CCBC
Choices
2007

Kathleen T. Horning
Merri V. Lindgren
Hollis Rudiger
Megan Schliesman

with

Tana Elias

Cooperative Children’s Book Center
School of Education
University of Wisconsin–Madison
# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgments</td>
<td>5</td>
</tr>
<tr>
<td>Introduction</td>
<td>6</td>
</tr>
<tr>
<td>Organization of <em>CCBC Choices 2007</em></td>
<td>7</td>
</tr>
<tr>
<td>The Charlotte Zolotow Award</td>
<td>10</td>
</tr>
<tr>
<td>Publishing in 2006</td>
<td>12</td>
</tr>
<tr>
<td><strong>The Choices</strong></td>
<td></td>
</tr>
<tr>
<td>The Natural World</td>
<td>20</td>
</tr>
<tr>
<td>Seasons and Celebrations</td>
<td>22</td>
</tr>
<tr>
<td>Folklore, Mythology, and Traditional Literature</td>
<td>24</td>
</tr>
<tr>
<td>Historical People, Places, and Events</td>
<td>29</td>
</tr>
<tr>
<td>Biography and Autobiography</td>
<td>35</td>
</tr>
<tr>
<td>Contemporary People, Places, and Events</td>
<td>38</td>
</tr>
<tr>
<td>Issues in Today’s World</td>
<td>40</td>
</tr>
<tr>
<td>Understanding Oneself and Others</td>
<td>42</td>
</tr>
<tr>
<td>The Arts</td>
<td>44</td>
</tr>
<tr>
<td>Poetry</td>
<td>48</td>
</tr>
<tr>
<td>Concept Books</td>
<td>53</td>
</tr>
<tr>
<td>Picture Books for Babies, Toddlers, and Preschoolers</td>
<td>55</td>
</tr>
<tr>
<td>Picture Books for School-Aged Children</td>
<td>61</td>
</tr>
<tr>
<td>Books for Beginning and Newly Independent Readers</td>
<td>73</td>
</tr>
<tr>
<td>Fiction for Children</td>
<td>76</td>
</tr>
<tr>
<td>Fiction for Young Adults</td>
<td>95</td>
</tr>
<tr>
<td><strong>Appendices</strong></td>
<td></td>
</tr>
<tr>
<td>Appendix I: The Cooperative Children’s Book Center (CCBC)</td>
<td>114</td>
</tr>
<tr>
<td>Appendix II: Obtaining CCBC Publications</td>
<td>120</td>
</tr>
<tr>
<td>Appendix III: The Compilers of <em>CCBC Choices 2007</em></td>
<td>121</td>
</tr>
<tr>
<td>Appendix IV: The Friends of the CCBC, Inc.</td>
<td>123</td>
</tr>
<tr>
<td><strong>Author/Title Index</strong></td>
<td>125</td>
</tr>
<tr>
<td><strong>Subject Index</strong></td>
<td>133</td>
</tr>
</tbody>
</table>
Acknowledgments

Publication of *CCBC Choices* is underwritten each year by The Friends of the CCBC, which makes *Choices* available free of charge to Wisconsin librarians, teachers, and others in the state. (For more information about the Friends of the CCBC, see Appendix IV.) Thank you to the current Friends board of directors for their support of this year’s edition of *CCBC Choices*. And thank you to Friends members in Wisconsin and around the country. Your membership in the Friends makes *Choices* possible.

Friends member Tana Elias has created the index for *CCBC Choices* as a volunteer for twelve years. We thank Tana for her continued commitment to making *Choices* a more professional and more user-friendly publication.

A number of individuals with specialized interests and expertise evaluated one or more books at our request, or volunteered their comments for this edition of *Choices*. Thank you to Anne Altshuler, Madison Hartup, Ginny Moore Kruse, and David Sulman for contributing to our work in this way.

Thank you to all who attended CCBC monthly book discussions in 2006—your participation gave us insightful perspectives on a number of the books published throughout the year. The same is true of members of our online book discussion community, CCBC-Net.

We thank the staff in the Creative Services Office of University Communications, whose work transforms *Choices* from word-processed document into eye-catching publication: Nancy Brower, Barry Roal Carlsen, Kent Hamele, and Frank Hennick.

The CCBC’s highly capable student staff not only helps the library function all year long but also makes it possible for us to focus almost exclusively on writing *Choices* in the frantic final days before deadline (sometimes solving a technological crisis or two along the way). We thank them along with our families—partners and assorted children who support our work throughout the year.

Kathleen T. Horning, Merri V. Lindgren, Hollis Rudiger, and Megan Schliesman
Introduction

*CCBC Choices* is created by librarians at the Cooperative Children's Book Center (CCBC), a library of the School of Education at the University of Wisconsin–Madison (see Appendix I for more about the CCBC). Our goal in creating *Choices* is to draw attention to some of the best in literature created each year for children and teenagers.

The CCBC receives review copies of about 3,000 new books for children and young adults annually, including most of the trade books published in English by corporate publishers in the United States. Our goal in creating *CCBC Choices* is to highlight some of the outstanding titles published for children and young adults among the 3,000 or more we receive. In choosing titles, we look for book that are well-written and that will appeal to the needs and reading interests of a children and teenagers, as well as of teachers, librarians, and others who use books with children and teens. It is a highly subjective process in many respects. As we look for books that are accurate, interesting, and engaging, we often agree on titles to include. But sometimes we disagree. We talk about our differences and determine where consensus lies. *Choices* is a reflection of that consensus.

After *Choices* goes to press, we always find a handful of titles we overlooked—books we would have included in *Choices* had we known about them in time. Sometimes this happens because we didn’t have the book in hand; there are always some gaps in what we receive from publishers, no matter how hard we—and they—try to avoid them. And sometimes we simply miss some terrific reads. We make an effort to draw attention to these books as we find them in other ways. And we are comforted when we see one or more of these titles on one of the other annual best-of-the-year lists that offer perspectives on excellence in publishing.

We are confident that the 245 titles we have singled out for inclusion in *CCBC Choices 2007* will offer contemporary readers entertaining, enlightening, challenging, and stimulating choices. We know that not every book in *Choices* will be suitable for every child or teen. But we also know that librarians, teachers, parents, caregivers, and others face an enormous challenge in navigating the thousands of new books available for purchase each year, and an enormous challenge in meeting the diverse reading needs and interests of children and teens today. We have created *CCBC Choices* keeping that challenge in mind, and are confident that it offers something for everyone.
Organization of *CCBC Choices 2007*

The organization of the books in *CCBC Choices* into thematic and format categories has been developed over the years to help teachers, school and public librarians, and others who work with children quickly find books that meet their needs. We often make refinements from year to year in the organization, in part due to our ever-growing understanding of what our colleagues who work directly with children want and need, and in part to reflect the books we have chosen in a particular year.

Books have been placed into one of the following thematic categories when appropriate:

- The Natural World
- Seasons and Celebrations
- Historical People, Places, and Events
- Contemporary People, Places, and Events
- Issues in Today’s World
- Understanding Oneself and Others

The remaining books have been placed into one of the following genre or format categories:

- Folklore, Mythology, and Traditional Literature
- Biography and Autobiography
- Poetry
- Concept Books
- Board Books
- Picture Books for Babies, Toddlers, and Preschoolers
- Picture Books for School-Aged Children
- Books for Beginning and Newly Independent Readers
- Fiction for Children
- Fiction for Young Adults

Picture books about people who actually lived have been placed in the *Historical People, Places, and Events* or *Biography and Autobiography* sections. Novels set in the past have been placed in one of the *Fiction* categories. Graphic novels are assessed individually based on content and placed in the category that best suits each individual title.

The subject index can be used to find books across all of the categories about specific topics and in specific genres and formats (“Graphic Novels,” “Historical Fiction,” “Fantasy,” etc.).
Age Recommendations

We provide suggested age ranges for each title. These are meant to be general guidelines based on appeal and age-appropriateness of the content. We know that some children and teens are ready for and will enjoy books recommended for older readers. Our suggested age recommendations cannot substitute for professional judgment and personal knowledge of individual readers, classrooms, and communities.

There is considerable overlap of ages in the two picture book categories as well as in the two fiction categories. Given the wide range of individual variation among readers, we encourage you to look through both age categories for each genre. For consistency of organization, we have divided the books as follows:

- Picture Books for Babies, Toddlers, and Preschoolers: younger age recommendation is three or younger (e.g., Ages 1–4, Ages 3–6)
- Picture Book for School-Aged Children: younger age recommendation is four or older (e.g., Ages 4–7, Ages 5–8)
- Fiction for Children: younger age recommendation is 11 or younger (e.g., Ages 9–12, Ages 11–14)
- Fiction for Young Adults: younger age recommendation is 12 or older (e.g., Ages 12–15, Age 13 and older)

Publication Information

The citation for each book in *CCBC Choices 2007* includes the prices and ten-digit international standard book number (ISBN) for any edition we were able to find in print in late 2006. Most of the books are available in hardcover trade editions. Some are also or only available in library editions with reinforced bindings. A few are only, or also, available in paperback. Whether or not hardcover-only titles eventually make it into paperback is influenced by a number of factors, including sales of the hardcover edition.

This information will be helpful when looking for the books in *CCBC Choices* at your public library, school library media center, or bookstore.

One of the books in *CCBC Choices 2007* has a 2005 copyright date but was not released until 2006.
The Charlotte Zolotow Award

The Charlotte Zolotow Award is given annually to the author of the best picture book text published in the United States in the preceding year. Established in 1997, the award is named to honor the work of Charlotte Zolotow, a distinguished children's literature editor for thirty-eight years with Harper Junior Books and an author of more than seventy picture stories, including such classic works as *Mr. Rabbit and the Lovely Present* (Harper, 1962) and *William's Doll* (Harper, 1972). Ms. Zolotow attended the University of Wisconsin in Madison on a writing scholarship from 1933 to 1936. She studied with Professor Helen C. White.

The award is administered by the CCBC. Each year, a committee of children’s literature experts selects the winner from the books published in the preceding year. The committee works with a shortlist of titles they develop along with input from the CCBC professional staff. All titles are subject to the approval of the CCBC professional staff.

Any picture book for young children (birth through age seven) originally written in English, and published the United States in the preceding year, is eligible for consideration for the Charlotte Zolotow Award. The book may be fiction, nonfiction, or folklore, as long as it is presented in picture book form and aimed at the birth through seven age range. Easy readers and poetry collections are not eligible. Books written by Charlotte Zolotow are also not eligible for the award.

In addition to choosing the award-winning title, the committee may select up to five Honor Books and up to ten titles to be included on a Highly Commended list that will call attention to outstanding writing in picture books.

The selection committee is comprised of five members who are appointed to a two-year term by the CCBC professional staff. These appointments are based on knowledge of children’s books, demonstrated ability to evaluate children’s books and discuss them critically, and/or direct experience working professionally with children from birth through age seven.

Members of the tenth annual Charlotte Zolotow Award Committee were Merri V. Lindgren, chair (librarian, Cooperative Children’s Book Center, Madison, Wisconsin); Kim Dahl (library media specialist, Madison, Wisconsin); Jean Elvekrog (children’s librarian, Waunakee, Wisconsin); Diane Lee (Dane County Parents Council, Madison, Wisconsin); and Kelley Williams (First grade teacher, Baraboo, Wisconsin).
2007 Charlotte Zolotow Award

Winner: *Moon Plane.*
Written and illustrated by Peter McCarty.
Henry Holt, 2006

Honor Books: *Uncle Peter's Amazing Chinese Wedding.*
Written by Lenore Look. Illustrated by Yumi Heo.
An Anne Schwartz Book / Atheneum, 2006

*Mrs. Crump's Cat.*
Written by Linda Smith.
Illustrated by David Roberts. HarperCollins, 2006

Highly Commended Titles:

*Best Best Friends.* Written and illustrated by Margaret Chodos-Irvine.
Harcourt, 2006

*Gorilla! Gorilla!* Written by Jeanne Willis. Illustrated by Tony Ross.

*An Island Grows.* Written by Lola M. Schaefer. Illustrated by Cathie Felstead.


*Mystery Bottle.* Written and illustrated by Kristen Balouch. Hyperion, 2006

*One Green Apple.* Written by Eve Bunting. Illustrated by Ted Lewin.
Clarion, 2006

*Overboard!* Written by Sarah Weeks. Illustrated by Sam Williams.
Harcourt, 2006
Publishing in 2006

Note: In the comments that follow, we include the publisher in parentheses after the title of any book mentioned that isn’t part of this year’s Choices listing.

As in recent years, we estimate that there were approximately 5,000 new books published in 2006 for children and teens.

The number of books we actually received at the CCBC was more modest—about 3,000. Most of these came from the large trade publishers in the United States, many of which are separate divisions of a single publishing house. We also received books from publishers that specialize in creating informational books, including many formula series. And a few of the small, independent publishers creating books for children and teenagers also sent us their 2006 titles.

We don’t see all of the trade books published for children and teens each year, but we do see many of them, including hundreds of picture books, beginning readers, novels, poetry, folktales, graphic novels, and books of information. And while we can’t possibly read every book that comes into the CCBC, we make it a point to look at them all and do subsequently read many of them.

Many things strike us throughout the year as we are reading and examining books. This year, for example, we couldn’t help but notice the ever-increasing trim size of picture books, which no longer pack as efficiently as they used to when we are taking books on travels throughout Wisconsin. (No doubt the larger size makes for a more dynamic display in bookstores.) We also saw that our nonfiction shelves were brimming with series and formula books while stand-alone trade titles were few and far between. And we were overflowing in the space we have for fiction between the usual trade novels and the flood of original trade and mass market paperbacks we’ve seen in the past several years.

What follows are slightly more substantive observations based on what we have examined, read, and discussed throughout the year.

Visibility Issues

Both Louis Sachar (Small Steps) and Cynthia Lord (Rules) made us happily sit up and take notice of their well-rounded portrayals of characters with disabilities and the larger context of those characters’ lives. Then along came Accidents of Nature by Harriet McBryde Johnson, which not only made us sit up and take notice but also radicalized our understanding of disability issues. Johnson made us squirm with discomfort at some moments and laugh out loud at others. All three books, in fact, deftly use humor while creating affecting and memorable portrayals of characters who have—but are not defined by—disabilities. And all three books are about so much more than disability. Along with a handful of books from the past, we hope the publication of these and other titles this year marks a significant turning point in the portrayal of disability in books for youth.

We were also struck by a number of books that artfully invited readers to think more deeply about situations and groups of people often referenced in the
news. First-time author Ann Jaramillo’s *La Línea* depoliticizes the issue of illegal immigration, reminding readers that hope cannot be legislated, and that hope is what draws people over the border into the United States. Elizabeth Laird’s *A Little Piece of Ground* is about a Palestinian boy living in the West Bank city of Ramallah.

Marina Budhos explores what happened to Muslims in the United States in the months following September 11, 2001, in *Ask Me No Questions* (Atheneum). Her novel is about two Muslim teens from Bangladesh whose family was living illegally in the United States without challenge until after the 9/11 attacks. Katharine Sturtevant’s *A Truth and Faithful Narrative* is set in seventeenth-century England but still manages to offer a thought-provoking commentary on contemporary attitudes toward Muslims. And Kathy Henderson’s *Lugalbanda* is a tale from ancient Sumeria (present-day Iraq) in which a king is admonished for his desire to conquer rather than learn from the kingdom whose riches he desired.

There were a number of wonderful books published for U.S. children and teens that help bring the international world of youth literature into fuller relief for readers here. Jane Vejjajiva’s debut novel, *The Happiness of Kati*, was originally published in Thailand. *The Pull of the Ocean* (U.S. edition: Delacorte) is a fresh and compelling reworking of the Tom Thumb story that comes from French author Jean-Claude Mourlevat, while German author Andreas Steinhöfel penned *The Elk Dropped In*. We are thrilled that these and other translated titles, as well as many books originally published in other English-speaking countries, found their ways into the hands of editors in this country who are committed to expanding the world for U.S. children and teens through literature.

Last year we commented on the relative explosion in the number of books we received about lesbian, gay, bisexual, transgender, and questioning teens. This year, we saw those numbers diminish significantly from 2005’s unprecedented high. But we are hopeful that this decline is not reflective of a trend. One book published in 2006, *Full Spectrum: A New Generation of Writing about Gay, Lesbian, Bisexual, Transgender, Questioning, and Other Identities*, is a heartening example of the openness and honesty of contemporary young adults with regard to sexuality, and we trust that publishers will continue to respond to that openness and honesty with books that speak to diverse GLBTQ experiences.

### Bridging the Fiction Gap for Children and Teens

For much of the year we felt as if we were drowning in young adult fiction. As already noted, the cascade of titles included quite a few original paperbacks and mass market paperback series. Many of these are designed and marketed to catch the attention of young adult readers. Their covers often featured ruggedly handsome boys and beautiful girls more suited to a high-fashion runway than high school halls.

As the year went on, however, we crawled out from under all of the young adult novels and took note of fiction for younger readers as well.
We were struck most significantly by the unusual number of books at either end of the fiction age ranges—books for the oldest teens and books for the youngest independent readers.

At the upper end, we found ourselves contemplating several titles that might easily have been published for adults instead of teens, including *The Book Thief* and *The Astonishing Life of Octavian Nothing*. *American Born Chinese* also fits into this category, but the fact that it is a graphic novel means it has a built-in audience of adults who are already eager readers of the format.

We are thrilled all of these were published as young adult books and will perhaps find their way more easily into the hands of teen readers. But another young adult book published in 2006, Thomas M. Yehpau’s *X-Indian Chronicles The Book of Mausape* (Candlewick Press), challenges us to think more critically about why it seems some books create a bridge between young adult and adult publishing while others stand—at least in our eyes—on the adult side.

Yehpau’s challenging novel has strong language (as does *Nick and Norah’s Infinite Playlist*), sexual situations (as does *King Dork*) and a dearth of lightness or hope (as does Sonya Hartnett’s *Surrender*). It addresses the racism that is so damaging to individuals and society (as does *American Born Chinese*). It has much in common with many of the finest young adult books of the year, and yet it seems like an adult book to us—a book that demands more experience, understanding, and critical analysis of the of the world than most teen readers bring to literature.

At the other end of the fiction spectrum, the challenge can be in finding books for readers whose skills are beyond easy-to-read books but not yet up for the demands or maturity level of a lengthier novel. Shorter novels that appeal to these readers can also make great read-alouds for children at and below the typical learning-to-read age, and it was an unusually good year for fiction for younger children.

We’ve been delighted by Anne Fine’s novels for younger children. This year they included *Notso Hotso* and *The Diary of a Killer Cat* (U.S. edition: Farrar, Straus and Giroux). Dick King-Smith, always a stalwart author in this area, produced the unusual and amusing *The Catlady*. Two short works of historical fiction, *Grandfather’s Dance* and *The Boy Who Saved Cleveland*, were also welcome. Emily Jenkins’s first novel, *Toys Go Out*, is a wonderfully appealing fantasy. And two stories about vibrant contemporary children also caught our attention: *Ruby Lu, Empress of Everything* and *The Year of the Dog*.

**Dewey Need More Books of Information?**

In recent years we’ve noticed something about the nonfiction shelves at the CCBC: many of the books look alike. We have book after book and set after set of formula nonfiction series titles for children and teenagers. It’s an area of publishing that seems to be booming as publishers seek to map output to their understanding of curricular needs. But the number of stand-alone trade nonfiction books, especially for an audience younger than the middle-school grades, seems to be undergoing a significant decline.
The wealth of excellent photo-documentaries that we saw a decade ago has been scaled back significantly, we suspect in large part due to declining sales. We miss having more books like Owen and Mzee and Sheila Kinkade’s My Family (Charlesbridge, 2006) and wonder if school and public librarians and teachers do, too.

Luckily, we saw some dynamic books of information for younger children that featured highly effective and engaging illustrations, including Sea Horse: The Shyest Fish in the Sea, An Island Grows, and Move!

Another area of nonfiction that remains strong for younger children—and older ones, too—despite what seems to be an overall decline in the number of trade titles is biography. Picture book profiles such as Satchel Paige: Don’t Look Back, To Go Singing through the World: The Childhood of Pablo Neruda, and Marvelous Mattie: How Margaret E. Knight Became an Inventor were among those we especially admired for younger readers.

We also noticed that several notable nonfiction titles this year were adapted from books originally published for adults into versions suited to younger readers. Chew on This was adapted from the Eric Schlosser’s best-selling adult book Fast Food Nation (Houghton Mifflin, 2001), Inside Delta Force shares its title with an adult version of the material also written by Eric Haney, and Mark Kurlansky’s The Story of Salt (Putnam, 2006) is a children’s version of the author’s popular adult book Salt: A World History (Walker, 2002).

While the number of trade informational books for younger readers is down, the same cannot be said of poetry, where we found quite a few terrific books for younger elementary-age children, but only a handful that stood out for older children and teens. Among those that did was Belinda Hollyer’s sparkling anthology She’s All That!, and The Raven and Casey at the Bat, two offerings from Kids Can Press’s exciting Visions in Poetry imprint that offers graphic interpretations of classic works.

We also found great strength and diversity in the folklore and traditional literature offerings this year. Although a significant portion of the 2006 folktale arena at first seemed attributable to a single prolific and highly skilled reteller—Margaret Read MacDonald—as the year went on we found numerous tales and tellers to admire, and the genre as a whole provided a satisfying array of stories from a wide range of regions and cultures. From Panama (Conejito) to Bali (Go to Sleep, Gecko!), ancient Sumeria (Lugalbanda) to the American south (The Six Fools), a host of finely crafted picture books introduce traditional tales to a fresh audience of children.

Brave Bookmakers, Multicultural Literature, and the Bottom Line

There were a number of books published in 2006 that we admired not only for their quality but also for the commitment and initiative of all involved in their creation—from authors to editors to publishers—because they represented a risk in one way or another. Robie Harris and Michael Emberley’s latest sex education book, It’s Not the Stork; Elizabeth’s Laird’s A Little Piece of Ground, looking at the Israeli-Palestinian conflict from the Palestinian point of view; and Robert Lipsyte’s Raider’s Night (HarperTeen), which exposes some of the
chilling off-the-field violence in high school football, are all examples of books addressing subjects that make some uncomfortable in the context of literature for children or teens. Nancy Wood’s *Mr. and Mrs. God in the Creation Kitchen* and Jack Gantos’s *Love Curse of the Rumbaughs* reminded us that humor can also be edgy, especially when it’s irreverent.

There have always been editors and publishers willing to take risks. But it seems that now more than ever before they must run a gamut of bottom-line considerations from the business side of publishing. We suspect the potential audience and sales for books are analyzed along with their possible pitfalls, and we commend the decisions to publish books for children and teens that, by their very subject matter, have a greater likelihood of raising some eyebrows.

We suspect the same bottom-line considerations are behind the lack of growth in multicultural publishing in this country. For quite a few years we have been commenting on how few books by and about people of color are published in the United States in relation to the overall number of books produced annually. As the population of the United States continues to not only increase but become more diverse, the output of publishing houses has not been a mirror of society, at least in terms of the numbers.

**Multicultural Publishing Statistics in 2006**

The CCBC has been tracking the number of books we receive by and about people of color for over a decade (and books by Africans and African Americans for more than twenty years).

Of the nearly 3,000 titles we received at the CCBC in 2006, we documented the following with regard to books by and about people of color:

- 153 books had significant African or African American content
- 87 books were by black book creators, either authors and/or illustrators
- 41 books featured American Indian themes, topics, or characters
- 14 were created by American Indian authors and/or illustrators
- 74 had significant Asian/Pacific or Asian/Pacific American content
- 72 books were created by authors and/or illustrators of Asian/Pacific heritage
- 63 books had significant Latino content
- 42 books were created by Latino authors and/or illustrators

It should be noted that these statistics represent only quantity, not quality or authenticity. Additionally, a significant number—well over half—of the books about each broad racial/ethnic grouping are formulaic books offering profiles of various countries around the world.

