 9 a.m.-4 p.m. During Intercession and University breaks, the CCBC is open Monday-Friday 9 a.m.-4 p.m. Phone 608/263-3720 to confirm the public service hours and to inquire about the availability of a professional librarian/children's literature specialist at a specified time. Extended public service hours can be arranged to accommodate campus course schedules as well as out-of-town users arrivals and departures. Requests for extended service must be made more than two weeks in advance and will be accommodated if at all possible according to staff availability.

Appendix III Cooperative Children's Book Center Guidelines for Book Discussions

Look at each book for what it is, rather than what it is not.

- Make positive comments first. Try to express what you liked about the book and why. (e.g. "The illustrations are a perfect match for the story because...")
- After everyone has had the opportunity to say what they appreciated about the book, you may talk about difficulties you had with a particular aspect of the book. Try to express difficulties as questions, rather than declarative judgments on the book as a whole. (e.g. "Would Max's dinner really have still been warm?" rather than "That would never happen.")
- Avoid recapping the story or booktalking the book. There is not time for a summary.
- Refrain from relating personal anecdotes. The discussion must focus on the book at hand.
- Try to compare the book with others on the discussion list, rather than other books by the same author or other books in your experience.

All perspectives and vocabularies are correct. There is no "right" answer or single correct response.

- Listen openly to what is said, rather than who says it.
- Respond to the comments of others, rather than merely waiting for an opportunity to share your comments.
- Talk with each other, rather than to the discussion facilitator.
- Commit to the group as a whole, rather than to someone seated next you.

These guidelines may be reproduced as long as credit for their creation is given to CCBC librarians Kathleen T. Horning and Ginny Moore Kruse.

Appendix IV The Compilers of CCBC Choices 1998

Kathleen T. Horning is a librarian and coordinator of Special Collections at the Cooperative Children's Book Center of the School of Education at the University of Wisconsin-Madison. For nine years she was also a children's librarian at Madison Public Library. She is the author of *From Cover to Cover: Evaluating and Reviewing Children's Books* (HarperCollins, 1997). She edited *Alternative Press Publishers of Children's Books: A Directory* and, with Ginny Moore Kruse, she coauthored *Multicultural Literature for Children and Young Adults, 1980-1990*, and with Ginny Moore Kruse and Megan Schlieman, *Multicultural Literature for Children and Young Adults, 1991-1996*. She was also a contributor to *The Multicolored Mirror: Cultural Solutions in Literature for Children and Young Adults*. Kay is currently serving on the Americas Award Committee, under the auspices of The Consortium of Latin American Studies Programs (CLASP), University of Wisconsin-Milwaukee. She chaired ALA/ALSC's 1995 John Newbery Committee and served on ALA/ALSC's Notable Children's Books Committee and an earlier Newbery Award Committee. She also chaired USBBY's Hans Christian Andersen Award Committee which selected U.S. nominees for the international award in 1992. She served on the ALA/SRRRT Cora Scott King Award Committee and chaired ALA/ALSC's first Committee on Social Issues in Relationship to Materials and Services for Children. She also chaired the 1997 Mildred Batchelder Award Committee. Kay frequently lectures to librarians on issues in evaluating literature for children and young adults. She has a B.A. in Linguistics and a Master's Degree in Library and Information Studies, both from the University of Wisconsin-Madison.

Ginny Moore Kruse is director of the Cooperative Children's Book Center in the School of Education at the University of Wisconsin-Madison and a teacher of undergraduate children's literature and adult continuing education courses on and off campus. She is a former public school teacher, school librarian and public librarian. Ginny founded the award-winning CCBC Intellectual Freedom Information Services, and participated in developing the Charlotte Zolotow Award. She has chaired or served on many national children's literature award and distinction committees including the John Newbery, Randolph Caldecott, Mildred L. Batchelder, May Hill Arbuthnot, Laura Ingalls Wilder, Pura Belpré, Cora Scott King, Boston Globe-Horn Book, and Teachers Choices committees. She is currently national coordinator for the Jane Addams Children's Book Awards, and a member of two ALA book award committees: 2000 Caldecott Award and 2000 Pura Belpré Award. She chaired the *Book Links* Editorial Advisory Board during its first four years and served on the Freedom to Read Foundation Board, the ALA Intellectual Freedom Committee, and the USBRY Board. Currently she is an advisory board member for two new publications: *Parents' Guide and Reviewbank Review*. Ginny is coauthor with Kay of *Multicultural Literature for Children and Young Adults, 1980-1990* and with Kay and Megan of *Multicultural Literature for Children and Young Adults, 1991-1996*, and she contributed to *The Multicolored Mirror: Cultural Solutions in Literature for Children and Young Adults*. During 1996 Ginny received four formal acknowledgments of her professional leadership: Award of Excellence (Wisconsin Educational Media Association), Alumna of the Year Award (School of Library and Information Studies, UW-Madison),

Distinguished Service Award (Association for Library Service to Children, ALA), and the Intellectual Freedom Award (Wisconsin Library Association/SIRS). In 1997, she was the recipient of the ALA/ALSC-SIRS Intellectual Freedom Award and the Hope S. Dean Memorial Award (Foundation for Children's Books). Ginny has a B.S. Degree in Education from UW-Oshkosh and a Master's Degree in Library Science from the University of Wisconsin-Madison.