Instead of simply taking note of the situation, it’s time that we ask why publishing houses are unable to keep pace with the changing demographics of our nation. There are publishers devoted to creating books for children that reflect the diversity of race and ethnicity in our nation. There are editors committed to seeking out new authors and illustrators of color as well as books by those who are already recognized names. But even with these dedicated companies and individuals, the output is not commensurate with the reality of our multiracial, multiethnic, multicultural nation. Why not?
We suspect that the answer is found on the bottom line, amidst concerns that multicultural books won’t sell, or sell as well, as others. It’s hard to say how much of this is influenced by the publishing industry’s ever-closer ties with megabooksellers, who seem to be dangerously entrenched in some aspects of decision-making, and how much of it is tied to sales to libraries and schools, which have no doubt declined in recent years due to budget cutbacks.

As in the past, many of the standouts in multicultural publishing in 2006 were poetry, books of information, and picture books and novels with historical settings. From The Freedom Ship and Carole Boston Rutherford’s Moses: When Harriet Tubman Led Her People to Freedom (Jump at the Sun / Hyperion, 2006) to Freedom Walkers: The Story of the Montgomery Bus Boycott and Freedom Riders: John Lewis and Jim Zwerg on the Front Lines of the Civil Rights Movement, slavery and civil rights continue to be the subject of compelling volumes.

Japanese American incarceration during World War II was the subject of Cynthia Kadohata’s novel Weedflower and Joanne Oppenheim’s Dear Miss Breed: True Stories of the Japanese American Incarceration During World War II and a Librarian Who Made a Difference. American Indian history and contemporary life is woven into Joseph Medicine Crow’s memoir Counting Coup: Becoming a Crow Chief on the Reservation and Beyond (National Geographic).

The work of artists and writers were the subject of many arresting treatments as well, coming to life in books such as The Poet Slave of Cuba: A Biography of Juan Francisco Manzano, Dizzy, The Magic Horse of Han Gan, and Poetry for Young People: Langston Hughes, compiled by David Roessel and Arnold Rampersad with expressive illustrations by Benny Andrews (Sterling).

Books that engagingly explore history, culture, and the arts are essential and we celebrate the wonderful additions to this body of literature. At the same time, we have to ask ourselves why it’s so hard to find new picture books about children of color that aren’t focused on the past, on famous people, or on issues or challenges connected to their racial or ethnic identities.

Uncle Peter’s Amazing Chinese Wedding, I Lost My Tooth in Africa, Gary Soto’s My Little Car (Putnam), and Can You Hear the Sea by Judy Cumberbatch (Bloomsbury)——stories in which culture and identity are richly apparent but not the point—are the exception rather than the rule in multicultural publishing. So, too, are picture books such as There’s a Flower on the Tip of My Nose Smelling Me and Maxwell’s Mountain, in which artists have chosen to place a child of color at the center of a text that is universal. We find ourselves thinking longingly back to picture books like Angela Johnson’s Do Like Kyla (Orchard, 1990) and wondering why, sixteen years after is publication, there are so few stories—especially for young children—being published about contemporary children of color.

We did see a number of welcome contemporary novels, including books by newcomers such as Coe Booth (Tyrell), Allison Whittenberg (Sweet Thang), and Traci L. Jones, who received the 2007 Coretta Scott King/John Steptoe Award for her debut novel Standing Against the Wind (Farrar, Straus and Giroux). Athabaskan writer John Smelcer’s first novel for youth is The Trap,
and picture book author Grace Lin made her fiction debut with *The Year of the Dog*.

The past, present, and future of our nation is multiracial and multiethnic and grows more diverse with each passing day. The output of trade book publishers is not. This is despite the many dedicated authors, illustrators, editors, and publishers striving to give children and teens terrific literature that reflects who they are and the world in which they live. Children and families of color are certainly not invisible in new literature for youth, but they are not truly visible, either, not in the way that white children and families are. That harms us all, regardless of our race or ethnicity.

The hard truth is that publishing is a business and dedicated individuals can only do so much. Publishing companies will support creative efforts to provide more multicultural titles, to seek out more new talent, to translate more books from other languages, to take more risks with books that defy expectations or reflect our society in all its diversity, when they see that such books can have a positive impact on the bottom line. And we have the power to be that positive impact—librarians, teachers, child care providers, parents—all of us who are dedicated to making sure children and teenagers not only have books but great books in their lives.
The

Choices
The Natural World


Bold cut-paper illustrations show black-and-white killer whales in water of vivid blue. The main text follows a baby whale from birth (“already as big as a large refrigerator!”) to maturity, when he reaches his adult size at twenty years of age. Facts set apart in blocks of bright pink and printed in a smaller typeface define terms such as “blubber” and “breaching,” and describe specific whale behavior. The final pages of the book include a map showing where killer whales live, a few additional “fun facts,” a glossary, and suggestions of books and a website to explore for more information. (Ages 4–8)


Lyrical prose and delicate engravings elevate an informational book about sea horses to a lovely work of art. “In the warm ocean, among the waving sea-grass meadows, an eye like a small black bead is watching the fish dart by.” The eye belongs to a male Barbour’s sea horse, and the author goes on to describe his camouflage capability, mating behavior, and “pregnancy,” as he carries eggs in a pouch on his body. One of the hundreds of babies born from his pouch is a female, “as long as your eyelash,” who eats plankton and makes her home on a coral reef. The story text is supplemented with sea horse facts on most pages, noted in a smaller typeface. An index and additional paragraph about sea horses are found at the book’s end. (Ages 4–8)


When a painted turtle first hatches from its egg, it’s only the size of a quarter. Rick Chrustowski describes how the hatchling hides from danger at the water’s edge, feeding on beetle larva, minnows, tadpoles, and water bugs. In winter, she burrows in the mud and rests in a state similar to hibernation. Painted turtles that survive their first five years are able to develop a hard shell that protects them from most predators, and at this age they mate and produce offspring. Illustrations that capture the beauty of the painted turtles and their watery habitat accompany the straightforward description of their habits and life cycle. (Ages 5–9)


In the midst of the great devastation following the Indian Ocean Tsunami in December 2004, the plight of an orphaned and stranded baby hippo caught the attention of many. Photographer Peter Greste captured the
baby hippo’s rescue on film and followed the animal to his new home at an animal sanctuary in Mombasa. Named Owen by his rescuers, the hippo was placed with a 130-year-old giant tortoise named Mzee, who was known for keeping to himself. But Owen followed Mzee constantly, and by the end of their first night together, he was snuggled against the tortoise’s side. The two have since become inseparable. Writer Craig Hatkoff strikes just the right note in telling Owen’s story, with an informative but easygoing style. (Ages 5–10)

Specific movements of eleven different animals are highlighted in a visually dynamic picture book. “A gibbon swings through jungle trees . . . or walks on two back legs. A jacana walks on floating lily pads . . . then dives in to catch a fish. A blue whale dives deep, deep, deep . . .” Each turn of the page reveals a second action for one creature on the left-hand side, and introduces a new creature that also moves by that action on the right. Collage illustrations of each animal in action, created from cut and torn paper, look striking on the bright white pages, while the text is artfully laid out to suggest or mimic the physical action described. Additional information about each animal is provided at the end of this winning volume. (Ages 4–7)

In another dynamic collaboration, Matthew Reinhart and Robert Sabuda examine prehistoric creatures found beneath the sea. Each eye-catching page features a large pop-up and several smaller fold-out sections that open to reveal their own three-dimensional surprises. Engaging section headings (“Mollusks on the Move,” “Amphibians: Surf and Turf”) draw readers to the lively presentation of information on a wide array of ancient ocean life. (Ages 5–10)

Lola Schaefer’s remarkable text, spare and lyrical, begins with a volcano erupting beneath the sea (“Stone breaks. Water quakes. Magma glows . . . Lava flows and flows and flows.”) and proceeds to chronicle the formation of an island. Plants begin to grow (“Winds sow /seeds that blow.”), birds and insects arrive, and then it is discovered by people, chartered, and settled. Schaefer slips seamlessly from describing the island’s natural history to elements of an unspecified island culture, from food and commerce (“‘Ripe fruit!’ ‘Spicy Root!’ ” yell the merchants in the market) to the arts (“Drums play. Dancers sway.”) An endnote provides additional information on the formation of volcanic islands, and suggestions for additional reading in this picture book illustrated with
Cathie Felstead’s colorful collage art. *Highly Recommended, 2007 Charlotte Zolotow Award* (Ages 4–7)


Director William Hornaday brought his vision of the zoo as an educational tool that would give its visitors “a deeper respect for the animals and a greater understanding of their lives in the wild” to the Bronx Zoo when it first opened in 1899. At a time when animals were typically seen as curiosities to be dominated or hunted, Hornaday’s philosophy was unusual and groundbreaking. Over the years and through a range of administrations, the Bronx Zoo has gained a world-class status, but as attitudes and beliefs have evolved, so have opinions about zoos. Some question whether animals ethically can be held captive in any zoos, but many others continue to visit zoos and enjoy the growing trend of exhibiting animals in natural enclosures similar in appearance to their native habitats. This fascinating history of the Bronx Zoo relates changes in zoo practices and public demands, and while it has a definite pro-zoo bias, the author clearly acknowledges that not all agree. Clean design and numerous well-captioned photographs augment the compelling text. A bibliography and index are included. (Ages 10–15)

---

**Seasons and Celebrations**

**Gershator, Phillis and David Gershator.** *Summer Is Summer.* Illustrated by Sophie Blackall. Henry Holt, 2006. 32 pages (trade 0–8050–7444–9, $16.95)

“A rose is a rose / And everything grows / When summer is summer is summer.” Inspired by a quote from Gertrude Stein (“A rose is a rose is a rose”), Phillis and David Gershator offer a catalog of summer sights, sounds, and activities in a lyrical picture book featuring trees and bees, holes and moles, logs and frogs, clouds and crowds, and much more summer fun. Some children won’t be able to resist coming up with their own summery observations. A pool is a pool is a pool perhaps? Cool is cool is cool? Sophie Blackall’s inviting illustrations picture a quartet (no, not a trio) of children, two white and two black. (Ages 3–6)

**Lin, Grace and Ranida T. McKneally.** *Our Seasons.* Illustrated by Grace Lin. Charlesbridge, 2006. 32 pages (lib. 1–57091–360–9, $15.95)

Grace Lin and Ranida T. McKneally’s book of information goes far beyond a mere recitation of facts about the seasons, offering an engaging question-and-answer format combined with poetry. Organized by season, information is presented in response to questions that relate to typical attributes of each time of year. Beginning in autumn, questions posed include “What is the wind?” and “Why do leaves change color?” Winter
brings responses to “What is snow?” and “Why do my cheeks turn red in the cold?” There are three questions for each season, with each two-page spread devoted to one question and its reply. These are accompanied by an inviting illustration featuring one or more of a diverse group of children, and a haiku on each subject. (“Owen’s cheeks turn red / From the cold lipstick kisses / Given by the wind.”) (Ages 4–8)


Black cats, a mummy, witches, skeletons, zombies, and other creatures join the march toward a haunted *casa* on Halloween night in Marisa Montes’s mood piece that weaves Spanish words into the rhyming text. The tension mounts in the spooky narrative until . . . “Las brujas boogie, muertos bop, / Los esqueletos do the hop.” It’s a party! But it turns out that in the midst of all the festive dancing, the worst is yet to come: “RAP! RAP! RAP!” At the door is what every monster fears most: “Of all the horrors they have seen, / The WORST are kids on Halloween!” Yuyi Morales’s richly hued illustrations are both ghoulish and frightfully funny, and wonderfully extend both the eeriness and humor of Montes’s story. A glossary and pronunciation guide for the Spanish words is included. (Ages 4–6)


A handsomely designed and illustrated edition of the classic Christmas poem features richly detailed illustrations by Gennady Spirin. Each two-page spread features a full-page painting depicting a scene from the poem on one side, and corresponding text with spot illustrations on the other. An elegant clock, decorated with a quaint, wintry village scene, marks the time on every page spread: it’s the moment of midnight, when December 24 becomes December 25. The hands on the clock never move, suggesting that St. Nicholas’s visit transcends the boundaries of time. This is one of many lovely elements for children to notice in this warm, pleasing volume. (All ages)


A fresh, funny holiday story originally published in Germany begins with the sudden and stunning arrival of an elk in Billy Wagner’s living room. He comes straight through the roof, shattering the family’s IKEA coffee table when he lands. It turns out Mr. Moose works for Santa and was helping out with a test-run on the sleigh when he veered off course. (The arrogant reindeer, Mr. Moose explains, only deign to fly on Christmas Eve.) While his injured leg heals, Mr. Moose charms his way into the affections of everyone, even Gertrude, the fiercely feminist best friend of Billy’s mother. By the time a man in a checked suit arrives claiming to be Santa in search of his missing moose, no one is eager to say goodbye. But
putting Santa off leads to a disaster-in-the-making when he’s arrested after a few too many glasses of cherry brandy with Grandma—his insistence that he’s Father Christmas has the authorities convinced he’s delusional. Now it’s up to Mr. Moose—with the help of Billy and his family—to free Santa so that Christmas will be saved in a rollicking tale full of droll humor and plenty of warmth as well. (Ages 8–11)


Young readers and listeners who associate winter with cold and snow will be captivated by this cozy picture book that invites them to think about winter in new way. “My world is warmest in winter . . . my jacket puffs warm with feathers . . . my iced summer’s milk turns to hot chocolate . . . cats sit on laps instead of windowsills” and “sleeping radiators awake to their dragon selves.” The young child narrator’s quiet declaration of the many reasons why winter is the warmest season may inspire children to think of their own examples, or of the many ways summer, as the boy briefly suggests, is the coolest. Regardless, they will enjoy the soothing feel of this comforting story, which is accompanied by author/illustrator Lauren Stringer’s warm, richly hued illustrations. (Ages 3–7)

**Folklore, Mythology, and Traditional Literature**

Daly, Jude. *To Everything There Is a Season.* Eerdmans, 2006. 24 pages (trade 0–8028–5286–6, $16.00)

Graceful paintings provide a visual storyline to accompany the well-known words of *Ecclesiastes* (3:1–8), from the King James version of the Bible. South African artist Jude Daly’s delicate style lends a sense of intimacy to the pictures, which follow a black family on their seaside farm across the cycle of the seasons. A baby is born and grows older, crops are planted, tended, and harvested. Life and death, sorrow and joy, work and play are all part of the rhythms of the year within their community of immediate and extended family. The lyrical quality of the art makes it a perfect accompaniment to words that many can’t help but sing when sharing it with children. (Ages 4–9)

DeFelice, Cynthia. *One Potato, Two Potato.* Illustrated by Andrea U’Ren. Farrar, Straus and Giroux, 2006. 32 pages (trade 0–374–35640–8, $16.00)

Mr. and Mrs. O’Grady share everything they have, from their one tattered blanket to the single potato they eat each night for dinner. Their life is lean, but they are content—almost. Each wishes they had a friend: a woman with whom Mrs. O’Grady could chat about recipes and a man with whom Mr. O’Grady could talk about root rot. The day he discovers they are down to their last potato, Mr. O’Grady digs deeper and deeper in the garden, hoping to find another. Instead, he finds a giant pot. When
one potato falls in the pot, two potatoes pop out. In goes one hair pin, out come two. With the pot’s magic, the O’Grady’s turn their meager existence into one of comfort (but not excess). Then Mr. O’Grady accidentally trips into the pot and out pops . . . you guessed it! Soon the elderly couple has everything they need, including two friends with whom they couldn’t have more in common. Cynthia DeFelice’s spirited retelling of a traditional folktale has an unfortunate lack of information on the tale’s origins or sources. But it’s a highly entertaining story nonetheless, with suitably spare and wholly engaging illustrations by Andrea U’Ren. (Ages 5–8)

Forest, Heather, reteller. The Little Red Hen: An Old Fable. Illustrated by Susan Gaber. Little Folk / August House, 2006. (trade 0–87483–795–2, $16.95)

Heather Forest’s lively retelling of this classic story is paired with Susan Gaber’s witty, wonderful illustrations. Gaber’s palette is warm and comforting, while her images inspire laugh-out-loud moments of humor. The dog, cat, and mouse the Little Red Hen repeatedly asks for help are three doe-eyed creatures sweet enough to rival the most saccharine baby animal portrait. But all are too busy playing (or, in the mouse’s case, reading translations of the word “mouse” in multiple languages) to help the hard-working hen. Can the wild-eyed chicken resist their limpid pools when the bread is hot and fresh? You bet she can! “Now . . . when the little Red Hen wants to bake, everyone helps to make the cake.” (Ages 4–7)


“Legend tells us that on the last day of the Creation, in the twilight of the first Sabbath, God made a white ram.” The ram is fated to take the place of the child Isaac, whom his father, Abraham, has been told to sacrifice as a test of his trust in God. But first he must outrun the evil one who wants to keep him from getting to the altar on the sacred mountain where Abraham is taking his son. Mordicai Gerstein’s graceful and dramatic retelling of this biblical story of Abraham and Isaac features dynamic paintings rendered in pen-and-ink, oils, and colored pencil. His images glow with color, energy, and life. The dramatic presentation of the “evil one” may frighten younger children, but the spirit of the small white ram—and the sense of faith that defines his being—is the most powerful visual image, along with the luminous presence of the unseen God. (Ages 6–9)


From ancient Sumeria comes a tale of a young prince who becomes ill while marching with his beloved older brothers into battle and ends up saving his entire kingdom from ruin. Lugalbanda is left on his own after falling ill and his pleas for help are answered by the Sun God Utu and the
goddess Inana. He later rejoins the king’s army with the help of a giant Anzu, who grants Lugalbanda’s wish for speed and strength after the boy bestow’s the great bird’s chick with gifts. With the army in peril, Lugalbanda is chosen by the king to carry a message to Inana and returns with the goddess’s reply. Her words admonish the ruler for the pride and greed that led him to war, demanding that he undo the destruction and seek knowledge from those he sought to conquer so that his kingdom can share in their wonders rather than steal them. Kathy Henderson’s vividly detailed retelling of this captivating story is graced with exquisite illustrations by Jane Ray. Henderson’s introduction and author’s note provide ample background information as well as discussing some of the choices she made in interpreting what is believed by some scholars to be the oldest written story, set in the region known today as Iraq. Henderson notes that she first heard of the tale just before the 2003 invasion of that country. (Ages 8–14)


The legend of Dick Whittington and his famous cat, originally told in chapbooks in England and the American colonies, has been reinvigorated for a new generation of children. Born around 1358, Dick Whittington rose from a humble beginning to become a wealthy benefactor of the London poor and was twice elected Lord Mayor of the city. In this retelling, Dick sends his cat, as his only belonging, on his master’s ship when it sails to Barbary, North Africa. There the cat rids the king’s palace of a host of rodents, and the king gratefully responds by sending young Dick a “great casket of gold and precious jewels in payment for Tabby.” An author’s note provides a brief history of the real man and the legend that grew up around him. Whimsical ink and gouache illustrations lend a fresh, lighthearted air to an old tale. (Ages 5–8)


When a newly betrothed young man discovers his beloved and her parents sitting in a cellar full of apple cider, too distracted with marriage plans to notice the flood gushing out of the barrel right before their eyes, he declares them the three biggest fools he’s ever met. “If I find three fools as big as you, I’ll come back and we’ll get married.” The harebrained, witless antics of three other people he meets over the course of a year means a happy day for the young couple in a comical story originally collected by African American folklorist Zora Neale Hurston and retold here by Joyce Carol Thomas. Painter Ann Tanksley’s naïve-style art perfectly reflect both the humor and the folk-origins of the story, while their vibrant hues convey a fitting sense of celebration, as Hurston’s work represents the preservation of rich African American cultural history. (Ages 5–8)
MacDonald, Margaret Read, reteller. *Conejito: A Folktale from Panama.* Illustrated by Geraldo Valério. August House, 2006. 32 pages (trade 0–87483–779–0, $16.95)

“I have a sweet old auntie, my Tía Mónica! And when she goes out dancing . . . they all say, ‘Ooo la la!’ ” Dancing and leaping his way up the mountain to visit his Tía Mónica, Conejito is so busy singing that he runs—“Whunk!”—first into Señor Zorro (Mr. Fox), then into Señor Tigre (Mr. Tiger), and finally into Señor León (Mr. Lion). They each want to eat the skinny little rabbit, but Conejito convinces them to wait until he comes back—by then his Tía Mónica will have made him “¡Gordito! ¡Gordito! ¡Gordito!” (Fat! Fat! Fat!). Of course Tía Mónica has a plan to keep Conejito safe in this merry tale. Margaret Read MacDonald skillfully weaves Spanish words into her vivacious retelling, which is charmingly illustrated by Geraldo Valério’s energetic, brightly hued paintings. (Ages 4–7)

MacDonald, Margaret Read, reteller. *Go to Sleep, Gecko! A Balinese Folktale.* Illustrated by Geraldo Valério. August House, 2006. 32 pages (trade 0–87483–780–4, $16.95)

Poor Gecko can’t get any sleep because the fireflies won’t stop blinking their lights “on and off . . . on and off . . . .” Gecko insists that Elephant, as village boss, must make them stop. So Elephant talks to the fireflies, who explain that they flash their lights so that no one steps in the poop that Buffalo leaves all over the road. Then he talks to Buffalo, who explains that he leaves the poop to fill the holes that Rain washes into the road each afternoon. Then he talks to Rain . . . It is only when Elephant traces the cause-and-effect chain to Gecko’s stomach (without Rain, the mosquitoes that Gecko eats would die) that Gecko understands how everything in the world is connected. “Some things you just have to put up with.” Margaret Read MacDonald’s lively retelling of a Balinese folktale features a cast of amusing characters that illustrator Geraldo Valério paints against the rich blue backdrop of a nighttime sky. (Ages 5–8)


A woman with no children prays to Allah: “I would love a child, even if it is nothing more than a cooking pot! WILLA! She had a child! And it was a little pot!” The woman loves Little Pot, who is bursting with enthusiasm and affection for her mother. When, against her better judgment, the woman lets Little Pot go to the market by herself, she discovers it is just as she feared: Little Pot does not yet know right from wrong. First Little Pot steals honey from a rich man who fills her, then she steals jewels from the king’s wife. Little Pot finally learns a funny, foul-smelling lesson about taking things that do not belong to her in another entertaining retelling—this time of a Palestinian tale—from Margaret Read MacDonald. Well-paced, choicely worded, and full of humor,
MacDonald's narrative is accompanied by Alik Arzoumanian's cheerful, richly hued acrylic paintings. (Ages 5–8)


Originally published in 1908, E. Nesbit's version of Jack's adventures atop a mega-beanstalk is still fresh and funny almost a century later. In this telling, Jack the dreamer is a changed boy the minute he sees what has sprung up outside his bedroom window the morning after he trades the family cow for a handful of colored beans. Full of drive, Jack climbs straight up the stalk to discover a barren landscape at the top. There he meets a fairy who tells him that the land belonged to Jack's father, until a greedy giant killed the man and seized the land for his own. True to the classic tradition, Jack convinces the giant's wife to let him into their home. Over the course of three visits that offer encounters with a hen that lays golden eggs, magical moneybags, and a speaking harp, Jack gets the best of the cruel giant. Matt Tavares's warm pencil and watercolor illustrations set on oversized pages create a magical world for young readers to escape within. (Ages 5–9)


From the wisdom of King Solomon to the foolishness of Chelm, Sheldon Oberman offers readers a treasure trove of forty-three Jewish tales full of humor and insight. Oberman's lively retellings are brief, making these stories perfect for reading aloud. Storyteller and scholar Peninnah Schram introduces each tale with a short commentary that provides background information on the characters and story. She also has written notes and commentary following each tale that offer a wealth of information about Jewish customs, traditions, history, and celebrations. (Age 8 and older)


Jerry Pinkney's marvelous watercolor and graphite paintings capture distinctive traits of each featured animal in a new edition of this classic story. The rat is convincingly ratlike, the dog convincingly doglike . . . and the pig wallowing in his mudbath is a glorious sight to behold. Yet each creature's face is tempered with expressiveness that makes the animals' dialogue and interactions convincing. The narrative also suggests a distinguishing trait for each creature as the hen offers up arguments for assistance. (Rat, for example, will surely help her cut the wheat as “You can use your tail to chop it easily.”) In the text, the animals always appear in typeface the same color as their description (e.g., “little red hen” is in red type). Paints, brushes, and a picture of a little red hen can be spied behind the African American miller who grinds the wheat—one more pleasing, teasing element (it's Pinkney himself) in this volume. (Ages 3–6)
In her introduction, Jane Yolen describes the lap as “a kind of schoolroom” where lessons learned are “learned forever.” With that in mind, she offers an impressive array of familiar and less well-known games, rhymes, and songs for adults to share with babies and toddlers. Each activity includes a description of its historical origin, plus brief instructions on how to use the song or game with children. Musical arrangements for piano and guitar are provided when appropriate. Will Hillenbrand’s brightly hued pigs decorate the pages with humorous charm, and a CD is included. (Ages birth–3)

**Historical People, Places, and Events**

Harriet Tubman is famous for leading escaping slaves to freedom on the Underground Railroad. But as in *George Washington, Spymaster* (National Geographic, 2004), Allen focuses here on the characteristics of Tubman that allowed her to be a secret agent: her intelligence gathering, her trusty network of spies and informants, and her ability to coerce extraordinary courage out of ordinary people. Songs, artwork, maps, and codes tell the story of Harriet Tubman’s involvement in slave revolts, beginning with her own daring escape, and Civil War espionage in her work for the Union. The final chapter makes it clear that the very elusiveness that made Tubman successful also makes it hard to confirm the details of her life and service. Allen explains his research and offers more sources for readers interested in following the trail. (Ages 11–15)

“It was as if Ben could see into the future. Almost everything he created is still around today.” Author Gene Barretta’s witty play on words provides a framework for sharing information about sixteen of Franklin's creations, discoveries, or improvements on existing ideas, most of which are still around in one form or another. “Now . . . chairs come in all shapes and sizes. Ben . . . designed two chairs that are still very useful. The writing chair combined a desk and chair into one. The library chair was a combination chair and stepladder.” (Not as enduring were two of Franklin’s rocking chair designs: one had a fan on top to keep the sitter cool; the other churned butter while rocking.) Barretta’s illustrations manage to be both funny and informative, adding to this lighthearted look at Franklin’s inventive mind. (Ages 6–10)

John Lewis and Jim Zwerg grew up in startlingly different circumstances, but together they helped change the world. Lewis, who is black, was the son of sharecroppers in Alabama. He attended a segregated, two-room school, and from the time he was young he dreamed of getting on a bus and leaving a state where being black meant so many doors were closed to him. Zwerg, who is white, was the son of a dentist and a homemaker in Appleton, Wisconsin, a community he describes as “lily-white” during his childhood in the 1940s and 1950s. When he attended Beloit College, Zwerg roomed with one of six students of color on the campus and his eyes began to open wide to racism. Like others before them, Lewis and Zwerg, who met in 1961 while both were attending school in Nashville, literally put their lives on the line for justice. They participated in sit-ins to protest segregation in Nashville, and then joined the Freedom Rides. Boarding buses in states that followed federal desegregation laws, Freedom Riders challenged southern states that refused to comply. As the buses crossed the borders of segregated states like Alabama, Freedom Riders cast a national spotlight on the racist social and political systems of the deep south. They were often met by angry, violent mobs, and many local police afforded little or no protection. In chronicling the Freedom Rides through the individual lives and shared experiences of Lewis and Zwerg, Ann Bausum takes readers on a vivid, unforgettable journey into the past. The Freedom Riders’ commitment and passion for justice is palpable, as is the infuriation of those they challenged. Archival photographs (including one of a hospitalized Zwerg after he was badly beaten by a Montgomery, Alabama, mob) illustrate this compelling look at one facet of the Civil Rights Movement. (Ages 10–16)

Fradin, Judith Bloom, and Dennis Brindell Fradin. *5,000 Miles to Freedom: Ellen and William Craft’s Flight from Slavery.* National Geographic, 2006. 96 pages (0–7922–7885–2, $19.95; lib. 0–7922–7886–0, $29.90)

When Ellen and William Craft decided to escape from slavery in 1848, they had a daring and unusual plan. Ellen, who was light skinned, posed as a sickly young southern gentleman of means. William played the role of the young man’s slave, accompanying him on a journey to Philadelphia. Judith and Dennis Fradin’s history of the Crafts begins with their tense and dramatic flight to freedom and goes on to tell of their work as abolitionists and activists in the ensuing years. Facing potential capture and the possible return to slavery after passage of the Fugitive Slave Law of 1850, they eventually emigrated to England, where they continued to speak out against slavery while working at a boarding school and raising their family. They returned to the United States after the Civil War and started a school in the south for former slaves. Archival newspaper articles, photographs, and other visual matter accompany a fascinating volume that concludes with a heartening afterword documenting contemporary children who are descendants of the Crafts. (Ages 11–14)

Russell Freeman's absorbing narrative documents the Montgomery Bus Boycott in a volume further enriched with numerous archival photographs. From an opening chapter that provides an overview of conditions for blacks in the Jim Crow south, where both laws and attitudes were oppressive, Freedman goes on to tell the painful and compelling stories of several black women who were humiliated, and in one case arrested (and later convicted for defying segregation laws and resisting arrest), on Montgomery buses prior to Rosa Parks. These stories set the stage for the rest of the narrative, which focuses on Parks's arrest and the passionate, carefully executed response of the black community as it sought to challenge the status quo both in the courts and on the streets. The boycott is detailed as a tremendous act of organization, faith, courage, and cooperation, involving both well-known leaders and everyday citizens in the Montgomery black community. As seen here, the ingenuity and solidarity of that community and its supporters as Montgomery's government leaders and others tried to stop them at every turn was remarkable, and remains inspiring. (Ages 10–14)


Created in 1977, Delta Force is the United States's most elite counterterrorist force. Author Eric Haney was in the first class of Delta Force trainees. In this adaptation of a similarly titled adult book, Haney reveals much of what is good about the American military, including the incredible sacrifices made by soldiers to protect citizens from terrorist threats abroad and at home. The book's primary focus is on the author's “audition” for the unit, an incredibly rigorous, bootcamp-like experience, and then on his physically and mentally challenging training. In this unit, it is not always the biggest and strongest who are successful; in the secret world of espionage and war, mental toughness and intelligence are even more important than physical prowess. The conversational tone combined with the photographs of actual soldiers and important historical military documents create a nonfiction experience that feels almost like a movie, except the top secret government information never leaks out! (Age 12 and older)

Hopkinson, Deborah. *Up Before Daybreak: Cotton and People in America*. Scholastic Nonfiction / Scholastic, 2006. 120 pages (trade 0–439–63901–8, $18.99)

Cotton has been a key crop for the American economy since colonization, and is often viewed as strictly a Southern commodity based on slave labor. Hopkinson traces the role that cotton has played in the history of the United States for both Southern and Northern interests, revealing a symbiotic relationship between the two regions. The South may have produced cotton, relying heavily on slave labor and then poor sharecroppers, but the North also played a key role in the processing,
manufacturing, and exporting of textiles. By studying cotton through multiple lenses of economics, agriculture, race and gender, labor, and politics, Hopkinson paints a picture of the history of labor in America, with all of its injustices and exploitations. Photographs reveal the effects of backbreaking work on slaves in the fields, women and children in mills, immigrants, and almost every segment of the labor force. Arranged chronologically, and with extensive notes and suggestions for further reading, this book fills an important void in the literature of agricultural and labor history. (Age 11 and older)


Sue Macy’s dynamic look at the history of the winter games begins by chronicling how the Winter Olympics came to be—they were given a test run in 1924 before the International Olympic Committee finally committed to the idea of regular winter Olympic competitions. Subsequent chapters look at organizational challenges such as the ever-fickle and unpredictable weather (temperatures soared from 0 to 77 degrees Fahrenheit on one day during ski competition in 1928) and some of the memorable individuals and moments throughout Winter Olympic history. They are compelling stories of heroes—and the occasional villain—both in the competition and behind the scenes. Dozens of dazzling photographs from throughout Winter Olympic history are featured throughout this engaging volume that includes sources, an index, and a bibliography for further reading. (Age 9 and older)


How did hockey go from a game played on frozen ponds in Canada to a professional sport played in cities that never see snow and ice? Michael McKinley tells how in this enthusiastic history of modern ice hockey. McKinley chronicles hockey’s transition from local game to international sporting event, highlighting key players behind the scenes (such as Canada’s Governor-General Lord Stanley, who is behind the famous Stanley Cup) and on the ice, from the late 1800s through today. A book from a Canadian author and publisher is bound to have a Canadian bent, and so it is through that country’s lens that hockey’s history plays out. (The 1980 U.S. Men’s Team—the Olympic gold-medal-winning “Miracle on Ice”—is mentioned in a boxed sidebar.) But Canada is the hockey motherland and hockey enthusiasts will recognize the name of many hockey superstars the nation has produced. Ample photographs from throughout the history of modern hockey illustrate this engaging volume that gives ice time to women’s players and teams as well as men’s. (Ages 10–14)
Murphy, Claire Rudolf. *Children of Alcatraz: Growing Up on the Rock.* Walker, 2006. 64 pages (trade 0–8027–9577–3, $17.95; lib. 0–8027–95781, $18.85)

From the time a lighthouse was built on Alcatraz Island in 1854 through the American Indian occupation of the island during the late 1960s and early 1970s, children have been part of the famed island’s population. Claire Rudolf Murphy explores the history of children on Alcatraz in a fascinating volume that includes numerous black-and-white photographs. Murphy supplemented what she learned in books and documentaries about life on the island with her own interviews with adults who had spent part of their childhoods on Alcatraz. Most of these were the children of those who worked at the prison from the 1930s through the early 1960s, and she conveys a vivid sense of life for children on Alcatraz during that time. She also captures the feeling of goodwill and community that characterized the Indian occupation. For many of the Native children who were involved, their time on the island was marked not only by opportunities for exploration and fun, but also cultural celebrations, pride in their heritage, and growing political awareness. (Ages 10–14)


When Japanese Americans in San Diego were being shipped off to incarceration centers during World War II, Clara Breed, the children’s librarian at San Diego Public Library, went down to the train station and distributed stamped, self-addressed postcards to many of the children and teens she knew from her work. She asked them to write and tell her how they were doing. Over the course of the next two-and-a-half years, a number of them kept her informed about their lives. It is clear from their correspondence to her that her many letters and cards, Christmas gifts and care packages, and books—many, many books—helped them know, just as she had intended, that they were not forgotten. Joanne Oppenheim’s extensively researched, page-turning narrative (even the endnotes are lively) minces no words when describing what happened to Japanese Americans during World War II, illuminating, for example, the government “doublespeak” that tried to thinly veil our nation’s racist response to the Japanese bombing of Pearl Harbor. And she deftly explores the complexities of the situation in which Japanese and Japanese Americans in the country found themselves, as well as their many and often conflicted feelings about it. But at the center of this deeply moving chronicle is the huge heart and critical, outspoken mind of one woman who saw a wrong and did what she could both personally and professionally to make a difference, and the lives of the many children and teens that she touched. *Dear Miss Breed* includes extensive photographs, and many of the letters and notes written to Clara Breed are part of the narrative. Interviews with many of the surviving correspondents and
others who knew Miss Breed, as well as testimony from Japanese Americans who spoke on their experiences at Congressional hearings in 1981, are an integral part of this outstanding work. (Age 11 and older)


As a child, Ela Stein was a Jewish prisoner in Terezin, a Nazi concentration camp in Czechoslovakia where a number of noted Jewish artists and musicians were held. The artists looked for ways to work closely with the children, and Ela, who had a fine singing voice, was one of the children selected to perform in a children's opera called *Brundibár*, cast in the role of the cat. The character of Brundibár is a caricature of Adolf Hitler, and the opera lifted the spirits of prisoners every time it was performed. Despite the opera's political overtones, Nazi leaders didn't object. They arranged a performance for the Red Cross, successfully fooling that organization into believing Terezin was a model of how they treated Jews. (A few months later, the Nazi's stepped up transports from Terezin to the death camps, and many musicians and performers were among those sent.) Susan Goldman Rubin worked closely with Ela (Stein) Weissberger to write this compelling volume that chronicles Ela's experiences at Terezin as a prisoner and as a performer. Moving final chapters describe Ela's efforts to locate friends from Terezin, as well as her efforts to educate young people about the Holocaust. Numerous photographs provide a rich visual accompaniment to Ela's story. (Ages 10–14)


Serge Schmemann was the Bonn (Germany) bureau chief for the *New York Times* in the late 1980s and early 1990s. This riveting account of the fall of the Berlin Wall in November 1989, provides both historical and political context for the event that changed the world. Schmemann weaves a cogent account of the rise and fall of communism in Eastern Europe into a commentary that captures the excitement and frenzy surrounding the Wall's fall, which he witnessed firsthand, as well as the challenges that a reunified Germany faced. Numerous photographs and original *New York Times* articles written by Schmemann and others before, during, and after the fall are also featured, along with a helpful timeline and extensive list of articles for further reading. (Age 11 and older)


A vast army of workers comprised the team that sent astronauts Neil Armstrong, Buzz Aldrin, and Michael Collins to the moon in 1969. The accomplishments of the individuals behind the scenes, from engineers to spacesuit seamstresses, were integral components of the Apollo 11
mission, yet their stories are rarely told. Author Catherine Thimmesh describes the vital and varied work of many, while outlining the chronology of the space mission from conception through splashdown. Despite knowing the outcome of these historic events, readers will be on the edge of their seats as potential disasters loom and are conquered by the team, sometimes with mere seconds to spare. Powerful photographs and frequent quotes from the many individuals involved add to the depth of this fascinating work. (Ages 10–15)


In an author’s note, Patsi B. Trollinger notes that the phrase “perfect timing” in this biography of African American jockey Isaac Murphy refers not only to his skill and intuition as a racer, but also the time in which he lived. Born in 1861 near Lexington, Kentucky, he began racing in 1874. His career took place in a window between the end of slavery (if he’d been a slave, this talented jockey would not have been allowed to keep his winnings) and before heavy resistance to black jockeys developed among the white jockeys in the sport. Trollinger’s spirited narrative follows Murphy’s early training and races, building to a riveting description of his career-making win before 40,000 people in 1890. Murphy went on to win the Kentucky Derby three times, as well as many other races. Exquisite Impressionistic-style paintings by Jerome Lagarrigue accompany first-time author Trollinger’s debut. (Ages 6–9)

**Biography and Autobiography**

Adler, David A. *Satchel Paige: Don’t Look Back*. Illustrated by Terry Widener. Harcourt, 2006. 32 pages (trade 0–15–205585–1, $16.00)

Satchel Paige is one of baseball’s greatest pitcher’s (maybe the greatest, David Adler notes in an opening line sure to capture the attention of young sports enthusiasts). Adler’s narrative is enlivened by the integration of well-chosen quotes from or about Satchel Paige and captivating statements that reflect appreciation and enthusiasm for his subject. (“No one else pitched like Satchel Paige.”) Adler backs up those statements with intriguing information about the life of this extraordinarily talented player who spent the first twenty-five years of his career in the Negro Leagues. Paige never hesitated to speak up about the racial injustice that kept him out of the major leagues, where he finally started playing at age forty-two, and continued until his retirement at fifty-nine. Terry Widener’s distinctive acrylic paintings add to the lively feel of this volume. (Ages 6–9)

Robert Burleigh pays tribute to the man who climbed with Edmund Hillary to the top of Mt. Everest. Tenzing Norgay grew up in the shadow of Everest and not only dreamed of being the first to ascend the mountain, he practiced for it. “He who carried stones in his knapsack, / Who stole off to fabled Katmandu, / . . . Unlocked the secrets of the climber’s rope, / Studied the lore of the axe, / And apprenticed himself to death and danger.” Norgay and Hillary made the legendary first ascent together. Burleigh’s poem captures the intensity of Norgay’s determination and the drama of the climb in lines that are paced to suggest the deliberate, breathless effort of each and every step. Ed Young’s snow-swirled paintings are alight with nature’s beauty. (Ages 9–14)


Lovely, stylized illustrations accompany an account of the life of Su Dongpo, an eleventh-century Chinese poet, artist, scholar, and public servant whose contributions, humility, and spirituality are revered. Despite his many accomplishments, Su Dongpo’s life was mired in political turmoil. At one point he was isolated in a remote province, and later he was exiled. Su Dongpo’s crimes were putting the needs of the people before the fame and glory of leaders. Author/illustrator Demi weaves some of Su Dongpo’s own poems and observations into brief narrative, which is graced by delicate paintings that suggest traditional Chinese artistry. (Ages 9–12)


Juan Francisco Manzano was born a slave in Cuba in 1797. Taken from his loving birth mother, he was placed in the home of a wealthy woman who insisted he call her mother. She treated young Juan like a pet. The boy found solace in words, reading books and making up poems of his own. “I love the words / written with my feathery mind / in the air / and with my sharp fingernails / on leaves in the garden.” In this breathtaking biography, Margarita Engle has written poems to tell the story of Juan’s childhood and young adulthood. Her powerful narrative—in the voice of Juan and others in his life—is both joy and heartbreak to read, evocative of all the cruelty, beauty, and irony that was Juan’s life. Sean Qualls’s occasional black-and-white illustrations are haunting in a volume that concludes with a note providing additional information on Juan’s life, and brief excerpts (in Spanish, with English translations) of his remarkable poetry. (Age 12 and older)

Sid Fleischman's energetic, enthusiastic narrative style in this biography of Harry Houdini cleverly makes use of hyperbole to suggest the showmanship that had a large part to do with making Houdini famous. Fleischman describes the illusions that Houdini created both on and off the stage as he packaged his life for public consumption while carefully guarding truths he felt wouldn't sell, or were nobody's business. Fleischman, a fellow magician, approaches his subject with great appreciation and understanding. Occasionally inserting himself into the narrative, he makes it a point to never reveal the secrets behind Houdini's on-stage magic, while illuminating his subject's life with relish. The result is an engaging, informative biography with a smoke-and-mirrors feel that some readers will find irresistible. Black-and-white photographs and playbill reproductions illustrate the volume. (Ages 10–14)


Born in Alexandria in the fourth century CE, Hypatia was one of the few girls of her time to receive an education in a wide range of subjects typically reserved for boys and men. She became a respected philosopher who wrote books explaining the works of other scholars, as well as a teacher of her own students. This accessible picture book biography focuses on Hypatia's extraordinary accomplishments and legacy as a scholar in both its text and striking acrylic illustrations. An author's note covers the details of her murder around the year 412, the reason for which is still debated today. Whether she was killed for her refusal to practice Christianity or for political reasons is unknown, but her contributions to the fields of math and philosophy are a certainty. (Ages 6–9)


Mattie Knight must have been born with a mechanically ingenious mind. As a child in the mid–1800s, she planned and built jumping jacks, sleds, and kites for her brothers, and a foot-warmer for her mother. At age twelve she began working in a textile mill, where she saw a loose shuttle rocket from a loom and injure a young worker. Mattie was inspired to invent a shuttle guard to help prevent this common mill hazard. As a young woman Mattie heard of attempts to build a square-bottomed paper bag, and decided to set herself to the task. Her hard work paid off, but a worker at the shop that produced her prototype stole the idea and tried to patent it for himself. Despite pervasive attitudes that women were incapable of understanding the "mechanical complexities" of such a machine, Mattie proved her ownership in court and won the patent. A professional inventor for her entire adult life, Mattie Knight went on to hold twenty-two patents and created over ninety original inventions.
Watercolor illustrations follow the inventor from childhood to young adulthood, while strips along the bottom of many pages contain pen-and-ink sketches of her plans as Mattie might have drawn them. Next time you bring home the groceries, take a good look at that brown paper bag—it’s still based on Mattie’s invention. (Ages 5–9)

32 pages (trade 0–374–37627–1, $17.00)
Deborah Kogan Ray’s picture book biography of the Chilean poet Pablo Neruda focuses on his childhood in the mill town of Temuco, where young Pablo lived with his father and beloved stepmother. He loved exploring the nearby rainforest and hungered for knowledge of other places. But he felt like an outsider at school, a quiet, studious boy with a stutter. “I didn’t want to be seen, / I didn’t want my existence to be known,” he later wrote. During his final year in school, Pablo’s life was changed by the new principal, a published poet named Gabriela Mistral who became his literary mentor. Ray’s narrative is skillfully interspersed with many excerpts from Neruda’s writing. Brief biographical information about Neruda, who is often referred to as “the people’s poet,” as well as Mistral, who was the first Latin American woman to win the Nobel Prize in Literature, rounds out this fully illustrated volume. (Ages 7–10)

Contemporary People, Places, and Events

101 pages (trade 0–8234–1890–1, $16.95)
How do you go to the bathroom while camping in Antarctica? Very quickly! In a fascinating volume, author Lucy Jane Bledsoe shares her experiences and adventures as a visitor with the Antarctic Artists and Writers Program. Bledsoe addresses readers as if they are preparing for their own Antarctic expedition. Her enthusiastic narrative combines information about the continent’s geography, wildlife, and human inhabitants (scientists and researchers and those in support jobs at the research stations where they are based) with her own personal experiences and brief, boxed facts that highlight more about the history of the continent and the challenges of survival there. These three distinctive elements of the narrative are distinguished from one another by typeface and design, and are accompanied by occasional black-and-white line drawings and photographs. Bledsoe’s excitement for and appreciation of Antarctica infuses her writing, but so, too, does her respect for the power of nature in that place. (Ages 9–14)

Chris Demarest’s timely book looks at how information about hurricanes is gathered by women and men who deliberately fly through the fierce winds and driving rains. Demarest focuses on a single flight of an air force WC–130 Hercules (the “Herk”) as it makes its foray into the eye of a Category Five hurricane. His brief text conveys an extraordinary amount of information, while his dramatic paintings leave no doubt about the courage it takes to be a hurricane hunter. (Ages 4–8)


Gail Gibbons offers a brief history of ice cream along with a detailed look at what goes on inside a modern-day ice cream plant. Gibbons’s trademark style blends a straightforward narrative with cheerful, child-friendly illustrations that offer just the right amount of detail to grasp the essentials—in this case about making ice cream. While the text makes an unfortunate reference to the tale of the ice cream cone being invented at the 1904 St. Louis World’s Fair (see Elaine Greenstein’s 2003 children’s book *Ice-Cream Cones for Sale!* for the full scoop on that story), it’s not enough to melt appreciation for this engaging book on a subject that most kids find very cool indeed. (Ages 4–8)


Clear color photographs and a brief text show the step-by-step process involved in constructing a modern office building, specifically the M.I.T. Strata Center in Cambridge, Massachusetts, which was designed by Frank O. Gehry. Richard Sobol took the photographs over a three-year period, beginning in 2001 with the excavation. Although there is plenty of heavy-lifting and earth-moving action for young construction enthusiasts, the focus here is on the workers, from architects and carpenters to electricians and masons. Terms used in the text that might be unfamiliar to young children, such as “excavation” and “scaffold,” are defined in smaller print at the bottom of each double-page spread. (Ages 3–6)