Megan Schlieman is a librarian and administrator at the Cooperative Children's Book Center of the School of Education at the University of Wisconsin-Madison. Megan is coauthor with Ginny and Kay of *Multicultural Literature for Children and Young Adults, 1991-1996*. She compiled the bibliography *Poetry for All Seasons and Many Reasons: Selected Books for Children and Young Adults* (CCBC, 1996) and was co-compiler with Ginny of *Poetry for Children and Young Adults: Selected Reviews* (CCBC, 1996). She currently coordinates the CCBC's annual compilation of books by Wisconsin authors and illustrators and books about Wisconsin, and edits the bi-annual *CCBC Resource List for Administrators by Wisconsin Book Creators*. Megan has served on the Charlotte Zolotow Award Jury and currently is serving on the 2000 John Newbery Award Committee. With Ginny and Kay, she co-teaches Educational Telecommunications Network (ETN) continuing education courses for librarians and teachers across the state, and she is an active member of the American Library Association. Megan oversees daily information requests received at the CCBC public service desk and manages the CCBC's book examination collection. She also coordinates and supervises the library's cataloging efforts. She has worked as a writer and editor on several publications in the Madison area and continues this work in various capacities outside the CCBC. Currently a member of the South Central Library System Board of Trustees in Wisconsin, Megan has a B.A. degree in English from UW-Whitewater and a Master's Degree in Library and Information Studies from the University of Wisconsin-Madison.

Tana Elias, who created the index for *CCBC Choices 1998*, is a librarian at Madison Public Library and a freelance researcher and indexer. Tana previously created the index for *Multicultural Literature for Children and Young Adults, 1991-1996*, and the 1997, 1996, 1995 and 1994 editions of *CCBC Choices*. She is also indexing the upcoming revision of the CCBC publication *On Wisconsin: Books about the Badger State for Children and Young Adults*. While a student reference assistant at the CCBC, Tana compiled *Children's Books by Wisconsin Authors and Illustrators and Children's Books About Wisconsin: the Identification Record of Titles Published in 1992* (CCBC, 1993). Tana currently sits on the Board of Directors of the Friends of the CCBC, Inc. and reviews books for *School Library Journal*. Tana has a B.A. in History from Hamline University and a Master's Degree in Library and Information Studies from the University of Wisconsin-Madison.

Appendix V The Friends of the CCBC, Inc.

This membership organization sponsors programs to develop public appreciation for children's and young adult literature and supports special projects at the CCBC. Members of the 1998-99 Board of Directors are named in the Acknowledgments at the beginning of this publication.

Friends members receive invitations to events open only to the membership and to other opportunities for adults who share an interest in children's and young adult literature to meet with each other formally and informally. Members receive a quarterly newsletter with children's and young adult literature information as well as advance announcements about CCBC publications and services.

The Friends provide volunteer assistance at the CCBC, and hospitality for CCBC Advisory Board meetings and other special events. Friends provide other volunteer services on behalf of the CCBC, such as promotion and distribution of selected CCBC and Friends' publications and special editions of original notes/cards. The Friends provide funding for public lectures on the UW-Madison campus. The committee that selects the annual Charlotte Zolotow Award is comprised of Friends members.

Annual membership benefits include a copy of *CCBC Choices* and a limited edition publication of the annual Charlotte Zolotow Lecture. Membership is open to all.

The membership year runs from January through December. Dues paid after October 1st each year apply to membership for the next year. Membership dues are tax deductible to the fullest extent of the law. Individual membership categories are: Student-\$9; Personal-\$18; Sustaining-\$30; Supporting-\$50; and Patron-\$100. Group membership categories are: Honor (2-5 individuals)-\$75; Award (6-10 individuals)-\$150; and Distinguished (11-15 individuals)-\$250.

To join the Friends, send a check payable in U.S. funds to Friends of the CCBC, Inc., for: Treasurer, Friends of the CCBC, Inc., Box 5288, Madison, WI 53705-0288, USA.

Index

In keeping with the CCBC's emphasis on multicultural literature, this year's index intends to provide basic access to the ethnic background of the persons, fictional and real, portrayed in this year's *CCBC Choices* selections. Subject entries are as specific as possible and include cross-references to point the reader to other groups of interest. For example, "African and African Americans" includes a cross-reference to "Tanzanians" and other culturally-specific sub-groups. For fictional works, the index includes groupings based on human and community relationships and themes, such as "Siblings" or "Friendship." Additional themes and subjects have been indexed with traditional and contemporary storytime, classroom uses, or readers advisory in mind.

Entries for titles, book creators, ethnic background/origin, and relationships are interfiled and arranged in letter-by-letter order. The filing arrangement ignores both cases, all articles (including those in Spanish), and all punctuation. Title citations for subject entries point only to the title's annotated entry, not for other locations in which the title may appear. Page numbers in italics refer to the page on which annotations for each title or author's work appear. For space reasons, only the main title was included in the index; bilingual books include entries under both English and Spanish titles.

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