Author Hanna Jansen recounts the circumstances that led her adopted Rwandan daughter, Jeanne, to their family in Germany. Jeanne’s chapters are told in the third person, and describe her life before, during, and after the wars in her native Rwanda that led her to be orphaned. Hanna’s chapters are told as her own first-person reactions to her daughter’s tragic experiences. Occasionally, she switches to second-person, addressing Jeanne directly, always with a mix of great sadness for what her daughter had to endure and love and admiration for the grace and strength with which she survived. As a memoir, it works, as Jeanne was only seven when the war
began and had very little understanding of the sudden violence in her country. A brief timeline in the back highlights the major events up to 2005, although not much is said about the Tutsis and the Hutus, and why there was a conflict. Jeanne’s story is one of brutal violence and loss. The only person in her family to survive, she bears the scars of over a million Rwandans, both those killed and those that survive as refugees. (Age 14 and older)


Exceptional photographs that range from tight close-ups to artful aerial shots highlight people and their farm machinery. Twelve pieces of big farm machinery are included, beginning with the ubiquitous tractor and moving on to introduce some less familiar, such as the grain drill and irrigation pivot. The brief text concisely outlines the function of each specialized piece, pointing out the prevalence of machinery on most modern farms compared to the days of horses and one-bottom plows. Author Cris Peterson writes with authority from her Grantsburg, Wisconsin, dairy farm, where many of the photos were taken. (Ages 5–9)

**Issues in Today’s World**


In this updated edition of Paul Fleischman’s arresting work, ten new images have been added to the newspaper collages that accompany thirty-three passages from *The Iliad*. The newspaper clippings report twentieth-century warfare, murders, terrorist acts, gang violence, celebrity scandals, human rights abuses, corruption, sexism, and more. In his introduction, Fleischman notes that previous listeners and readers of *The Iliad* have found “real human nature” in it, and the juxtaposition of passages from the classic work with contemporary and historical headlines makes it clear that human nature has not changed across the centuries. “Though their tale comes from the distant Bronze Age, it’s as current as this morning’s headlines. The Trojan War is still being fought. Simply open a newspaper.” (Ages 10–16)


“Wherever we are, / we search for a place / to be unafraid. / Wherever we are.” Poems and paintings that reference both historical and contemporary conflicts around the world offer perspectives on war in the voices of children. Eloise Greenfield writes of fear and resignation, compassion and innocence, hope and determination to endure in poems that are both
heartbreaking and heartening. Some poems are about specific conflicts (such as the end of apartheid in South Africa and American Indian losses), others are open to broader interpretation. Artist Jan Spivey Gilchrist gives some of these a specific context with her visual interpretations in a volume that affirms the dream of children around the world and through the ages is for peace. (Ages 9–12)


In the summer of 2004, the “Final Report of the National Commission on Terrorist Attacks Upon the United States” was presented to the American Public. The following December, a report card was issued indicating a large lack of preparedness and leadership prior to the 9/11 attacks. Full of complicated data and detailed analysis, this document was supposed to explain what happened on September 11 and offer insight on preventing future attacks. Jacobson and Colon partnered to create a “graphic adaptation” of the report. Their comic-book version comes complete with data, timelines, and realistic drawings of familiar people, including General Tommy Franks, Osama Bin Laden, and Mayor Rudy Giuliani. The adaptation is a highly effective way to make the often inscrutable report understandable by more people. Particularly effective is the way it uses visuals to convey time. For example, each of the flights’ timelines appear on the same page to allow readers to have a better sense of the speed of the attacks, an achievement straight text does not allow. Additionally, familiar objects such as maps and flags are used as shorthand, permitting readers to focus on less familiar words and situations in a book that provides interested teens an opportunity to understand the background behind the devastation of September 11, 2001. (Age 12 and older)


D.J. is sick and tired of his classmate Vince teasing him. But every time he gets mad, Vince brushes him off. “I was just kidding!” he tells D.J., as if that makes his hurtful comments alright. It’s not alright, and it’s certainly not funny, but D.J. isn’t sure how to handle Vince’s verbal bullying. With the help of his dad and a school counselor, a frustrated, angry D.J. gets some advice on how to respond in Trudy Ludwig’s pointed story that will resonate for many children, whether they identify with D.J., Vince, or both. Questions to spark discussion are provided. (Ages 5–8)
Schlosser, Eric, and Charles Wilson. *Chew On This: Everything You Don’t Want to Know About Fast Food*. Houghton Mifflin, 2006. 304 pages (trade 0–618–71031–0, $16.00)

Some teens may not want to read this book, as it might make them regret ever visiting their favorite burger joint! This version of Schlosser’s famous *Fast Food Nation* published for teens reveals the myriad ways the fast food industries take advantage of consumers, particularly children and teens, whose lifestyles and pocketbooks lead them to poor eating habits. These habits have lifetime repercussions. From Coca Cola’s infiltration of small Alaskan villages where dental care is scarce to fast food chains’ predatory locations near schools, the hazards of fast food and a sedentary lifestyle are well documented. Photographs compare healthy bodies to unhealthy bodies, with poor eating habits blamed on the difference. The living conditions of animals that become fast food are examined, as is the use of artificial ingredients that may add flavor but may also add health risks. Without being excessively preachy, Schlosser allows the facts and numbers to speak for themselves, and includes source notes for readers who want to do further research. (Age 12 and older)

**Understanding Oneself and Others**


Nervous about starting at a new school, Stevie quickly adjusts, in large part due to his wonderful teacher. Miss Perry has a different “fondest wish” each day, whether it’s that everyone will quiet down so she can read the next chapter of *James and the Giant Peach*, or that they’ll all join her in a march to the office to sing “Happy Birthday” to the principal. One day Miss Perry isn’t at school when the Stevie arrives. The principal spends the morning with the class while other teachers keep stopping by, obviously upset. After lunch, the children return to find their parents waiting in the classroom. That’s when they are told that Miss Perry was killed in a car accident on the way to school that morning. In the aftermath of the news, as the children try to make sense of what it means and how they feel, the principal and school counselor encourage them to share their memories of Miss Perry, and ask what her fondest wish for them would be. Pat Brisson’s remarkable, sensitive picture book is something to consider for any child who has experienced loss. (Ages 5–8)


A newcomer to the United States, Farah joins classmates on a field trip to an apple orchard. She doesn’t speak English. “It’s not that I am stupid,” she wishes she could tell the teacher, who is instructing Farah through gestures and simple words to pick just one apple. Farah’s choice—a small, hard, green apple—is very different from the bright round red ones the
other kids picked, just as Farah, who is Muslim and wears a head scarf, looks different from her classmates. But when they put their apples into a press, the cider comes out tasting sweet—as sweet as the first gestures of friendship Farah shares with one or two students in the class by the day’s end, and as sweet as the sound of her first English word: “app-ell.” “Soon I will know their words. I will blend with the others the way my apple blended with the cider.” The metaphor in Bunting’s story is obvious to adults but not to young children, who are drawn into the drama of this quiet narrative, illustrated with Ted Lewin’s light-filled paintings. Highly Commended, 2007 Charlotte Zolotow Award (Ages 5–8)


Lucy’s grandmother sometime forgets things: that she’s toasting bread, or how to tie her shoes, and whether to turn left or right to get to the park. But Little Mamá remembers the things that are most important to Lucy. She remembers how to pour cream on Lucy’s pudding, just the way she likes it, she knows how to skip through the park with her granddaughter, and she never forgets to buy Lucy’s favorite chili dogs. Most importantly, Little Mamá “always remembers . . . to tuck me in with a song and a kiss.” A sprinkling of Spanish words is deftly inserted into the text, with a pronunciation guide and glossary supplied at the story’s beginning. Richly hued illustrations accentuate the loving relationship between Lucy and her grandmother as they celebrate the important moments they share every day. Little Mamá’s memory may be failing, but she remains a steadfast pillar in Lucy’s young life. Highly Commended, 2007 Charlotte Zolotow Award (Ages 3–6)


Robie Harris and Michael Emberley have once again teamed to create a friendly, accessible book about sex education—this time geared toward older preschoolers and early-elementary age children. “Where do babies come from?” is the big question they tackle, once again showing respect for their young audience by offering a reply that is detailed and honest. Beginning with similarities and differences between boys and girls, they go on to explain what happens when bodies mature, the role of eggs and sperm and how they come together, and the development of a fetus inside a woman’s womb. The bird and bee characters that asked essential questions (and provided comic relief) in the duo’s two volumes for older children, It’s So Amazing (1999) and It’s Perfectly Normal (1994), both published by Candlewick, play the same role here. Despite the unfortunate decision to anthropomorphize the eggs and sperm in some illustrations, giving them comical faces and personalities, this amiable, informative book will be a welcome resource for many families. (Ages 4–8)

Editors David Levithan and Billy Merrell share essays from forty lesbian, gay, bisexual, transgender, and questioning (LGBTQ) writers between the ages of thirteen and twenty-three in this jam-packed collection that offers insight into the experiences and attitudes of LGBTQ youth today. Being uncertain about sexual identity, or coming out as lesbian, gay, bisexual, or transgender, isn't either easy or unconditionally accepted. But the world is changing. Attitudes toward sexuality are changing. And nowhere is this more apparent than in the experiences and outlooks of young adults today. The forty who share their stories here are voices of a new, inspiring generation committed to speaking the multiple truths of who they are. (Age 13 and older)

The Arts


Using the pattern of the nursery song “This Old Man,” Ehrhardt presents a series of jazz greats, introducing each in a new “verse.” (One who plays rhythm with his thumb, another makes music with his shoes, and so on.) Children familiar with the traditional rhyme will know just how to read this syncopated jazzy narrative, which is accompanied by equally free-spirited and jazzy collage pictures that have the feel of improvisation. Other readers and listeners will catch on quickly to a text that invites them to make music with all kinds of instruments and vocalizations. The identity of each of the “players” introduced is revealed at the book’s end in brief biographical sketches. Well-known artists such as Charlie Parker and Louis Armstrong are included along with lesser known musicians such as Cuba’s Luciano Pozo y Gonzalez. (Ages 4–10)


Holly George-Warren’s lively, one-page biographies profile men and women who developed the style of music broadly described as country and western. Bill Monroe is known as primarily a bluegrass musician, while The Carter Family had their start in gospel. This short picture book also includes musicians who are still alive and performing today, such as Loretta Lynn. Opposite each page of text, there is a painting in flat folk art style. Collectively, these stars have enormously influenced the sound that has inspired much of twentieth-century American music. (Ages 6–10)

Over one thousand years ago in China lived an artist named Han Gan who painted nothing but horses—but what horses! They were so alive, he said, that he always painted them tethered lest they leap off the canvas. Artist Chen Jiang Hong tells the story of this real-life man and the legend associated with him in an exquisitely illustrated volume. Growing up in a family too poor to buy paper, brushes, or paint, young Han drew in the dirt. But soon his talent was recognized and rewarded and his reputation grew, along with the rumor that he had the power to bring his extraordinary horses to life. When a fierce warrior approaches Han in secret, eager to obtain such a steed, this tale about dedication and singular vision takes a magical turn—one that reveals the horror and sadness of war. A reproduction of one of the few surviving paintings of this eighth-century artist appears at the end of this elegant book. (Ages 8–14)


Leonard Marcus interviews thirteen well-known authors of fantasy literature for children and teens: Lloyd Alexander, Franny Billingsley, Susan Cooper, Nancy Farmer, Brian Jacques, Diana Wynne Jones, Ursula K. LeGuin, Madeleine L’Engle, Garth Nix, Tamora Pierce, Terry Pratchett, Philip Pullman, and Jane Yolen. All of the writers respond to questions about what they were like and what they liked to read as a child, experiences that have influenced or impacted their writing, how they approach the work they do, and, of course, their books. Each interview is accompanied by a current photograph of the author as well as a childhood photo, and a photographed manuscript page from one of his or her books. The manuscripts are sometimes handwritten, and sometimes show a trail of editing changes, both of which suggest the effort that goes into writing in a volume that will be of special interest to children and teens who are fans of one or more of the authors included, or those who aspire to write themselves. (Ages 9–14)


A boy named Art loves making art: squiggles and scribbles, splotches and blotches, doodles of houses and trees, stars and the moon. Author/illustrator Patrick McDonnell uses blue, yellow, red, and black to draw both Art and his art in simple, subdued line drawings accompanying the playful, rhyming text. An explosive double-page spread shows Art’s lively imagination at work in his dreams—a bright, childlike picture that incorporates all of the doodles and drawings that Art has been making. When Art wakes up (making art is exhausting) his pre-nap art is hanging in the premier display space found in every home: the refrigerator. (Ages 3–6)

Following a lively, informative introduction that offers an explanation and brief history of jazz, Walter Dean Myers offers fifteen poems that bring the music to life in a fusion of rhythm and words. “What did the world see? / What did the world hear? / Black men sweating in 4/4 time / Behind the beat, around the beat, / Bending the in-between” (from “America’s Music”). The poems reference the roots of the music as well as many forms of musical expression embodied in the idea of jazz. Slow, sultry, upbeat, driving, the mood and pace of each poem shifts to reflect a new or different truth about jazz. The same is true of Christopher Myers’s expressive, deeply felt paintings, which are both accompaniment and stage for the words. (Age 10 and older)


Amy Nathan profiles fourteen members of the New York Philharmonic Orchestra in a volume that clearly shows there is no singular path to a career in classical music. A few of the musicians were child prodigies; most started playing in elementary or middle school with music one of their many interests. The musicians talk about their childhoods and chart the course they took to the work they do today, which they also discuss. Each profile begins with a brief summary of “stats” (age started playing, favorite book as a kid, other childhood activities, other activities enjoyed today, etc.) and includes a boxed practice tip from the musician, as well as their “inside scoop” on the good and bad things about their instrument (e.g., a cello’s sound is soft on the ears; its size makes it hard to travel with). A “concert watch” feature tells about the instrument’s role in a concert orchestra. Photographs of the musicians as children and today round out each profile. (Ages 9–13)


An eye-popping look at the art of Andy Warhol focuses on his early work as a commercial artist and on his paintings and prints, which author Susan Goldman Rubin finds his “strongest and most exciting work.” Rubin’s approach offers an engaging discussion of Warhol’s art that is wholly accessible to older children and teens, making this a terrific introduction to the artist. The details she shares about Warhol’s life relate directly to his development as graphic artist, painter, and printmaker. The bold design includes brightly colored pages that coordinate with other visual elements on each page spread, from enlarged quotes to photographs and numerous reproductions of Warhol’s works in this captivating, visually dynamic volume. (Age 10 and older)

A remarkable convergence of fine arts and carnival showmanship occurred in April 1942, when choreographer George Balanchine, composer Igor Stravinsky, and dancer Vera Zorina’s collaboration with Wisconsin native and circus owner John Ringling North debuted. The *Ballet of the Elephants* featured fifty tutu-clad elephants from Ringling’s Greatest Show on Earth in a dance with Zorina. It was choreographed by Balanchine to music composed by Stravinsky for the performance. This vivid account details the odd and fascinating majesty of that event, as well as the personalities involved and the planning and preparation that went into it. Leda Schubert conveys a remarkable amount of information in her relatively brief picture book narrative, which is set against Robert Andrew Parker’s compelling watercolor illustrations. Schubert details her research in an author’s note that is accompanied by several black-and-white photos of the ballet’s rehearsal and performance, including one performance that took place at Circus World Museum in Baraboo, Wisconsin. (Ages 5–10)


As a child, Wolfgang Amadeus Mozart was playing all the time, but not with other children. His type of play involved music, performances, and hours and hours of practice. Peter Sís flirts with the dual meaning of “play” in a book that shows the young Mozart following his father’s command to “play” the piano, while he engages in a rich world of imaginative play inside his mind. Sís conveys this idea with a whimsical series of illustrations that shows the young Mozart imagining the furniture and knickknacks in the room where he practices transforming, first into notes on his sheet music, and then into a colorful group of performers on a stage. This introduction to Mozart weaves brief information about his life as a young musical genius into a delightful excursion into the world of imagination that is so essential to childhood. (Ages 4–7)


Jean Sousa offers a virtual museum trip in a book that invites readers to gaze upon many different types of art found in the collection of the Art Institute of Chicago. Sousa uses the idea of faces, places, and inner spaces as a way to organize this bold and engaging volume in which she offers a commentary on each handsomely reproduced work. She explores ideas about what each work represents, often honing in on the way the artists’ vision is represented in small details. Her narrative addresses readers directly, inviting them to think about the choices each artist made as she explores the many ways they convey ideas in a work. The art discussed includes include paintings, sculpture, pottery, furniture, and other pieces from across centuries and cultures. (Ages 8–14)

“This is the story of one real cool cat who *must* have been born with a horn in his hands . . . ” Readers of this picture book biography of Dizzy Gillespie quickly learn that there was no horn at Dizzy’s birth. His early childhood was hard-edged. He was beaten at home and beaten on the streets. But when he finally did pick up a trumpet, “He took all the anger he felt inside and blasted it out through the end of his horn . . . until he was ROARING. He was SOARING.” Jonah Winter’s inspired, remarkably in-depth writing chronicles Dizzy’s rise to the heights of the jazz world. He was a jokester and he was a visionary, ready to rewrite the rules of jazz, teaching other musicians to play “notes that no one had *used* yet.” Sean Qualls’s equally inspired art captures the chaos and emotions that inspired Dizzy, as well as the passion and energy of his music. (Ages 7–10)

**Poetry**

Brown, Calef. *Flamingos on the Roof*. Houghton Mifflin, 2006. 64 pages (trade 0–618–56298–2, $16.00)

Calef Brown pairs his original, not-quite-nonsense poems with distinctively styled, offbeat paintings in this humorous collection. In “Ten-Cent Haiku” he writes about a dime: “Shiny silver friend / I will never let you go / Look! An ice cream truck!” With the exception of his haiku, most of Brown’s poems rhyme, but that is where predictability ends as he writes on topics ranging from the latest country-and-western hit (“Biscuits in the Wind”) to the wishes of worms, Medusa’s sister (her name is Sally) to Poseidon’s hair (growing a little thin). Brown plays with rhythm, too, so that the pacing is as lively and ever-changing as the topics in this enjoyable collection. (Ages 7–10)


When spring finally arrives after a long winter, energy itself seems to grow like leaves on a tree. Douglas Florian’s fourth book of seasonal poems and paintings focuses on the feelings of renewal and revival often associated with spring. The short, vibrant poems feature crisp, playful language that makes even the wind and rain feel like as much fun as wearing shorts and playing baseball. The accompanying paintings are full of the movement and activities of the season. (Ages 6–10)


Eloise Greenfield chronicles a summer of friendship, fun, and the occasional disagreement among four African American children in a series
of lively poems in multiple voices. The first voice is Drummond's, lamenting the boring summer ahead. Then Doreen moves onto the block and they quickly become friends. Not long after Louis comes to live with his new mama, and two becomes three. Finally, Rae, whose mother is sick, arrives to stay with her cousin Doreen. Quieter poems in a single voice describe a particular child's feelings—of sadness, frustration, or excitement. As friendships are established and grow, the voices mingle in a cacophonous description of the group's adventures and imaginative play. The poems can be read silently or aloud as a story, but the format makes the book a wonderful choice for shared or choral reading. The poems are set against the backdrop of Jan Spivey Gilchrist's colorful illustrations. (Ages 5–8)

Grimes, Nikki. **Thanks a Million.** Illustrated by Cozbi A. Cabrera. 30 pages (trade 0–688–17292-X, $15.99; lib. 0–688–17293–8, $16.89)

"'Thank you' / is a seed I plant / in the garden / of your heart." Nikki Grimes offers a variety of reasons for giving thanks and feeling appreciation in this collection of poems written in the voices of children. One child is grateful for the neighbor who cares for her after school, another thanks God for weekends, a third finds her mother's lunch-box notes of love and gratitude lighten the resentment she feels at having to play with her baby brother. A homeless girl wishes she had her own place to stay, but is thankful for her mom and brother. A boy who trips and falls at school feels indebted to the one classmate who didn't laugh. The theme may be pointed but the delivery is pleasing in poems that are generally lighthearted and often humorous (with a few obviously weightier moments), and accompanied by warm acrylic paintings. (Ages 6–10)

Hollyer, Belinda, selector. **She's All That! Poems about Girls.** Illustrated by Susan Hallard. Kingfisher, 2006. 128 pages (trade 0–7534–5852–7, $14.95)

"I'm not / a / sugar and spice / girl / an all-things-nice / girl / a do-as-told / good-as-gold / pretty frock / never shock / girl . . . " The opening lines of Adrian Henri's poem “What Are Little Girls . . . ” sets the stage for this vibrant anthology exploring many aspects of being young and female. Girls today, notes compiler Belinda Hollyer in her introduction, “add ingredients of their own choosing” to their definition of what it means to be a girl. The poems here share perspectives on girlhood from sixty-seven diverse writers, ranging from Maya Angelou to Ogden Nash, Gertrude Stein to Judith Viorst. The poems affirm individuality even as they echo feelings and experiences with which many young readers can identify, from a passion for soccer or dancing to the joys and trials of friendship to the importance of family and culture in their lives. (Ages 9–12)


Abundant rhyme, rhythm, and word play characterizes a collection of whimsical poems. Lawson waxes playfully poetic on subjects ranging from
the familiar (bat) to the exotic (ibis), mundane (doing the dishes) to teasingly philosophical (what is the purpose of porpoises?). The porpoise responds, “Why do you propogate such tales? / Do you promulgate such rot / on the proclivities of whales?” Lighthearted black-and-white drawings shed light on some of the more outrageous offerings, such as “My Garden Breeds a Savage Bloom.” (Ages 6–10)

Thirteen illustrated poems, each in the voice of a different dog, capture distinctive canine personalities. “I want my people in a group. Like sheep,” says Gus. “I love the couch. It is mine,” says Lucy, adopted from a shelter. “I am not thin, but I am beautiful,” says Mr. Beefy, who concludes a description of how he loves to steal food with “Once I ate a PIE.” Petite Louis “used to nip. Now I BARK.” Darla likes to “bat the bell that hangs next to the door,” to tell her people she wants to go out. “I bat the bell many times a day. / The people are very tired.” Full of humor, wit, and affection, these poems have appeal that will go far beyond dog lovers. Captivating illustrations—portraits of each dog—accompany the poems. (Ages 5–9)

A vibrant collection of poems is in the voice of Sadie, a Dominican American girl who wants to be a poet, “the coolest job in the world.” Sadie lives with her mother and little sister in Harlem. Each poem offers Sadie’s thoughts on a different aspect of her life, from the reassurance of “My mother and father are not together anymore / but they are good friends” (from “Mami and Pop Are Good Friends”), to the delight of the “Giggle Jar,” to the joy of “Dancing Merengue with Mami.” The fictional Sadie and her loving family convey a joy and appreciation for life that are echoed in the blithe, spirited feel of the illustrations in this upbeat volume. (Ages 5–9)

The brooding, ominous tone of Edgar Allen Poe’s “The Raven” is masterfully conveyed by illustrator Ryan Price in his moody illustrations that visually interpret the classic tale. It’s not just the overall look of the black-on-tan, shadow-filled art that expresses a sense of growing dread. The horror is in the details, too: images of the lost Lenore that hint at a dark demise, and the Raven’s ominous presence, growing more dark and forbidding as the narrator grows more frantic, suggesting that the bird represents a haunted conscience. There is a literal haunting as well when the speaker is visited by the ghost of Lenore, whose raven-black hair sweeps back like the bird’s wing. A brief essay on Edgar Allen Poe, and on
Ryan Price and his interpretation of the poem, conclude another exciting
KCP Visions in Poetry publication. (Age 11 and older)

Rex, Adam. *Frankenstein Makes a Sandwich.* Harcourt, 2006. 40 pages
(trade 0–15–205766–8, $16.00)
Poor Frankenstein. Hungry for a sandwich, he heads to the kitchen only
to discover that his cupboard is bare. Hoping to borrow a few ingredients
from the neighbors, he’s amazed when they chase him off with pitchforks
and torches, pelting his retreating back with “tomatoes, pigs, potatoes,
loaves of moldy bread . . . And then a thought struck Frankenstein as
pickles struck his head.” Delighted, he realizes that those rude neighbors
have given him just what he needs, so he shouts “‘Thanks a bunch!’ Then
stacked it on a plate and ate a big, disgusting lunch.” Other amusing
ditties follow Frankenstein’s predicament. These star the Wolfman, Count
Dracula, Yeti, a zombie, and Godzilla, among others. Of particular fun is
a recurring appearance by the Phantom of the Opera, who is plagued by
writer’s block that is caused by everyone’s worst nightmare—the song you
can’t get out of your head. From “It’s a Small World” to “The Girl from
Ipanema,” the Phantom is one tortured artist. Over twenty hysterical
poems are sure to please monster-lovers and fans of comedy alike. Oil
paint illustrations and a range of typefaces add to the lighthearted fun.
(Ages 8–12)

Greenwillow / HarperCollins, 2006. 36 pages (trade 0–06–000464–9,
$15.99; lib. 0–06–000465–7, $16.89)
“Zucchini / meeny / miney / moe. / Plant a seed / and watch it grow.”
George Shannon’s breezy collection of poems for young children
celebrates things that grow and ways to play. The bountiful pages are
brimming with verse about vegetables, fruit, and flowers, as well as
outdoor games and activities (there’s badminton and croquet, and of
course digging, planting, and picking). Artist Sam Williams’s playful
illustrations feature an abundance of children and animals and expressive
garden bounty (the fruits and vegetables have faces). (Ages 2–6)

Mifflin, 2006. 32 pages (trade 0–618–44894–2, $16.00)
“Plump / bright dome / of sugary white / sky muffin.” Joyce Sidman’s
descriptive cloud poem will change shape, form, and content over the
course of this intriguing picture book, just like the clouds themselves. If
there’s a story here, it’s of small dog and a small cat at odds with one
another until a sudden storm finds them sheltering beneath the same
picnic table. But the real story is the way that tale is told—in a series of
concrete poems that chronicle the storm’s rise and fall, the changing
relationship of the two animals, and their surroundings. The rain is
represented in falling words that convey both the sight and sound of the
downpour: “sudden ferocious drilling” (the storm’s onset), “stinging ropes
of water” (the height of its fury), “fat fingers tip tapping” (as the rain
begins to subside). A series of lovely descriptive poems also describe the
tree in the yard, the grass beneath the animals’ feet, and, of course, the
clouds. While some of Sidman’s poems are true concrete verse, taking the
shape of their subject, others are merely suggestive of a form. Illustrator
Michelle Berg’s task was to draw the characters and complete the scene,
and the bold, clear, graphic design of her illustrations provide a perfect
complement to Sidman’s words. (Ages 5–9)


In her author’s note, Diane Siebert explains the genesis of the poems in
this collection: a summer trip touring the United States that turned into a
ten-year journey. The poems here are ones she wrote about some of her
favorite sites along the way, from Paul Bunyan’s statue in Bemidji,
Minnesota, to the Aurora Borealis in Alaska; Cadillac Ranch in Texas to
New York’s Niagra Falls (“. . . great tumbling walls / of water / frothy
white / all pouring down / and roaring down / and / rainbowed by the
light.”). There are twenty-six poems representing a variety of natural and
man-made attractions. Stephen T. Johnson painted a stirring visual
accompaniment for each. The sites are pinpointed on a U.S. map on the
book’s opening pages, and again on smaller maps that appear with the
poems along with information about the specific subjects. (Ages 8–14)

Thayer, Ernest L. Casey at the Bat. Illustrated by Joe Morse. (Visions in
Poetry) KCP Poetry / Kids Can Press, 2006. 48 pages (trade 1–55337–827-
X, $16.95)

A newly illustrated edition of Ernest Thayer’s much-loved Casey at the Bat
turns the time-honored sports classic into a relevant, resonant story for
today. The unfolding baseball drama plays out on a diamond that is
squeezed between high-rises and busy urban streets, in the midst of
asphalt and concrete. Casey and the rest of the Mudville nine are a mixed-
race group of inner-city teens. They are also the underdogs everyone is
rooting for as they take on a uniformed, semi-professional team that was
passing through the neighborhood and proposed a challenge. The teen
players, in their baggy jeans and t-shirts, are identified by name in graffiti-
like script that is reminiscent of taggers and reflects the real graffiti on
some of the buildings and walls around the field. They are cheered on by
enthusiastic fans watching from the small balconies of the nearby
buildings, as well as by hip, tattooed observers on the sidelines. Morse’s
style is immediate and dynamic, with thick black lines and juxtaposed
angles and curves conveying intense energy and emotion. Despite the
artist’s muted palette, the images are incredibly active and vibrant as they
offer new dimensions of story and transform Thayer’s nineteenth-century
verse into a fresh contemporary tale. (Ages 9–16)

Playful and joyous, Alice Walker’s poem will make readers and listeners sit up and take notice as it turns simple statements into surprises, each one a gift of new perspective and possibility. “There is a dance / That lives / In my bones / Dancing / Me. . . There is a poem / In the cradle / Of my Soul / Rocking me.” The ocean swims the swimmer. The song sings the singer. The story tells the life. At once deeply rooted and soaring, Walker’s words are both lullaby and inspiration. A rich texture and beautiful hues distinguish Stefano Vitale’s lovely illustrations, painted on wood and featuring a brown-skinned girl. (Ages 3–8)


In the early decades of the twentieth century, Julius Rosenwald, president of Sears, Roebuck, & Co., donated millions of dollars to build schools for African American children in the south. The Rosenwald Fund stipulated that the both black and white members of the local community had to contribute to the school's building and upkeep, and the state had to commit to maintaining the school. This information, stated in an author’s note, provides the background for this fictional story about one such school being built in a rural black community. Author Carole Boston Weatherford tells her tale in a series of poems in the voice of a young black girl who is both witness to and participant in the exciting, life-changing project in her community. R. Gregory Christie’s gouache and colored pencil paintings are expressive and distinctively styled, conveying a sense of hard work and hope. (Ages 6–9)

**Concept Books**


“A woodpecker pecks an elm, an oak, and a beech. In all, how many pecks does the woodpecker peck if the woodpecker pecks the trees four pecks each?” No, it’s not a tongue-twister, it’s a story problem! Twenty-one word problems challenge young readers’ and listeners’ math skills. About half of the problems are straightforward addition and subtraction. The rest can also be solved using multiplication and division. The steps for solving each problem are in small, upside-down print on the bottom of each page. Bright, inviting colors and bold graphic images make this math visually inviting, while addition, subtraction, multiplication, and division tables on the endpapers offer a helpful boost to those still mastering these essentials. (Ages 5–8)
“Alberto had an alligator, but he didn’t have a bathing suit. Benoît had a bathing suit, but he didn’t have a clarinet. Cara had a clarinet, but she didn’t have . . . ” Twenty-six children with names that start from A to Z each have something he or she doesn’t need, while their alphabetical neighbor is in possession of just the thing they want in Dan Bar-el’s absurd alphabet book that builds to a delightful climax. Graham Ross’s illustrations show twenty-six diverse children in comical scenarios that provide visual context for the objects they possess, and the ones they desire. Ross has also hidden a letter of the alphabet within each illustration (i.e., there is an “a” hidden on the “Alberto” page, a “b” on the “Benoît” page, and so on). (Ages 3–6)

What does ten look like? How about one hundred? One thousand? Bruce Goldstone uses photographs of everyday objects (pencils and pipe cleaners, dice and colorful paperclips, etc.) to help readers train their eyes and brains to recognize how many ten, one hundred, and one thousand look like. He then offers a series of estimation exercises, asking specific questions about the number of objects in additional photographs. The photographs get more challenging as the book progresses. The final image shows thousands of grains of rice (although that’s just an estimate!). For each question, Goldstone provides a hint that takes readers step-by-step through the process for estimating each answer. (Ages 7–11)

Twenty-six original superheroes are featured in an outrageously funny alphabet book that has appeal far beyond the ABC years. Astro-man is “Always Alert for An Alien Attack.” Goo Girl “shoots Great Gobs of Goo at Gangsters.” Powder Pup “Protects Pets from the Pound.” The Volcano “Vomits on Villains.” Additional commentaries about each of the twenty-six fighters of crime and injustice provide further letter-specific descriptions of their many attributes (“He’s Vile! He’s Valiant! It’s Very gross!”). In fine comic book form, author/illustrator Bob McLeod has created a witty children’s book that offers exciting possibilities for classroom use. (Ages 5–10)

Another cleverly designed concept book from Laura Vaccaro Seeger explores opposites. Each page features a single concept presented as a one-word question (“narrow?” “follow?”), and an accompanying illustration that visually conveys the idea. Part of each image is viewed through a die-cut. A lift of the heavy stock, full-page flap reveals the concept’s opposite
(“wide!” “follow!”), while the portion of the original image viewed through the die-cut is now part of a new illustration that visually expresses the opposite concept. The bold, colorful, clean-lined images in this attractive, engaging volume are arranged so that the pairings on each two-page spread reference one another with one or more shared colors. (Ages 3–6)

**Picture Books for Babies, Toddlers, and Preschoolers**

**Aston, Dianna Hutts.** *Mama Outside, Mama Inside.* Illustrated by Susan Gaber. Henry Holt, 2006. 32 pages (trade 0–8050–7716–2, $15.95)

The outside mama is a bluebird, watching over the eggs in her nest. Inside the nearby house, a pregnant woman prepares a nursery and waits for her baby’s arrival. Outside eggs hatch. Inside, a baby is born. Now two new mothers, with the help of two new daddy’s, care for their newborns in a quiet, comforting picture book. The human mother inside feels a definite kinship with the feathered mother outside. Rocking her infant at story’s end, she watches with satisfaction as a fledgling bird takes flight. Soft illustrations detailing the two families add to the cozy feel of this gentle book. (Ages 1–4)

**Brown, Lisa.** *How To Be.* HarperCollins, 2006. 32 pages (trade 0–06–054635–2, $15.99; lib. 0–06–054636–0, $16.89)

“How to be a bear. . . Catch fish with your hands. Hibernate. Growl. Be brave.” First-time author/illustrator Lisa Brown’s debut picture book is full of charm and humor. Divided into short sections titled “How to be a . . . (bear, monkey, turtle, snake, spider, dog), each features brief “instructions” accompanied by playful illustrations showing two siblings engaged in typical childlike behavior that resembles the animal traits. A final section, “How to be a . . . Person,” brings an added dimension of thoughtfulness to the fun, especially when young readers notice that the instructions match the final trait for each of the six animals that came before (be brave, curious, patient, charming, creative, and friendly), along with the most important direction of all: “Be yourself.” (Ages 3–6)

**Chodos-Irvine, Margaret.** *Best Best Friends.* Harcourt, 2006. 32 pages (trade 0–15–205694–7, $16.00)

Mary and Clare are best friends. But watching her best friend get special attention at preschool because it’s her birthday is tough on Clare. At snacktime there is a pink-themed party for pink-clad Mary, and by the time snack is over, yellow-clad Clare has had enough. “Yellow is prettier than plain old pink,” she declares, and before long both are yelling, “YOU ARE NOT MY FRIEND!” After a little distance and a little nap, all is
right again in Margaret Chodos-Irvine’s bright, boldly illustrated, charmingly realistic story portraying a scenario that is recognizable and compelling for many young children. *Highly Commended, 2007 Charlotte Zolotow Award* (Ages 3–6)


Wide-awake colors, bold lines, and lots of movement set the stage for Bebé’s visit to the grocery store. Like any self-respecting toddler, Bebé views the outing as a chance to experience the market’s wares with all his senses, especially taste, touch, and sound! Mamá’s hard-pressed to keep up with her little one’s grocery cart activities until she finds the perfect distraction: a box of animal crackers for his midday snack. Rhyming words and a liberal dose of Spanish (with glossary) make this oversized picture book an ideal read-aloud. Young listeners will be captivated by Bebé’s romp right up through his exit from the store: “Smiles from Mamá. ‘Shopping’s done! ¡Terminé!’ And who’s been her wonderful helper? Bebé!” (Ages 2–5)


Cow wakes up one morning to find she has lost her moo. Instead, she clucks! She spends the rest of the day searching farm and field for her moo, but each animal she passes greets her with its usual sound. Only as the day is drawing to a close does she run into hen. “ ‘Moo, moo,’ said Hen. ‘Hen!’ cried Cow. ‘It is you who has my moo!’ ” Young children will delight in the silliness of this noisy story from author/illustrator Denise Fleming. Her dazzling illustrations include swirly-starred, Van Gogh-inspired endpapers, a resplendent sunrise at the story’s beginning, and the burnished hues of the setting sun as day draws to a close. In addition to the appealing parade of animals that she encounters, the clucking cow is accompanied by a brood of young chicks throughout the day. (Ages 2–5)


“Is sitting there on your bottom getting boring? Has lying around all the time become entirely unacceptable? It is time to learn how to walk!” A baby’s first steps are presented via a tongue-in-cheek coaching session as an unseen narrator urges the youngster down the path to bipedal mobility. “You will need support. This is tricky because sometimes what you think will support you won’t” is paired with an illustration of baby contemplating a range of potential poor choices, from swivel chair to tippy lamp. The pitfalls of the experience are stated conversationally: “It is very common to fall down. Hey, it’s okay. Go ahead and cry if it helps. Feel better now?” This humorous “how-to” picture book manual will appeal to competent walkers who are not far removed from their own toddling stage, and interested caregivers of any age. Readers can’t help but cheer on the baby as it progresses from standing with support, to balancing independently, to those monumental first steps. (Ages 2–4)

Words and phrases common to young children punctuate a simple rhyming text about a baby's activities over the course of an afternoon. Baby's nap ends ("Up!"). There's a trip to the park ("Out!"). A trip down the slide ends with a bump ("Owww!"), followed by another try on the slide ("Wheee!""). When playtime is over ("Bye-bye") baby and mommy head home for dinner ("It's all gone!") and a bath ("Splash!") before baby goes to bed ("Night-night . . . "). Judy Hindley's appealing story reflects how everyday experiences form the foundations of learning in the lives of young children. The child-friendly text is set against Brita Granström's inviting illustrations. (Ages 1–3)


Suzy Goose longs to stand out in the flock. If only she were a different type of animal—then she wouldn't be just like the other geese! She could hang upside down if she were a bat, she could jump if she were a kangaroo, or run fast if she were an ostrich. Caught up in fantasizing, Suzy Goose attempts to roar, but a lion lying nearby doesn't even hear her "rroarrhonk!" Undaunted, Suzy honks another goosey-roar in his face, and this time he does take notice. As she flees the angry lion, Suzy manages to perform all the actions she thought were the property of other creatures. And when she makes it back to her flock, she's only too happy to hide anonymously among her look-alike peers. This amusing twist on the familiar "be yourself" message celebrates the occasional benefits of being just like everyone else. (Ages 3–6)


Mustafa is not all that eager to learn about his family's work selling carpets in the Moroccan city where he lives. He'd much rather play. As his father tries to teach him a few phrases in the foreign languages that are important to their business, a bored Mustafa makes his escape, bedecked in a colorful rug that has been damaged and can't be sold. He attracts the attention of other vendors in the marketplace, as well as a brightly feathered rooster. "Kho Kho Hou Houuuut!" calls Mustafa, the sounds for a rooster’s crow in Morocco. One by one, tourists from other countries join in, demonstrating the way a rooster crows in their languages—French, Spanish, Japanese, and English. They all follow Mustafa as he returns to his father's shop, where he triumphantly announces, “I can crow in five languages!” (Ages 3–7)

The Landström’s latest offering about two well-meaning, overly enterprising sheep has them puzzling over how to aid a cat up a tree. When the cat isn’t lured down by food, they decide rescue is the only course of action. Soon the cat is down but Boo is stuck, leaving Baa to implement yet another plan (involving sandwiches, rope, a basket, and a fortuitous pile of leaves) in a sparely told, charmingly illustrated, drollly humorous story. (Ages 3–6)

Martin, David. *All for Pie, Pie for All.* Illustrated by Valeri Gorbachev. Candlewick Press, 2006. 24 pages (trade 0–7636–2393–8, $15.99)

Grandma Cat bakes an apple pie and there’s a piece for everyone in the family—and one left over. When Grandma Mouse smells apple pie she finds enough for everyone in the family—with six crumbs left over. Finally Grandma Ant smells apple pie and there’s a crumb for everyone in the family—even Baby Ant—and not one morsel left over. “Should I bake another pie?” asks Grandma Cat, and the chorus of yes’s goes from cats to mice to ants in a friendly tale that concludes with all the creatures in the house working together to bake—and eat—the new pie. Valerie Gorbachev’s merry illustrations are the perfect accompaniment to David Martin’s amusing picture book story that is perfect for story time and for beginning readers. (Ages 3–6)


With a few carefully chosen words, deftly paced to set a tranquil tone, Peter McCarty describes a young boy’s imaginary flight to the moon and back. Seeing a plane overhead, the boy wonders what it would be like to be on board. He pictures flying over a land-bound car, train, and boat. Unlimited by physical boundaries, he even contemplates traveling to the moon, where he “would take a few steps, jump . . . / . . . and fly just like the airplane.” After his journey, he knows he can return home to his waiting mother, and to his bed, where he will dream again of flying above the earth. Listeners are carried along on the speculative journey, drawn in by the sense of wonder and possibility as they accompany the child on wanderings that are anchored by the security of home. Shades of gray and misty-colored pencil drawings, set against ivory-colored pages, perfectly complement the artful narrative’s dreamy mood. Winner, 2007 Charlotte Zolotow Award (Ages 3–6)

Milgrim, David. *Time To Get Up, Time To Go.* Clarion, 2006. 32 pages (trade 0–618–51998-X, $15.00)

A small boy spends a day parenting his doll, feeding his baby breakfast, taking it to swim class (an inflatable backyard pool), cooking lunch (on a cardboard-box stove), chatting with a friend while their babies nap in strollers, reading baby a book, giving baby a bath, telling baby stories at
bedtime, and much more. David Milgrim’s buoyant, childlike art transforms the narrative, comprised of a series of rhyming statements (“Time to get up. Time to eat. Time for strolling down the street.”) into a lively story, one that is full of both gentleness (in the nurturing activities of the boy) and humor. (Ages 2–5)


“What ball game is this?” asks a childlike cat holding a black-and-white ball and standing in front of a goal net. A turn of the lightweight cardboard page (cut to emphasize the outline of the ball) reveals the answer—“Soccer!”—along with a picture showing the cat scoring a goal, and a boxed, illustrated listing of all the uniform components: “This is my soccer shirt. These are my soccer shorts. These are my soccer shin guards” and so on. The same active young cat goes through the same routine for three other games: basketball, baseball, and football. Lynn Reiser’s simple, engaging introduction to four sports is not only great to share with preschoolers, but great for beginning readers—especially those who are sports enthusiasts—with its short sentences, repetition, and abundance of picture clues. (Ages 3–7)


Claudia Rueda adapts a traditional play song from her native Colombia into a picture book that will come alive with the participation of young listeners. “Wolf, are you there?” asks each animal in turn as it enters the forest. But Wolf is busy getting dressed, and each time he replies (“I am putting on my undershirt . . . I am putting on my pants . . .”), an ecstatic purple deer responds, “Let’s play in the forest while the wolf is not around!” The animals are joined by a little red-hooded girl and they have a fine time jumping rope and playing ball, until . . . “‘Wolf, are you there?’ ‘Yes, and I am very hungry!’” Rueda’s comical art style (lots of big bulging eyes) complements a rousing participatory story. (Brief instructions for how to play the game are provided.) (Ages 3–6)

**Schories, Pat. *Jack and the Night Visitors.* Front Street, 2006. 24 pages (trade 1–932425–33–0, $13.95)**

In a completely wordless story, illustrations show a nighttime visit by a bevy of robot-like aliens to Jack’s bedroom. Delighted by the miniature creatures, Jack attempts to capture one in a glass jar. Even Jack’s dog can see the distress this causes the robot and his companions, and he uses his canine initiative to free the prisoner. After the group departs in their spacecraft, Jack still has his dog to keep him company as they ponder their unexpected experience. Jack’s story is easy to follow visually from start to finish, with colorful illustrations lending a cozy, nonthreatening feeling to the extraterrestrial event. (Ages 3–6)
32 pages (trade 0–439–49027–8, $15.99)
Fergus is a lovable West Highland terrier who never quite manages to live up to his off-stage owner’s expectations. He doesn’t come when called, he begs when he’s told not to, and he never gets those commands to sit and roll over quite right. And yet he is greatly loved, and is constantly told “Good boy, Fergus,” after his master gives up on obedience and gives in to Fergus’s considerable charms. And readers, too, will give in to his charms as they enjoy his familiar doggie behaviors, perfectly depicted in David Shannon’s amusing paintings. (Ages 3–6)

32 pages (trade 0–15–205046–9, $14.00)
This rollicking picture book features one of the most beloved activities of older babies and toddlers: throwing, knocking, pushing, or pulling things onto the floor. “Drippy, slippy-slidey peaches. Peachy peaches, nice and fat. Peaches going . . . overboard! Peaches, peaches, splat! splat! splat!” Author Sarah Weeks captures the delight in a lilting text about a young bunny who can’t get enough of the game. Crinkly raisins go over the edge of the stroller tray, rubber ducky soars out of the tub, and stuffed animals fly from the crib. The clean-up may be exhausting for adults to contemplate, but young children will relish the fun. Bright, cheerful illustrations provide a lively accompaniment to this terrific read-aloud. *Highly Commended, 2007 Charlotte Zolotow Award* (Ages 1–3)

Winter, Jeannette. *Mama: A True Story in Which a Baby Hippo Loses His Mama During a Tsunami, But Finds a New Home, and a New Mama.* Harcourt, 2006. 32 pages (trade 0–15–205495–2, $16.00)
There are almost more words in the title than there are in the rest of this spare and poignant book. Small pages reflect the small size of a baby hippopotamus, who is shown swimming, eating, and sleeping with his mother, until they are separated by rising water and a great wave. After a night alone in the water, the hippo reaches shore and is moved by humans to a parklike area. Among the animals inside, he meets a giant tortoise. The text consists solely of conversation bubbles reflecting the variations in emotion as the baby animal first thinks “mama” when he sees his hippo mother, then searches frantically for “MAMA?” in the raging water, and then forlornly wonders “mama?” as he’s transported to his new home. As his situation calms, he again thinks “mama” as he swims, eats, and sleeps by the tortoise, who responds with “baby.” A concluding author’s note describes how a baby hippo swimming in Kenya’s Sabaki River was swept out to sea in the 2004 Indian Ocean tsunami. Found on shore the next day by wildlife officials and local fishermen and brought to a park enclosure, he attached himself to a 130-year-old male giant tortoise, who acts as a surrogate mother to the displaced baby hippo. (Ages 3–6)

This adventure of a small boy and his dog in outer space is a showcase of imaginative play. When Jet goes after his floating bone, he and Joey get separated. Joey asks every alien he meets if they’ve seen his dog before the two are finally reunited, just in time for . . . lunch! James Yang used digital pen and ink to create the retro-feel artwork in an appealing picture book that has just a few fairly simple words on each page, making it a great choice for children learning to read. (Ages 3–6)

---

**Picture Books for School-Aged Children**


When a Brooklyn boy receives a bottle in the mail, it sends him on an imaginary journey to visit his grandfather in Iran. The opened bottle emits a powerful wind that sweeps the boy across the ocean, over the mountains, and “through the city where my father was born . . . into the arms of my Baba Bozorg.” There he shares tea and conversation with his grandfather, who tells the boy that he can return anytime he wants to visit. “Just open the bottle, and the wind will bring you to me.” A final note and the jacket flap copy describe how the author’s husband left Iran in 1978, a month before the Iranian revolution began. Years later, his father sent a package to his seven-year-old grandson in Brooklyn. Whimsical illustrations effectively use collage and map backgrounds to track the boy’s journey to his distant relative. **Highly Commended, 2007 Charlotte Zolotow Award** (Ages 4–8)


On Maxwell’s first visit to a new park, he is captivated by a mountain of yellow and brown boulders. “It was awesome. It was glorious. And it was big.” So big, in fact, that Maxwell’s parents won’t let him climb it. “That hill is where the big kids play,” his mom explains. But Maxwell is determined to prove he’s up to the challenge, and after he does considerable research and training, his parents agree. Shari Becker’s captivating story is firmly grounded in the perspective of a small child for whom a hill of boulders is indeed a mountain, and successfully climbing them on his own truly makes him feel as if he’s standing on top of the world. Nicole Wong’s engaging watercolor and ink illustrations strike just the right tone, picking up on and extending moments of humor in Becker’s story while respecting the seriousness with which Maxwell views the challenge. Wong depicts Maxwell as a biracial child, with an Asian
father and white mother. *Highly Commended, 2007 Charlotte Zolotow Award* (Ages 4–7)

**Best, Cari. Sally Jean, the Bicycle Queen.** Illustrated by Christine Davenier. Melanie Kroupa Books / Farrar, Straus and Giroux, 2006. 32 pages (trade 0–374–36386–2, $16.00)

From the time she was a tiny baby, Sally Jean Sprockett has loved bike riding. When she grew out of her tricycle, she got a new bike, a red shiny one she named Flash. And as Sally grew, so did Flash: first the seat was raised, then the handlebars. When Sally Jean turned eight, however, there was just no more growing Flash could do. So after a brief period of mourning, Sally began to learn to fix bikes, helping other kids with flat tires in order to earn money for a new bike. Finally, she resurrects an old bike frame from the dump, and restores it to rideable condition. Sally Jean is industrious, self reliant, and one heck of a Bicycle Queen! (Ages 5–9)

**Bunting, Eve. Pop’s Bridge.** Illustrated by C. F. Payne. Harcourt, 2006. 32 pages (trade 0–15–204773–5, $17.00)

“My pop is building the Golden Gate Bridge.” Despite the other thousand men working on the bridge’s construction, Robert considers it his father’s special project and he’s filled with pride for his pop’s dangerous trade. His father is a skywalker, one of the men that works high above the San Francisco Bay on the catwalks, climbing so far up that “when the fog rolls in, he disappears completely.” Robert’s friend Charlie Shu also has a father working on the bridge, as a painter. Robert secretly believes that being a bridge painter is not as important as being a skywalker. One day, as the two boys watch from afar, the scaffolding tears loose from the bridge, rips through a safety net, and plunges into the bay, carrying workers with it. Tension is high as Robert and Charlie search desperately through binoculars for their fathers, and the relief is tremendous when they find them both at their posts. That night Charlie thinks of the tragic accident and realizes that skywalkers and painters share both the work and the danger of the bridge’s construction. A helpful author’s note describes the building of the Golden Gate Bridge between 1933 and 1937, including the accident depicted in this fictional account. The illustrator’s caricature-like faces may be jarring to some readers, but the art successfully captures the excitement and grandeur of the bridge’s creation, and the pride of two boys—one Anglo, one Chinese American—in their father’s contributions to the project. (Ages 6–9)

**Charles, Veronika Martenova. The Birdman.** Illustrated by Annouchka Gravel Galouchko and Stéphan Daigle. Tundra Books, 2006. 32 pages (trade 0–8876–740–0, $17.95)

Noor Nobi worked hard each day sewing clothes to support his family in Calcutta. After losing his loved ones in a tragic accident, he was grief-stricken. But one day the sight of caged birds at the market made him pause. He knew the creatures must be miserable, and he found renewed purpose in a vow to set them free. It is a vow he continues to keep, going
to the market each Monday in order to buy as many birds as he can afford in order to open their cages and let them fly. Veronika Martenova Charles first read about Noor Nobi in a newspaper article. Immediately captivated, she eventually flew to Calcutta and spent time with Noor and his second family in order to research the story she has told in this compelling, detailed narrative. The lush, vibrant artwork of Annouchka Gravel Galouchko and Stéphan Daigle accompanying her story is filled with bird motifs. A brief photoessay at the end of the volume details how the author first heard of Noor and her visit with him in India. (Ages 7–11)


Amina’s family is visiting relatives in Mali, and she’s hopeful that her loose tooth will fall out before they have to return home to Oregon. In Mali, her father explained, children who lose a tooth are given a chicken by the African tooth fairy. Amina is thrilled when she wakes up one morning and discovers a space where her tooth used to be. Later that day she finds not one chicken but two—a hen and a rooster—under a calabash gourd. Soon the hen has laid eggs, and just before Amina leaves for America the first chick hatches. Marvelous details of the time Amina spends with her extended family—things they do, foods they eat—enliven this story grounded in her appealing, first-person voice. Penned by teenager Penda Diakité, about her younger sister’s experiences on one of their family trips to Mali, the picture book is illustrated by Baba Wagué Diakité, the father of both girls. The elder Diakité’s richly hued artwork, comprised of hand-painted ceramic tiles, features his trademark elements of whimsy. (Ages 4–8)


Will readers ever tire of Olivia? We hope not, as Ian Falconer continues to create hysterically funny picture books starring this irrepressible pig. In the fourth book, Olivia’s family prepares for an outing to a fireworks display. Excited Olivia can’t wait to hear the band! What, there won’t be a band? But there must be a band! When her family doesn’t leap on Olivia’s idea that they form a band, she sets out with her trademark determination to become a one-pig fireworks band. After working hard all day to gather the necessary instruments, Olivia decides at departure time—in typical childlike whimsy—that her band is no longer necessary and moves on to the next item on her always full agenda. Falconer’s illustrations, primarily black-and-white with bold touches of scarlet and blue, are augmented with occasional full-color photographs. (Ages 4–7)


“Your feet can walk and run and skip. But are they best for every trip?” It’s a transportation celebration in the latest offering from Saxton Freymann,
who here turns everyday fruits and vegetables into plane, train, and automobile, not to mention scooter, skateboard, ski, sailboat, ocean liner, hot air balloon, wheelchair, and more. Freymann's hilarious tableaus not only feature many modes of getting about but passengers as well, from the impatient green onion checking his watch at the train station (next to a mushroom couple's tender farewell) to the wide-eyed radish faces of the children aboard the summer squash school bus. (Ages 4–9)


What happened *after* the Dish ran away with the Spoon? Picking up where the nursery rhyme leaves off, Mini Grey offers the sometimes sordid, occasionally gritty, always hilarious rest of the story. A stint on stage in vaudeville leads to a taste for the high life, which in turn leads to the duo's criminal endeavors, and then twenty-five years in the lockup for Spoon when they are caught. As for Dish . . . it's almost too horrible to recount. A sharp rock, a sickening crack, and then . . . deportation. Grey's capacity for outrageously funny visual humor knows no bounds. The sharp and shady characters who lend Dish and Spoon money are an ominous assortment of kitchen knives. Dish and Spoon's short life of crime begins and ends in masks, an ill-fated effort to disguise themselves. Narrated by Spoon (an innocent optimist at heart), Grey's escapade piles one laugh on top of another. (Ages 7–10)


When his little sister, Alice, starts school, Tom is resentful. “It won’t be as bad as you think,” says Dad, but Tom doesn’t want to hear it. Throughout Alice’s first day, he ignores her when he can, and sends her away in tears when she dares to approach him on the playground. But when another little boy takes Alice’s teddy bear, Tom is by his sister’s side in an instant, deftly interceding on her behalf. When Dad picks them up after school, Alice is over the moon with happiness about her big brother, and Tom can’t suppress the smallest of smiles, clearly feeling proud. A realistic sibling situation is given an appealing treatment by author/illustrator Sally Grindley in a book that will also resonate for children being raised by a father in single-parent families. (Ages 4–7)


Becca is a five-year-old aspiring ballerina with a strong preference for pink. When the eye doctor tells her she not only needs to wear glasses but also a patch over her right eye, she resists. But Becca has a big imagination and soon figures out a way to make the best of her situation. She tells her classmates she is Becca the Ballerina Pirate, Becca the Private Eye, and Becca the One-Eyed Monster. Soon her classmates are so envious that they all want to wear an eye patch, while Becca’s teacher skillfully encourages
Becca to explain the truth. Justina Chen Headley's spirited story revolves around amblyopia, or lazy eye, a condition that affects one out of every twenty-five children under the age of six. Mitch Vane's brightly colored pen-and-ink and watercolor illustrations capture the energy—and passion for pink—of a rambunctious little girl. (Ages 4–7)

**Henkes, Kevin.** *Lilly's Big Day.* Greenwillow / HarperCollins, 2006. 32 pages (trade 0–06–074236–4, $16.99; lib. 0–06–074237–2, $17.89)

The irrepressible mouse Lilly is back. When Lilly's teacher Mr. Slinger announces that he is getting married, Lilly immediately imagines herself in the role of flower girl. Even after her parents explain that it wouldn't be fair for Mr. Slinger to single her out among all the students in the class, Lilly persists in her belief that he will ask her. Never one for subtlety, Lilly drops very big hints to Mr. Slinger, who gently explains that he has asked his young niece, Ginger, to be flower girl. To assuage Lilly's obvious disappointment, Mr. Slinger suggests she be Ginger's assistant, which she grudgingly accepts. When the big day arrives, Lilly hopes Ginger will be sick. But Ginger arrives looking as poised and practiced as Lilly . . . until her big moment. Lilly's flair for creative problem solving and dramatic presentation save the day, even as she proves herself a kindhearted, encouraging mentor in a story full of attitude, grace, style, and humor—in a word, that's Lilly! *Highly Commended, 2007 Charlotte Zolotow Award* (Ages 4–8)


Working high above the ground, sky boys “crawl like spiders on steel, spinning their giant web in the sky.” Part of the construction team that built the Empire State Building in 1931, sky boys worked with riveters, bricklayers, masons, electricians, plumbers, water boys, and others to create the world's tallest building of that time. Told from the perspective of a boy watching the construction in progress, details of the laborers’ work is paired with oil paint illustrations of varying perspectives that offer a dizzying sense of the structure's immense height. Photographs by Lewis Hines on the endpapers provide additional images of the building and those who made it in a story that also presents the rising structure as a symbol of hope in the midst of the Depression. (Ages 5–9)


Trosclair loves the Louisiana swamp so much that he ignores his father's warnings about Gargantua, the rogue alligator that lives there. “‘That alligator eat you and Ollie so fast,’ Père said, ‘he won't even stop to burp.’” With his dog Ollie, Trosclair paddles his pirogue through the
swamp, spending a day hunting for turtle eggs, finding a beehive, and climbing trees. It’s while Trosclair and Ollie are perched high in a tree that Gargantua shows up. The alligator offers to let Trosclair escape if the boy agrees to toss Ollie down instead. But when he spots a beehive hanging nearby, clever Trosclair outsmarts the alligator at his own game. Lively French Louisiana dialect lends a distinctive voice to this satisfying tale, while the mixed-media illustrations provide a deliciously swampy backdrop. (Ages 4–7)


A striking front cover illustration shows a close-up of a husky’s eyes, one brown and the other blue. Joosse’s lyrical text begins the story of Ziva, the dog with the differently colored eyes, on the night of her birth, when “the wind held its breath.” “Two-color eyes spooked most mushers. They said it made a dog half-wild.” Ziva lives up to that belief, always lunging at her chain when the wolves howl. When a sled-dog driver (a “musher”) finally adopts Ziva, his patience and gentle manner eventually win her loyalty. But when Ziva has the chance to run free with the wolves, the suspense is palpable. Will she stay with her human companion, or choose to live in the wild? In describing the attachment between human and animal, the author successfully creates a heartwarming story that isn’t cloyingly sentimental. (Ages 5–8)


In August, on the Hindu holiday Rakhi that honors the bond between brothers and sisters, only child Arun wishes for a little sister. In October his wish comes true—almost. His parents announce they are going to adopt a little girl named Asha from India. But Arun is frustrated, and at times disheartened, by how long they have to wait until they can bring Asha home. “Adopting a baby can take a long time,” his parents explain, but that’s little comfort. Arun and his parents prepare Asha’s nursery the following June, and hold a birthday celebration for her in July, but still there is no Asha. Finally, almost a year after Arun first made his wish, permission comes and his father leaves for India. A few weeks later, Arun and his mother are at the airport, welcoming his new baby sister home. Uma Krishnaswami’s warm, realistic story looking at adoption from the point of view of a young child features a biracial family. Arun’s father is Indian; his mother is white. (Ages 4–7)


The day after he turns twelve, Sun learns that his father will take him along when he returns to America. But before Sun can make the journey, he must prepare for the questions American immigration officials may ask when he arrives. In order to prove he is truly his father’s son, Sun must memorize everything he can about their Chinese village and his family. His thrill at traveling across the ocean turns to worry the closer they get to
their destination. What if he can’t remember everything? When they arrive, Sun is detained on Angel Island for four weeks. The time is marked by tentative friendships he forms with other boys and by his own growing anxiety. When Sun’s name is finally called, he answers many questions easily, but one—what direction does your house face?—has him stumped. Milly Lee’s informative story conveys the enormous excitement and the enormous pressure experienced by one boy coming to America, and it is based on the experiences of her father-in-law. (Ages 6–9)

Lehman, Barbara. *Museum Trip*. Houghton Mifflin, 2006. 40 pages (trade 0–618–58125–1, $15.00)

A field trip to an art museum turns quickly unsettling for a young boy who gets separated from the rest of his class. Wandering alone through the halls, he finds a seemingly secret gallery. Inside is a display case filled with six small mazes. Captivated, he is drawn into them—literally. As the boy traverses through and between each of the mazes, he has moments of worry and moments of triumph. His journey culminates with a surprise at the center of the sixth and final maze before a turn of the page finds him once again on the outside looking in, and shortly thereafter reunited with his class. Lehman’s marvelous wordless story is a journey of the imagination that invites both literal and metaphorical interpretations. Children might connect the mazes the boy wanders to the feeling of being lost in the mazelike galleries of a museum. They might recognize the feeling of “getting lost” in something they find fascinating. Flight of fancy or expression of possibility? Lehman’s leaves the door open for this story to be either, or anything else the reader desires. (Ages 6–9)


Jenny, the chatty protagonist in *Henry’s First-Moon Birthday* (Atheneum, 2001), is back to describe all the preparations for her Uncle Peter’s traditional Chinese wedding. Jenny is less than happy with her favorite uncle’s pending marriage because it means he’ll have less time for her. She’s especially miffed by his fiancée, Stella, who’s getting far more attention these days from Uncle Peter than Jenny is. (“She twinkles and shines. I feel like cosmic dust.”) In spite of her gloom, Jenny manages to give a fairly upbeat and detailed description of the wedding traditions. Occasionally, she even tells what would have happened a hundred years ago and two hundred years ago, showing how the traditions have changed over time. As with *Henry’s First-Moon Birthday*, Jenny’s voice comes through loud and clear, giving the story her own distinctive spin in a narrative in which she speaks directly to young readers and listeners. Yumi Heo’s brightly colored oil, pencil, and collage illustrations pulsate with energy and excitement, giving the story a strong celebratory feeling. *Highly Commended, 2007 Charlotte Zolotow Award* (Ages 4–7)

Joey is the batboy for the Brooklyn Dodgers. The year is 1947, and a new player named Jackie Robinson has joined the team. While Joey takes great pride in his work for all of the other players, he does as little as he can for Jackie. “Pop says it ain’t right, a white boy serving a black man.” Joey’s attitude at the start of the season is something he soon begins to regret as he observes Jackie both on and off the field. Not only is Jackie a great player, but he works as hard as anyone and “and doesn’t ask for no favors.” By season’s end, Joey has developed great admiration for Jackie as a player and as a man, but he knows there is a huge divide between the two of them—one that Joey is responsible for because of the way he treated Jackie at the start of the season. How can he let Jackie know his thoughts and feelings have changed? Marybeth Lorbiecki takes an honest look at racism and bigotry through the experiences of one young boy who reconsiders what he’s been taught to believe once he begins to think for himself. Her story integrates many historical details surrounding Jackie Robinson’s first year with the Dodgers, including the shocking behavior among many baseball players and fans toward the African American player. Brian Pinkney’s expressive watercolor illustrations feature many period details. His figures, full of energy and movement, are set against softly colored backgrounds that further evoke a sense of the past. (Ages 5–8)

Meddaugh, Susan. *Just Teenie*. Walter Lorraine Books / Houghton Mifflin, 2006. 32 pages (trade 0-618-68565-0, $16.00)

Fed up with her diminutive size, Teenie pays the carnival fortune teller two tickets to grant a wish. “I want to grow,” she tells Madame Flora, and is given a small box in return. Unimpressed with the plant inside the box, Teenie places it on her windowsill, and is amazed to discover how much it has grown by morning. At first admired for its spectacular rate of expansion and amazing beauty, the plant soon becomes the target of neighborhood suspicion when small items begin to disappear from their usual locations—only to reappear among the plant’s blossoms. It even grabs Teenie up in its viney clutches, and after overcoming her shock, she discovers that she likes the view from on high. When the change of seasons brings the plant—and Teenie—back to ground level, she harvests its seeds in anticipation of the next growing season. Meddaugh’s whimsical story and witty illustrations celebrate Teenie’s empowered status as she grows in an unexpected—but extremely gratifying—manner. (Ages 4–8)


Daniel insists that he’s not afraid of dogs, even though he goes out of his way to avoid them. “I just don’t like them,” he insists. But Daniel finds himself in close quarters when his family plays host to his aunt’s small dog, Bandit, in their apartment. He refuses to come out of his room for dinner despite his parents’ reassurance that Bandit won’t hurt him. A middle-of-the-night thunderstorm gives Daniel the opportunity to reassert his
courage and to overcome his fear when he discovers Bandit cowering alone in the bathroom, terrified of the storm, in a story that will resonate for many young readers and listeners, whether they have a similar fear or simply don’t always feel as brave as they wish. (Ages 4–7)


In 1862, Robert Smalls and nine other slaves who were crew members of the Confederate steamer *Planter* stole the ship in the middle of the night, sailing it out of Charleston Harbor and into the hands of the Union Army. In addition to the African American crew, five women and three children were also on board and smuggled to freedom. In her dramatic fictionalized account, illustrated with paintings by Curtis James, Doreen Rappaport relates these striking events from the viewpoint of one of those unknown children, whom she calls Samuel. Samuel’s first-person, present-tense narrative is full of suspense, tension, and, finally, sweet relief. An author’s note provides fascinating information on Smalls, who served in the Union Army, first as pilot and eventually as captain of the *Planter* during the Civil War. (Ages 7–10)


As a child, Granny Judith loved the color red—until strangers in her village used a red swatch of cloth to lure her away from home and into the shackles of slavery. She tells the story to young Christmas John before asking him to take the biggest risk of his life—row another slave across the river and into freedom. Although he’s terrified, John agrees. Soon he is making regular trips ferrying runaways across the river. Each time he returns, Granny Judith adds a square to the quilt she is making. Soon, she tells him, when the quilt is complete, it will be their turn for freedom. But after John’s harrowing escape from patrol dogs, she decides that they can wait no longer in a tense and soaring picture book from Margot Raven Theis featuring dramatic paintings by E. B. Lewis. The author was inspired to write this fictional story after reading slave narratives compiled by the Federal Writers Project during the Depression. (Ages 7–10)


Shark and Lobster are terrified of tigers. Of course they don’t know for certain what a tiger is or even where it lives, but someone told Shark that they’re dangerous. The naïve duo sets out to build a fortress to protect themselves and soon have the help of an enterprising cuttlefish. The cuttlefish brings along reinforcements, including “some very spiky crabs” and “seven hundred rocks and a piano.” Everyone celebrates the fine fortress they build until doubts about its worthiness send them diving deeper, this time for a monster that will scare the tiger off in an over-the-
top, cartoon-style picture book that’s slim on plot but strong on silliness. (Ages 4–7)

**Shulman, Mark. Mom and Dad are Palindromes: A Dilemma for Words ... and Backwards.** Illustrated by Adam McCauley. Chronicle Books, 2006. 28 pages (trade 0–8118–4328–9, $15.95)

When Bob’s teacher tells the class about palindromes—“words that are spelled exactly the same way, forward ... and backward!”—he is embarrassed to be pointed out as a palindrome himself. And once he starts to think about it, Bob finds he’s overwhelmed by palindromes. His kayak, his race car, even his mom and dad are palindromes! He searches for reassurance in ordinary words, but fails. His sisters Nan and Anna prove to be no help at all. He even considers running away on a ship, but the available jobs involve the radar or the rotor. It’s only when he realizes that he can substitute other words for the overbearing palindromes that Bob begins to calm down. He can use his sisters’ full names, Annabelle and Nancy, and call his parents Mother and Father. And, instead of Bob, why not use his entire name? Robert Trebor! The author’s nonstop sense of fun and the illustrator’s upbeat, comic style breathe energy and interest into an unlikely topic. (Ages 5–9)

**Smith, Lane. John, Paul, George & Ben.** Hyperion, 2006. 40 pages (trade 0–7868–4893–6, $16.99)

Lane Smith’s funny, irreverent, highly unreliable account of several well-known figures in our nation’s struggle for independence from Britain gets an added lift with references to the twentieth-century British invasion involving four lads from Liverpool. John (Hancock), Paul (Revere), George (Washington) and Ben (Franklin), along with Tom (Jefferson), each played a significant role in the founding of America. But what about their formative years? Smith turns the facts upside down and inside out, fabricating a series of hilarious childhood incidences to underscore the best-known quality of each one’s character (“George was an **honest** lad ... Ben was a **clever** lad ... Tom was an **independent** lad.”) From Paul Revere’s youthful job selling underwear to John Hancock’s confident blackboard scrawl, the facts are few and far between but the humor is abundant. Smith clears up any misconceptions in a final section called “Taking Liberties: Wherein we set the record straight with ye olde True or False section.” (Age 7 and older)

**Smith, Linda. Mrs. Crump’s Cat.** Illustrated by David Roberts. HarperCollins, 2006. 32 pages (trade 0–06–028302–5, $15.99; lib. 0–06–443551–2, $16.89)

Mrs. Crump has absolutely no use for a cat. Especially the stray she finds shivering on her doorstep one rainy day. Somehow she leaves the door ajar, and the cat slips inside. Before she quite knows what’s happening, Mrs. Crump finds herself walking through the rain to buy the cat some cream, and one thing leads to another. Despite an intention to turn the cat out, she finds reasons to delay—the rain, the cream to use up, her fear
that the cat has forgotten its way home. Indeed, it will be obvious to young readers that Mrs. Crump has fallen hard for her new feline companion. Although she makes statements to the contrary, Mrs. Crump does all she can to make her houseguest comfortable and happy. In the process, she finds new happiness for herself. The amusing contradiction between what Mrs. Crump says and what she does provides the audience with a satisfying puzzle. The illustrations add an extra layer of detail to an exceptional text, hinting, for example, at a budding friendship between Mrs. Crump and the owner of the store where she shops for the cat’s many needs. *Honor Book, 2007 Charlotte Zolotow Award (Ages 4–8)*

**Wiesner, David. *Flotsam.* Clarion, 2006. 40 pages (trade 0–618–19457–6, $17.00)**

When an old, underwater camera washes up on a beach, the scientifically-minded boy who finds it discovers there is film inside. When he has the pictures developed, they reveal an extraordinarily unscientific perspective on life beneath the sea: a robotic fish, the cozy, lived-in look of an octopus family’s living room, a spaceship full of little green tourists, and other remarkable scenes. The last photo is of a child, who is holding the photo of a child, who is holding the photo of a child. Using his microscope, the boy finally amplifies the picture seventy times, discovering that the original image contains no fewer than ten others, all photographs of children standing on beaches. The last few photos are in black-and-white. This helps marks the clear passage of time across the decades in the photographs, just as other details show that the children are standing on beaches around the world, from cold northern climates to warm sunny shores. David Wiesner once again lets the pictures tell the story—this time literally—in another masterful wordless picture book that will send readers’ imaginations soaring. (Ages 5–9)


A mother mouse searching for her missing baby jumps to the wrong conclusion when a big gorilla starts to chase after her. “He’ll squash me and scratch me! He’ll squash me and catch me, He’ll mince me and mash me, And crunch me up for lunch!” The gorilla pursues her from their home in the rainforest all the way to China, then across America, Australia, and the Arctic. “Stop!” he bellows each time she repeats her frightened refrain. When the tenacious gorilla finally catches up to the exhausted mother mouse, it turns out that he’s only been trying to return her baby all along. Masters of surprise, writer Jeanne Willis and illustrator Tony Ross transform a seemingly scary tale into a sweet story of chivalry. *Highly Commended, 2007 Charlotte Zolotow Award (Ages 4–8)*


After several botched attempts at creating a world from the stuff lying around in the boxes and cabinets in their kitchen, Mr. and Mrs. God
finally get it right in Nancy Wood’s irreverent, original creation story. After a false start populating their new creation called “Earth” with monsters, they begin to hit their stride. Then Mrs. God’s lovely fish are eaten by Mr. God’s majestic bird. She doesn’t speak to him for one thousand years. (Eventually he makes things right, awing them both with his magnificent whale.) The whimsical ink and watercolor paintings underscore the playful tone of this outrageous story, making the most of both the cooking metaphor and the wonder of creation. The visual presentation of Mr. and Mrs. Gods’ final effort—human beings—can be seen as taking a poke at both evolutionists and creationists or, alternately, as embracing both visions in a mischievous story that will appeal to ages far beyond the typical picture book audience. (Age 6 and older)


On the day Darcy Heart O’Hara is born, her Granny predicts that “One day this child shall hold the very heart of our family in the palm of her hand.” As a child, Darcy is often distracted from her daily chores by the beauty she observes around her: a dew-covered spiderweb, cloud castles, and a butterfly’s wing. Even when the potato crops rot in the O’Hara’s fields, and Darcy and her family worry about food and money to pay the rent, she notices moments of beauty. Eventually evicted from their home, the O’Haras leave Ireland to begin again in America. From the other side of the Atlantic Ocean, the O’Hara’s miss their Irish home, and especially the grandmother who has stayed behind. When Darcy shows the small beauties she brought from home—a pebble, flower blossom, magpie feather, and wooden bead from Granny’s rosary—she truly holds the heart of her family in her hand and they are comforted by the memories the objects evoke. This restrained story of family connections includes an author’s note that tells briefly about the Irish immigration to America in the mid-nineteenth century during the potato famine. Oil paint illustrations capture the warmth of a close-knit family coping during a time of difficult transition. (Ages 5–9)


A mighty dragon living in a deep dark cave has a little problem: a mouse. For all his bluster and bravado, all his fierceness and fire, the dragon is terrified of mice. There’s a lot of buildup and very little plot to Christopher Wormell’s surprisingly satisfying story. But in a handful of sentences crafted from well-chosen words, he creates plenty of suspense and a delightful climax that will have young children hanging on every word. Expansive pages spreads allowed the author/illustrator to emphasize the largeness of the dragon, and the delicacy of the mouse by comparison. (Ages 4–7)
Books for Beginning and Newly Independent Readers


Fly Guy is no ordinary pet. He can actually call his human owner by name: “Buzz!” When Fly Guy visits Buzz at school he feels especially at home in the school cafeteria. He charms Roz, the lunch lady, into serving him a special soup of chicken bones and fish heads. Unfortunately, the principal blames Fly Guy’s presence on Roz, and replaces her with Miss Muzzle. Miss Muzzle’s menu of burnt peas and turnips isn’t a hit with anyone, and Buzz and Fly Guy collaborate on a plan to reinstate Roz to the lunchroom. This follow-up to last year’s successful *Hi! Fly Guy* (Scholastic, 2005) again features the comical illustrations and very brief text that make this series a perfect fit for brand new readers. (Ages 4–7)


Older should mean bigger, shouldn’t it? That’s the rule, according to Cork, and therefore a problem. Cork, a muskrat, is older—and shorter—than his best friend, Fuzz, a possum. The two friends experiment with a number of comical trial-and-error attempts to make Cork taller or to keep Fuzz from growing until Cork finally gives up, certain they can’t possibly remain friends. But Fuzz finds the perfect example of ways different can still mean the same in Dori Chaconas’s appealing short chapter book for beginning readers. Lisa McCue’s winning illustrations blend a sense of realism with humor. (Ages 4–7)


First introduced in *Rafi and Rosi* (HarperCollins, 2004), Lulu Delacre’s tree-frog siblings return to celebrate their native Puerto Rico’s *Carnival* in a charming follow-up offering. Rafi and Rosi’s relationship embodies familiar ups and downs of sibling encounters. Rafi is often trying to get the best of his little sister, but his put-offs, tricks, and teasing always result in a guilty conscience. He loves Rosi, after all, and he wants to make things right again. As for Rosi: she may be little, but as Rafi will discover, she’s not too small to play a trick on her big brother. This volume designed for newly independent readers is comprised of three stories, each one highlighting a different aspect of the festive *Carnival* celebration. Occasional simple Spanish words, defined in a glossary, are woven into the text, which features large typeface and short lines set against Delacre’s own illustrations. (Ages 4–7)

Mercy Watson is an undeniably unusual pig. She loves hot buttered toast and moving at high speeds down the open road as a passenger in Mr. Watson’s convertible. Even better, Mercy knows, would be to sit behind the wheel of the car, and during one memorable Saturday afternoon outing she sees her chance to do just that. Unfortunately for Mercy, Officer Tomilello doesn’t share her belief that pigs should drive cars, and a chase ensues. Silly fun from start to finish, Mercy’s adventures as a “porcine wonder” will entertain young readers. Chris Van Dusen’s retro-looking illustrations place Mercy and her cohorts in a time of pink convertibles with big fins, apron-wearing homemakers, and molded jello salads. (Ages 5–9)

Gregorich, Barbara. *Waltur Buys a Pig in a Poke and Other Stories.* Illustrated by Kristin Sorra. Houghton Mifflin, 2006. 56 pages (trade 0–618–47306–8, $15.00)

Waltur is a very literal bear. When he sets out to buy a pet pig, his friend Matilda warns him not to buy a pig in a “poke,” another name for a bag. She explains that he shouldn’t buy what he cannot see. Enlightened, Waltur carefully steers clear of a skunk’s offer to sell him a pig in a bag, but doesn’t see any problem when a fox advertises a pig in a box—after all, a box is not a bag. Waltur’s new pet pig is a handful, and Waltur learns his consumer lesson the hard way. In the following two chapters Waltur counts his chickens before they are hatched and leads a horse to water (but can’t make it drink!). A final note titled “Funny English Sayings” explains more about the origin of these three idioms. The author packs a humorous punch into carefully structured short sentences on well-designed pages scattered with colorful illustrations. (Ages 5–8)


Fitting in at a new school can be hard. But Luna’s teacher, Mr. Hopper, shares her fascination with stars and planets and that’s helped her feel welcome. But when Luna suggests her class do a show about the night sky for Family Night, no one else shares her enthusiasm. They think her ideas are strange, especially the one about a nighttime circus. When they laughed at her, “She felt as small / as a speck of dust in space.” At home, “Luna shoved her telescope / deep into her closet / and hated the sky until Monday.” It turns out, however, that Luna’s idea saves the day in Katharine Kenah’s optimistic story featuring a singular girl who shines. (Ages 5–7)

Cucumber sandwiches for lunch are the final straw: Zelda and Ivy have no choice but to run away. Equipped with the essentials (lucky jewel, writer’s notebook, Go Fish cards), the fox sisters head straight to their backyard runaway destination. When hunger drives them back inside, their oblivious parents thoughtfully offer leftover cucumber sandwiches. In this and two other short chapters, the siblings act out scenarios firmly grounded in childlike behavior, including creating a time capsule for the “world of the future,” and developing a secret concoction guaranteed to get the haiku-writing juices flowing. Previously featured in picture books, including *Zelda and Ivy* (Candlewick, 1998), this is the first beginning reader starring the furry sister duo. (Ages 5–8)

Rylant, Cynthia. *Mr. Putter & Tabby Spin the Yarn*. Illustrated by Arthur Howard. Harcourt, 2006. 44 pages (trade 0–15–205067–1, $14.00)

In their fifteenth outing, Mr. Putter and his cat Tabby are helping their neighbor, Mrs. Teaberry, by serving tea to the members of her knitting club. But all that yarn is just too much for Tabby, who can only restrain herself for so long. Meanwhile, Mrs. Teaberry’s dog, Zeke, can’t take his eyes off the potatoes—fake potatoes that adorn a hat belonging to one of the club members. They are too irresistible. When the inevitable chaos ensues, it takes all of the charm Mr. Putter can muster to make things right with the members of the knitting club. Like her other Mr. Putter and Tabby stories, Rylant’s latest is quaintly absurd, filled with both generosity and humor. Divided into three short chapters, the fine text is enriched by Arthur Howard’s sweetly funny illustrations. (Ages 4–7)


Back in their second book, Cowgirl Kate and her horse, Cocoa, continue to show they excel at friendship, while author Erica Silverman shows she excels at creating wonderful books for new readers. In four chapters, each a separate story, the personalities of Silverman’s two main characters shine. The humorous interplay between Kate and Cocoa reveals the best kind of camaraderie: they sometimes tease or trick, but ultimately challenge and support one another. Betsy Lewin has captured the playful, stubborn, and sweet sides of both girl and horse in her fine illustrations that support the well-crafted text in this engaging, accessible treat for beginning readers. (Ages 4–7)


The three little dragons a very good knight first befriended in *Good Night, Good Knight* (Dutton, 2000), and then nursed back to health in *Get Well, Good Knight* (Dutton, 2002), require his assistance again. They need a birthday present for someone special, but have no money to buy anything. It will be no surprise to readers already familiar with this entertaining
series that the Good Knight comes to the rescue. He tries to help them make a birthday cake and a pop-up card, and also to practice a magic show. But each effort ends in disaster, dragon tears, and a big mess. After a lot of cleaning (“Scrubby, scrubby, scrubby . . . Swish, swish, swish.”) and a few more tears, the dragons reveal that—of course—their “someone special” is the Good Knight himself. Shelley Moore Thomas’s winning story is artfully told, with delightful, descriptive language and masterful use of repetition, making it a great choice for independent readers or for adults to read aloud. Jennifer Plecas adds to the fun with winsome, witty illustrations featuring the much beleaguered knight and his three big-eyed, scaly little charges. (Ages 5–8)

Fiction for Children


Always ready to see a mystery in daily life, Sherlock Holmes aficionado Ingrid is suddenly overwhelmed with inexplicable events. The new soccer assistant is much too experienced to be volunteer coaching a girls U13 travel team. Her Dad is clearly stressed about his job, but he’s not saying why. And her brother is acting strange while increasing his football skills at an unbelievable pace. To top it off, Ingrid is kidnapped, stashed in a car trunk, and miraculously escapes uninjured—but no one believes her story. It’s up to Ingrid to find answers to the questions, and expose the secrets that surround her. Following last year’s debut Down the Rabbit Hole (Laura Geringer Books / HarperCollins, 2005), Behind the Curtain marks the second book in the Echo Falls Mystery series, and is sure to leave readers anxious for the next installment in Ingrid’s career as an amateur detective. (Ages 9–13)


The friendship between sixth-graders Petra and Calder is threatened when Tommy returns to school after several months’ absence. Calder and Tommy are longtime buddies, but the relationship between Petra and Calder is still new and vulnerable. Can the three sort through their issues in time to work as a unit to save the Robie House from destruction? Just three blocks from their school, the Frank Lloyd Wright building is suffering from financial woes and structural deterioration. Its owner, the University of Chicago, plans to dissect the building into four sections, to be donated to museums in the United States and abroad. In response to the proposal, the trio’s teacher challenges her class to decide if Robie House is a piece of art, and if so, to consider the consequences of the building’s deconstruction. The ensuing conversation leads to a student-directed project to save the building from being dismantled. Meanwhile,
Petra, Calder, and Tommy become entangled in astounding coincidences and mysterious happenings revolving around their interest in Robie House. Is it possible that the spirit of the house itself is playing a role in current events? What about its long-dead architect? Could the stone fish Tommy found in the yard have once belonged to Frank Lloyd Wright? As in her debut novel, *Chasing Vermeer* (Scholastic Press, 2004), Blue Balliett weaves an intriguing web of clues, codes, and mystical events together to create a solidly entertaining story for young readers. (Ages 9–12)


Author Suzanne Collins continues her excellent fantasy series, The Underland Chronicles, with a strong fourth book. When Gregor returns to the Underland he expects an uneventful visit with his friends and a chance to see his mother, still recovering from the plague she contracted during Gregor’s previous subterranean visit. Instead, he is plunged into a desperate quest to save the mice (or “nibblers” as they are known in the Underland) from annihilation. With an assortment of human friends, his little sister Boots, and the loyal giant bats and cockroaches, Gregor faces an avalanche, treacherous water, giant scorpions, and poisonous gas. As in the earlier books, his success depends in part on the solving of a cryptic riddle. Gregor continues to be disturbed by the rager aspects to his Warrior persona, and worries about his ability to meet the danger and demands of the Underland prophesies. A cliffhanger ending finds Gregory back in Regalia to spread the news of an imminent rat attack and prepare himself for battle while Queen Luxa heads off to warn the nibblers of the rats’ plans for combat. It will leave readers breathless for the next volume. (Ages 9–14)

**Cushman, Karen. *The Loud Silence of Francine Green.* Clarion, 2006. 240 pages (trade 0–618–50455–9, $16.00)**

New student Sophie Bowman’s arrival at a Los Angeles Catholic school in the year 1949 sets in motion a time of change and political awakening for thirteen-year-old Francine. Already beginning to question the values and wisdom of her parents and teachers, Francine’s friendship with Sophie opens a gateway to new beliefs and perspectives. Sophie is a free-thinking idealist, unafraid to share her thoughts with the nuns at school, despite the inevitable punishments she receives. Sophie’s father is a Hollywood screenwriter in danger of being blacklisted, and the era’s increasing suspicion of those who were politically different is realistically portrayed. Francine’s maturation is believable and satisfying, told in the deliciously sarcastic voice of a sharp-witted teen who realizes she’s not as courageous as she’d like to be. A vivid setting in both time and place provides a rich backdrop for a memorable story of friendship and coming of age. (Ages 11–14)

In *Revenge of the Witch* (Greenwillow / HarperCollins, 2005), Thomas Ward was apprenticed to the Spook, who keeps witches, haunts, and other dark forces contained. Now, Tom and the Spook are in Priestown and facing two forces of evil. The Bane is a power who eluded the Spook years before. The Quisitor is a mere mortal, but one who wields power from the Church, along with an unholy desire to persecute any who he believes dabble in darkness, including the Spook and Tom. The Spook is captured by the Quisitor and sentenced to burn at the stake at the same time the Bane shows unmistakable signs that its power is growing, leaving Tom alone to deal with both crises. The return of Tom's friend Alice, a young witch with questionable loyalties, the revelation of an astonishing secret in Tom's family, and hints of a secret or two in the Spook's own past lend additional drama to a riveting tale that will have readers eager for the next installment. (Ages 10–14)


A china rabbit with real fur ears and tail, Edward Tulane leads a pampered life as the beloved companion of his ten-year-old owner, Abilene. Edward, however, feels Abilene's affection and attention are simply his due, and has nothing to offer in return except his decorative presence. In fact, the first genuine emotion Edward feels is fear, as he sinks to the bottom of the ocean after being tossed overboard by a pair of pranksters while Abilene voyages with her family to London. After he is rescued by a fisherman, Edward spends years being moved from place to place, always at the mercy of those who claim him. He learns what is truly important in life as he forms attachments and experiences the wrenching pain of loss. By his journey's end, Edward has traveled full circle, but returns home changed: a rabbit who has learned humility, and gained the capacity to love. Kate DiCamillo has crafted a timeless story that doesn't shy away from strong, realistic emotions, both joyful and very sad. Beautiful bookmaking and fine page-design add layers of pleasure to the reading experience, while Bagram Ibatoulline's exquisite gouache illustrations, including tipped-in pages, add to the vintage feel of the volume. (Ages 8–11)


The coca leaf in its natural form is an important part of indigenous culture in rural Bolivia. In the cities, however, the dealing of it is illegal as it can easily be transformed into the dangerous drug cocaine. Diego's parents have been framed for trafficking coca leaves. Although innocent, they are in jail, and Diego and his little sister live with their mother in the
women’s prison. The women and children in the prison community are responsible for obtaining their own food and clothing. To earn money for his family, Diego is a “taxi,” running errands and messages for the women both within and outside the prison walls. But when he loses the privilege of working as a taxi, he reluctantly accepts a job offer from a foreigner, a man who offers big money to Diego and a friend for short-term work in the forest. The first of Deborah Ellis’s Cocalero novels exposes the injustice and exploitation that combine to determine Diego’s harsh and harrowing fate. Both corruption and the legal system—in his own nation and on the international scene—are working against the young boy, who finds himself thrust into the midst of a large and deadly cocaine ring. The bosses attempt to placate both his hunger and his ambition by plying him with leaves to chew, but Diego is determined to survive and break free. (Ages 10–14)


The voice of the dog narrator, Anthony, raises this novel above many written for younger readers. Anthony is a sarcastic, mangy dog with a serious itching problem. His owner takes him to the vet to have the problem looked at, and he is shaken by the vet’s diagnosis: “to this day I’m not sure whether she said it was scabies masquerading as mange with a little touch of eczema, or mangy eczema with a faint veneer of scabies, or all three at once. All I know is I tried to keep my head high and ponder inner beauty.” The only cure is for Anthony to have almost all of his fur shaved off. He’s left with only a fringe around his head. Anthony is mortified—until he realizes that he is now mistaken for a lion. Fine’s hilarious short novel has large type, lots of white space and black-and-white line drawings on nearly every double-page spread. (Ages 7–10)


This solid second book in The Ranger’s Apprentice series continues to follow teenage Will, now well into his apprenticeship with the Ranger Halt. Will is battling a crisis of confidence after freezing in fear during a brief battle. Halt decides Will needs a change of pace and agrees to let him accompany another Ranger, Gilan, on a mission to Celtica. Their purpose is to remind the Celtic king of his sworn loyalty to their own country of Araluen now that Lord Morgarath is on the rampage. But instead they discover that Morgarath’s terrifying army of Wargals has made it to Celtica before them. Gilan races back to Araluen to alert the king, leaving Will in charge of his old friend Horace, a Battleschool apprentice, and Evanlyn, an Araluen servant girl who had been visiting Celtica with her noble mistress, who was murdered by the Wargals. When Will, Horace, and Evanlyn discover that the Wargals have been kidnapping Celtic miners and craftsmen to dig a tunnel and build a bridge to cross the once unsurpassable boundary into Araluen, they realize that they are the only ones who can possibly save the Araluen army from marching into a trap. A deft blend of action, intrigue, and humor (particularly in scenes where
crusty Halt is clearly missing Will but loath to admit it) lend a fast pace to a story that builds to a cliffhanging ending, featuring a young hero whose uncertainty about his own abilities makes him all the more appealing. (Ages 10–14)


Mitra's little brother, Babak, has the gift of prophecy: the future comes to him in his dreams. A Magus—a powerful priest—named Melchior has read a strange and wonderful message in the stars and wants Babak's dreams to tell him more. Mitra and Babak are soon part of the priest's large caravan as it travels westward across Persia and the Great Desert, to a town called Bethlehem where a king is to be born. Melchior is not concerned about the price Babak pays for dreaming, and Mitra watches helpless as her little brother slip farther and farther away from reality, despite the healing efforts of the kindly Magus Balthazaar who joins them on their journey. Susan Fletcher weaves history, theory, and myth into a richly textured, captivating novel about two children who end up playing a small but critical role in the life of an infant child in Bethlehem. Although the narrative starts slowly it quickly builds, especially once Mitra and Babak's story becomes bound with the story of Jesus. Fletcher never loses focus, however, and she is firmly grounded in telling a tale of two Persian children whose lives have been torn apart by circumstances beyond their control. Homeless and living in exile when the novel begins, Mitra's hope that she and Babak will be reunited with the rest of their family sustains her. When that hope dissolves, she eventually finds solace in new ideas of what home and family can be. The author's extensive note at the novel's end discusses her research and reveals fascinating information about the time and place in which this story is set. (Ages 11–15)


Young Seth Doan's family is one of three who have established a frontier settlement at the mouth of a river near Lake Erie. When malaria hits their small community in 1798, Seth is the only one not stricken. Despite the fact that his father has often babied him, Seth realizes that he and he alone must take corn to the mill so that there is food for everyone to eat. James Cross Giblin's compelling story is drawn from the history of his hometown of Cleveland. Giblin's narrative places readers right in the forest with Seth as he makes the long journey to and from the mill every day for more than a week. The heavy sacks he carries, the loneliness of the dark forest path, the aching work to grind the corn all have Seth thinking longingly of the days when he had even a little time to read. A dramatic encounter with a bear becomes just one more in a string of dire circumstances that challenge Seth's strength and ingenuity in a short historical novel featuring occasional black-and-white illustrations. (Ages 8–10)

Yankev Glatshteyn’s novel about the persecution of Jews and others in Europe just before the start of World War II is remarkable for several reasons. Set in Vienna, the story follows Emil, who is Jewish, and Karl, who is not, as the best friends wander in search of safety after each is orphaned. Both boys lost their parents after the Nazi’s begin persecuting Jews and communists more aggressively. In the taut narrative the two boys move through the world as if shell-shocked as they slowly adapt to a life of uncertainty, buffeted by circumstance from one place to another. They rely wholly on one another, deepening an already committed friendship. Glatshteyn’s novel was first published in Yiddish in 1940. He was writing at a time when no one could possibly imagine what the outcome of the Nazi persecution would mean for the Jews of Europe, and yet *Emil and Karl* seems chillingly prescient. Significant references to trains, for example, including the one that Emil and Karl are waiting to board at the end of the story, bring to mind the many transports that took Jews and others to their death in the years following the time in which this affecting story was written and takes place. This is the first time *Emil and Karl* has been published in English. (Ages 10–14)


Between an alcoholic mother and two absent fathers, Paris and her brother Malcolm have seen their share of foster homes, and none of them have been good. So Paris is reluctant to trust the Lincolns, no matter how nice they seem. She’s also not happy that she and Malcolm have been separated. But the Lincolns turn out to be far different from Paris’s other foster parents. They seem to genuinely want her with them. Their two young sons treat her like an older sister, and even their other foster daughter, a teenager, is welcoming if not warm. At school Paris makes her first good friend, and despite her wariness, Paris has to admit that things are looking up. Paris’s mother is even trying to pull her life together, a fact with unexpected consequences for Paris in Nikki Grimes’s story about a biracial (African American/white) girl whose newfound security leads to the discovery of strengths she never knew she had. (Ages 10–13)


Shug is having a hard time adjusting during that critical summer between elementary and middle school. Her best friend Mark’s “boyness” has never been a problem before, but suddenly she begins to notice him in a new way. She even thinks he might be cute. Her mother drinks too much, possibly as a way to escape what she perceives to be the lack of sophistication of their Southern town, and her father’s business trips are becoming longer and more frequent. Even her older sister seems to be changing, becoming a little meaner and more exclusive. Each of the
characters in this novel is well developed and has his or her own angst at this transitional time, even if Shug is not always aware of it. Her best friend Elaine is the only Asian American kid in school and deals with racism that Shug doesn’t even notice. Jack, the boy she is forced to tutor, turns out not to be the dumb redneck kid she thought she hated. In the end, few external problems are resolved, but Shug grows up just enough to learn to deal with the family and life she has. (Ages 11–14)


Two young sisters find a man in the woods near the French home. The war is raging not too far away, and he is a deserter from the English army. He is cold, wet, and hungry; something is wrong with his eyes; and he is trying to make it home to his sickly younger brother before the boy dies. The girls are touched by the young man’s plight. Coco, the younger sister, is also captivated by his talisman—a tiny silver donkey. Thrilled to have such a tremendous secret, the girls smuggle the young man food. In gratitude, he tells them stories, tales of wise, gentle donkeys that also touch on the cruelty of persecution and the tragedy of war. Determined to help the young man get home, the sisters finally enlist the aide of their older brother in Sonya Hartnett’s tender and lyrical story. Set during World War I Hartnett’s narrative is a testament to purity and goodness in many forms, as well as an artful indictment of the terrible waste of war. (Ages 10–13)


In the fourth installment in this graphic novel series, the singular mouse sets her sights on musical stardom. And if that proves a little too ambitious, then moving up from last chair in the school band flute section would be enough. As usual, Babymouse’s imaginary life progresses at a pace that far outstrips her reality, but with some hard work and the help of classmate Penny Poodle, Babymouse achieves her own small degree of success. Daydreams that include a trip to Oz, a recording contract, a stint as Pied Pipermouse, and her own music video provide plenty of fodder for readers’ own fantasies of diva-dom. Rock on, Babymouse! (Ages 8–10)


Eleven-year-old Penny is spending the summer of 1953 following the Brooklyn Dodgers, hanging out with her mischievous best friend, Frankie, and going back and forth between the two disparate sides of her family. She lives with her quiet mother and maternal grandparents, and regularly visits her boisterous paternal grandparents, aunts, and uncles. Since her father died when she was very young, Penny has relied on his huge and loving Italian American family to keep his memory alive for her. After her mother starts dating the milkman of all people, Penny’s feelings of confusion and uncertainty begin to boil over. Why won’t her mother talk
about her father? In the aftermath of an accident, Penny finds herself the center of attention from both sides of the family. During her recovery, a painful truth is finally revealed: like several thousand other non-naturalized Italians in the United States, her father was arrested during World War II, labeled an “enemy alien” because of his heritage. He died while imprisoned. The revelation of this family secret makes way for new understanding and deeper bonds in Jennifer Holm’s sparkling novel. Holm’s narrative comes alive with seamlessly woven details that firmly establish the time, setting, and lively characters of a story that is based in part on her own mother’s history. (Ages 10–14)


Kimberly Willis Holt examines the lives of four teens in successive generations of a Louisiana family. Rose gets a job on a bookmobile to help her struggling family during the Depression. Growing up in the 1950s, Rose’s son, Merle Henry, loves tramping the woods and running tramp lines, his beloved dog, Blue, by his side. Annabeth is growing up in the 1970s, in a suburb that’s a far cry from rural Louisiana where her parents, Merle Henry and Lily Bea, grew up. Cruelly teased by a peer, Annabeth finds solace in discussions of literature, and inspiration for confronting her tormentor from her forthright grandmother, Rose. In the present-day story, Annabeth’s highly unmotivated son, Kyle Koami, reluctantly takes a summer job in the children’s room of the local public library. There, he displays the same instincts for respecting the interests and dignity of all readers that his great-grandmother, Rose, drew on when she worked on the bookmobile decades before, bringing Holt’s story cycle full circle. With adolescent characters that are achingly real and glimpses into the adult lives of three of her four adolescent characters, Holt has penned a quietly intriguing volume. (Ages 11–14)


StingRay, Lumphy, and Plastic are the three favorite companions of Little Girl. StingRay gets to sleep on the bed, but Lumphy and Plastic are rarely far away. Of course, there is the time only Lumphy is chosen to go on a picnic. The little buffalo ends up covered in peanut butter and must face “the terrifying bigness of the washing machine” on his own. And there is the time that StingRay, feeling unloved when Plastic is chosen for a trip to the beach, makes a solitary journey to the bathtub, determined to swim despite a tag that reads “Dry Clean Only.” And then there is Plastic’s identity crisis (what *is* a plastic?), when friends can provide little consolation. Chapters detailing these and other tenderly funny experiences will resonate with young readers and listeners on several levels, whether giving them the satisfaction of understanding things the naïve characters do not (what is plastic and round and bounces?) or echoing
feelings they know so well themselves, from insecurity and fear to compassion and, above all, love. (Ages 6–9)


Sumiko is the only Japanese student in her sixth grade class, and she often feels lonely and isolated at school. At home, she takes comfort from both the predictability of family routines and unexpected beauty as she works on her aunt and uncle’s flower farm. After the bombing of Pearl Harbor, however, beauty and predictability seem like impossibilities. Sumiko and her family are interred along with thousands of others of Japanese descent living on the west coast. At Poston, the camp in the midst of the barren Arizona dessert where her family ends up, Sumiko reluctantly starts a small garden. As she nurtures the flowers, grown from seeds she brought from home, she also nurtures an unexpected friendship with Frank, a Mohave boy living on the nearby reservation who often visits the outlying areas of the camp. She learns that Frank and his family dream of farming the land around Poston some day. She also learns that Native peoples, like the Japanese in America, have a long and painful history with the government. When she learns that the Japanese and Japanese Americans who have been locked up at the camp are now being required to swear allegiance to the government, Sumiko is both angry and confused. “If all it took to prove your loyalty was some form, why hadn’t the government given them the form before putting them in the camps?” Like many, Sumiko is also frightened at the thought of leaving when the opportunity finally arrives—at least the camp keeps them safe from people who would do them harm for being Japanese. Cynthia Kadohata’s richly detailed novel is punctuated with small, explosive moments of revelation as a Japanese American girl during World War II is challenged by racism and questions about identity, friendship, and what it means to be free. (Ages 10–14)


Muriel Ponsonby loves cats; a good thing since she is sharing her home with twenty of them. But many of her feline companions are far from ordinary animals. Muriel believes in reincarnation, and both of her parents, a few cousins, an aunt, an uncle, and several dear friends are members of her menagerie. After a new litter of kittens is born on January 22, 1901, Muriel makes a stunning discovery. Three of the kittens are “only cats” but the fourth is Queen Victoria, who died on the very day the kittens were born. Not long after, Mary Nutt arrives on Muriel’s doorstep, looking for work and a place to stay. She becomes the catlady’s live-in (human) companion. The young woman is industrious, caring, and certain that Muriel is “barmy.” All the same, she can’t help but notice the deference that all the cats pay to “Vicky,” as the royal feline is known. Dick King-Smith’s warm, funny story draws much of its humor not from Muriel, who is always a character of dignity and sweetness, but from lively
dialogue that reveals an intriguing array of personalities among both cat and human characters. (Ages 7–10)


Lucy’s father has lost his job, and to meet their restricted budget her family must move from the city to a recently inherited house in rural Iowa. While she’s unhappy with the impending change, Lucy is intrigued by a family legend that centers on her new home. In 1914, her great uncle Oscar mysteriously disappeared in the middle of the night. That wouldn’t be so unusual, perhaps, except that his sister Lavonne remembers waking up that night to see an ocean surrounding their landlocked Iowa house and Oscar pushing a rowboat out to sea. The next morning the water had vanished. Although the rowboat had reappeared without explanation a month later, Oscar’s disappearance has never been explained. Shortly after Lucy and her parents arrive in Iowa, Oscar’s old composition books turn up, holding clues to his inexplicable departure. When her own father disappears and a strange boy arrives, Lucy frantically turns to the book for answers in a fantastical adventure that keeps rolling at a fast clip, all the while firmly grounded in themes of the power of story and the bonds among family. (Ages 9–12)


Karim Aboudi would live and breathe soccer twenty-four hours a day if he could. But there’s the little matter of school, and the much bigger matter of curfews, which sometimes force him, his family, and the other Palestinian residents of Ramallah to stay in their houses for days on end. It’s also hard to find a good place to play. Hopper, who lives in a nearby refugee camp, shares Karim’s passion for soccer. With the help of some friends, the two boys clear a rock-strewn area on the outskirts of the camp and create a soccer field. But their joy at having a place to play is short-lived after another curfew is declared and their field is occupied by a small group of Israeli tanks and soldiers. Elizabeth Laird’s tense, forthright novel is woven with memorable moments in which the frustration, fear, and humiliation felt by Karim, his family, and friends are palpable. The impact on older teens like Karim’s brother is a growing sense of anger, while many adults must combat hopelessness. For a child like Karim, there is constant awareness of uncertainty, and a growing understanding of how hard it can be to not give in to feelings of despair in a riveting story that offers U.S. readers a glimpse behind the headlines. (Ages 10–14)


Gail Carson Levine draws on elements from a well-known tale featuring a magic mirror, a jealous queen, and, yes, a poisoned apple to create a fresh and original story. In a land where singing is revered and songs are woven into every interaction and event, Aza’s voice is exceptionally fine. Her
appearance, however, is anything but fair. When Ivi, the king’s new wife, chooses commoner Aza to be her lady-in-waiting, Aza knows it is because her looks pose no threat to the insecure young queen. Soon Ivi is also exploiting Aza’s skill at “illusing,” or throwing her voice. Aza’s unusual talent means no one has to know that Ivi can’t sing—Aza can do it for her. After the king is injured, Ivi begins asserting her authority in shocking ways. The court puts the blame on Aza, suggesting she is influencing the queen for personal gain. The real influence, Aza discovers, is Skulani, the being inside the magic mirror that turned Ivi from pretty into beautiful. Sure she is being persecuted because she is ugly, Aza draws on the mirror’s power to affect her own transformation, but the change only convinces the king’s council that Aza possesses dangerous powers. This is a fairy tale, and Levine’s highly entertaining narrative will end in love and happiness, but not before several heart-stopping moments of danger and deception, and not before Aza learns to trust that true beauty resides in the heart. (Ages 10–14)


A breezy novel for middle grade readers is about Grace, whose life is an exuberant blend of home and school, family and friends, and Chinese and American traditions. On Chinese New Year, Grace learns that the upcoming Year of the Dog is supposed to be a good time to find out what you want to do with your life, and she’s eager to figure it out. Stories and art play an important role in author/artist Lin’s strongly autobiographical narrative, which features many spot illustrations. Grace’s mother often tells family stories that make for amusing and sometimes enlightening connections between present and past for Grace and her sisters. Grace’s family easily blends their Chinese/Taiwanese heritage and traditions with contemporary American life. But there are occasional moments of doubt and confusion for Grace, such as when she eagerly signs up to try out for the role of Dorothy in a school production of The Wizard of Oz, only to be told by a classmate that Dorothy isn’t Chinese. In an author’s note, Lin states that she set out to write the kind of story she would have loved as a child, in which the magic comes in reading about the regular lives of the characters. She deftly infuses that magic into her own narrative, which is grounded in lively, authentic details of childhood. (Ages 7–10)


Ruby Lu is back in this sparkling follow-up to Ruby Lu, Brave and True. The arrival of her cousin, Flying Duck, from China means big changes for Ruby Lu, almost all of them good. She gets to be Flying Duck’s Smile Buddy at school, she’s learning both Chinese and American sign language (Flying Duck is deaf), and she even gets to go to summer school (although it takes awhile for the good things about summer school to sink in). Of course there are challenges too. Her best friend, Emma, claims Flying Duck is a real alien from outer space; there are endless craft projects (Ruby Lu hates crafts) after school; and an incident involving two small magnets

Catherine is hopeful when she sees the moving van in the driveway next door: the woman moving in has a twelve-year-old daughter, a potential new friend if Catherine can keep David from interfering. Her younger brother is autistic, and despite the many rules Catherine has developed to help David regulate his behavior, she's often embarrassed by his actions. Catherine's tentative relationship with her new neighbor Kristi is complicated further when she develops an unexpected friendship with Jason, a regular client at the clinic David visits for occupational therapy. Fourteen-year-old Jason travels in a wheelchair, and talks by pointing to word cards in his communication book. After a rocky start, the two become closer as Catherine creates new word cards for Jason's book. Moving his repertoire beyond the stock words and phrases provided by his therapist, Catherine enables him to show some attitude and give voice to his adolescent sarcasm. Catherine likes Jason, but now she's worried about what Kristi will think of him as well as David. Preferring to keep Jason a secret from Kristi, Catherine ends up falling short in the eyes of both her new friends when it comes to trust and honesty. As Catherine struggles to find her way into these new relationships, her feelings for her brother float realistically between frustration, embarrassment, love, protectiveness, and everyday sibling ups-and-downs. Her carefully constructed rules for David are really about her own need to feel in control, and to understand and live with a brother who is often misunderstood or teased by others. The parent of an autistic child, Cynthia Lord writes with familiarity and empathy for Catherine and her family. (Ages 11–14)


Memories are literally the stuff of which dreams are made in a captivating new novel from Lois Lowry. They have the power to haunt and, more important, the power to heal. Littlest One is a Dreamgiver who draws upon that healing power as she bestows dreams upon an angry young boy who was abused, and upon the lonely older woman who has agreed to be his foster parent. By day the woman offers the boy patience, understanding, and humor as she slowly builds his trust. At night it is up to Littlest One to strengthen the child's sense of security. Perceptive and tender-hearted, the small being with the gossamer touch is sometimes willing to break the rules of dreamgiving as she looks for memories that will bring happy dreams and strives to keep the dark forces that want to bestow nightmares at bay. Lowry's stirring, richly imagined story suggests parallels—and a profound connection—between the world of the
Dreamgivers and the human world. Perhaps most important, in both worlds the power of love and kindness triumphs over cruelty and fear. (Ages 9–12)

Patricia MacLachlan concludes the cycle of stories that began with *Sarah, Plain and Tall* (HarperCollins, 1985) in an event that brings together the many well-loved members of the Witting family: Anna’s marriage. For young Cassie, who narrates the story, excitement about her sister’s wedding comes in fits and starts: the arrival of the lively aunts from Maine, her brother Caleb’s arrival home from school, the beautiful blue dress Aunt Maddie has made her. Cassie acutely observes all of the excitement as well as the constants in her daily life, which includes the special relationship between two people she adores: her little brother, Jack, and her grandfather. One may be small and the other big, but they are kindred spirits through and through. In a story full of joy but fringed with sorrow, MacLachlan’s narrative offers simple, moving acknowledgment that life delivers both. (Ages 8–11)

The memorable Casson family is back once again. Eldest sibling Caddy is getting married, but to a young man named Alex, not family favorite Michael. Teenage Saffy feels she has let down her best friend, Sarah, and can’t face her—or her failure. Determined to shake things up, Indigo has taken over organization of the school Valentine’s Day dance. His well-intentioned, misguided plans include matchmaking, so that everyone who wants to go has a scientifically selected date. And Rose, the youngest, who has concerns of her own (not the least of which are ghosts and white vans), observes it all with her usual blend of naiveté and astute understanding. Throw in missing hamsters, Oscar the Mad Art Student, and parents who are off in their own worlds and it’s all . . . well . . . typical, at least for the Casson siblings. Hilary McKay’s story, set in England, is funny, insightful, warm-hearted, and, above all, a delight. (Ages 10–14)

Author Patricia C. McKissack recalls spending many evenings during her childhood listening to “porch lies”—stories of deception and delight spun on the porch of her grandparents’ house for the entertainment of all who were present. McKissack draws on those stories and those times for inspiration and setting in this collection of nine original tales that contain what she describes as “the essence of truth.” That truth no doubt lies in the follies and forces of human nature that reveal themselves in the actions of McKissack’s lively, colorful African American characters. Whether in
control or at the mercy of often outrageous circumstance, they will delight readers and listeners with their wits and determination, and offer a few surprises along the way. Each story features a striking black-and-white illustration by Andr Carrilho. (Ages 8–11)


Ten-year-old Lucky lives in a trailer in Hard Pan, California. There are few secrets among the town’s forty-three residents, but Lucky has one: she plans on running away. It’s not that she doesn’t like Hard Pan. It’s home to the Found Object Wind Chime Museum and Visitor Center and an array of twelve-step meetings that provide wonderful opportunities for eavesdropping. It’s also home to her best friend, Lincoln, who challenges her to see old things in new ways, and her five-year-old neighbor, Miles, who never goes anywhere without his battered copy of Are You My Mother? But Lucky is worried. Her guardian, Brigitte, shows signs of planning to return to her home in France. Lucky is sure she will end up in an orphanage. She would much rather take control of her own destiny, even if it means leaving Hard Pan behind. Susan Patron’s quietly charged story builds to a dramatic climax in the midst of a desert dust storm. When the air finally clears, so, too, does the haze of Lucky’s uncertainty, and she is finally able to see what has been there all along: Brigitte’s unwavering love. Patron’s astonishingly fresh and literary novel, firmly grounded in Lucky’s perspective, features a memorable cast of singular characters and a distinctive sense of place. (Ages 9–12)

Riordan, Rick. The Sea of Monsters. (Percy Jackson & the Olympians: Book 2) Miramax Books / Hyperion, 2006. 279 pages (trade 0–7868–5686–6, $17.95)

In this sequel to The Lightning Thief (Miramax / Hyperion, 2005), Rick Riordan is at the top of his game as he creates a fresh, funny, reader-friendly fantasy. Seventh-grader Percy Jackson and the other residents of Camp Half-Blood are facing attack by an unknown enemy. Their adversary has compromised the magical borders of this Long Island camp for the half-human offspring of Greek gods and goddesses. As in Book 1 of the series, Percy and a few fellow demigods undertake a dangerous quest, this time to the Sea of Monsters, a journey that mirrors that of Odysseus. Riordan integrates classic mythology and contemporary life masterfully, rendering a composite of the two that is often laugh-out-loud funny. Messenger god Hermes is always on his cell-phone (after a brief break for an in-person chat, his voice mail lists 60 calls and 1,038 e-mails), franchise stores are actually linked to a Hydra (cut off one head and two more instantly emerge), and Circe runs a spa where she turns men into guinea pigs (more convenient and better smelling than real pigs, and “there is always a classroom in need of a new guinea pig”). Percy Jackson’s saga will inevitably invite comparison to Harry Potter’s adventures—the school/camp setting, a powerful enemy, a trio of friends,
a reluctant, but gifted, young hero. Don’t let the parallels, intentional or not, detract from the unique strength of Percy’s story and its delicious offering of action-packed plot and unorthodox exposure to classical mythology. (Ages 10–15)

The kids who live in New Aukland, British Columbia, population 138, have never played baseball. Basketball in the gym, certainly, but baseball? Not likely, given that the only open playing area is on the shoreline, and the probability of wayward hits and wild throws being lost in the water seems inevitable. But when it appears that the only way to finagle a coveted school trip to Vancouver is to go as participants in a baseball tournament, the students decide to give it their best shot. This humorous short novel centers on their excursion as the children from a remote and isolated village make the most of the big city. Not only must they cope with escalators, restaurants, and multilevel buildings—all completely foreign to their existence—the team also has to bluff its way through their inaugural ballgame. These youngsters may be inexperienced, but they have no lack of creativity. Readers who first visited New Aukland in *The Thumb in the Box* (Groundwood / Douglas & McIntyre, 2001) will welcome a chance to return to the small Canadian village, while those new to the community should grab this opportunity to discover its charm. (Ages 7–10)

Jennifer Roy conveys vivid images in an authentic, childlike voice as she tells the story of a young Jewish girl living in the Lodz ghetto in Poland during World War II. Syvia is four-and-a-half years old when the novel opens. She doesn’t understand why being Jewish matters, or why she and her family must go to the ghetto. It’s the first of many events beyond comprehension for the little girl, who will spend the next five-and-a-half years of her life there. Much of that time, Syvia is in hiding. Beginning in 1942, the Nazi’s began transports to remove children and the elderly from the ghetto. Syvia’s parents had heard the rumors of where those transports went, and they were determined she would not be on one. The little girl and her father hide in the cemetery during roundups, and she spends day after day alone, cooped up inside their small living space, using her imagination to transform dust balls beneath the bed into toys and companions. Jennifer Roy’s novel is based on the life of her aunt, who was one of only twelve children who survived the Lodz ghetto (there were only 800 or so survivors in all among the initial quarter million held there). Roy’s narrative is divided into sections by calendar year. She provides informational bridges at the start of each section to give readers background for the story as it continues to unfold. The fictional narrative, in Syvia’s immediate, innocent voice, is conveyed through poems that in
and of themselves are a metaphor for the way childhood unfolds: as a collection of singular images and events. From these a memorable narrative whole emerges in a story in which individuals and relationships grow and change over time, just as a child’s understanding of the world also expands. (Ages 10–13)


In a follow-up to the enormously popular Holes (Farrar, 1998), Sachar focuses on two of that book’s secondary characters: Armpit and X-Ray. Back home after serving time at Camp Green Lake, both boys are trying to re-establish themselves in their Austin, Texas, community. Armpit keeps a list of five things—small steps—he hopes to accomplish in the next few years: graduate from high school, get a job, save money, avoid potentially violent situations, and lose the nickname Armpit. He seems to be on track for accomplishing them all, even though he gets little encouragement or support from his parents. Luckily, his ten-year-old neighbor, Ginny, believes in him. Ginny, too, must take small steps, quite literally, as she has cerebral palsy (along with a wicked sense of humor). X-Ray has his own plans for success that involve scalping tickets to the upcoming Kaira DeLeon concert, but he needs Armpit’s capital. Meanwhile, teenage pop sensation Kaira DeLeon has issues of her own, as she tries to deal with her greedy and controlling agent/stepfather, who calls himself El Genius. As in Holes, over-the-top characters and storylines intersect and intertwine in surprising and satisfying ways. The familiar characters are a bit older and slightly more complex than they were in the earlier book, but this will be an easy read for most preteens and young teens. (Ages 10–14)


As is the custom in late nineteenth-century Persia, Anahita’s future husband will be chosen by her parents. The offer from a local government official would ensure her family’s tribe would have plenty of access to the waterways upon which their nomadic existence depends. But Anahita has little desire to marry, and then only if she can choose her mate. Her real hope is to apprentice to her uncle the dyemaster and help create perfect hues for the weaving that has been the traditional craft in her tribe for centuries. But her father insists she marry, and she counters with a challenge. She proposes a contest: the man whom she will marry must solve the riddle she will weave into her marriage rug. To Anahita’s surprise, she finds herself taking great interest in three of the potential suitors in Megan Nuttall Sayres’s captivating story that is woven with vivid details about Muslim customs and nomadic culture in the Middle East. Persia (now Iran) has a long tradition of beautiful lyric poetry which is also incorporated into this novel about a fiercely proud and independent young woman. Between the rich sound of the language and the rich colors of the carpets, it’s a book that is a treat for the senses. (Ages 11–15)

Eleven-year-old Maud is perhaps the least likely child to be adopted from the Barbary Asylum for female orphans, particularly on a day when she was locked in an outhouse as a punishment for one of her many transgressions. And the elderly Hawthorne sisters are perhaps the least likely adoptive parents. But Maud is indeed adopted, and is glad to be part of a real family, even though she doesn’t quite understand why the sisters insist on keeping her existence a secret. Maud soon discovers that they are fraudulent spiritualists who plan to use her as a means to trick a despondent, wealthy woman who has just lost her only daughter. Maud is to play the ghost of the dead girl. Young readers will get completely caught up in both the eerily mysterious aspects of this engaging gothic novel and Maud’s moral dilemma. The ending is predictable—at least to adults—but wholly satisfying. (Ages 9–12)


Blake and Duck are stuck in England for the year while their mother carries out research. They miss their father and life in America, and Blake especially feels out of place amidst the austere Oxford University environs where his precocious little sister seems to flourish. Accidentally stumbling upon a strange old book in the stacks of the Bodleian Library, Blake soon finds himself at the center of a mystery that stretches back five hundred years, to the time of Johann Gutenberg. Can Blake protect the book—the coveted source of all knowledge—from the legacy of Gutenberg’s foe? As he uncovers more information, Blake realizes he has a responsibility to prevent the book from falling into nefarious hands in the present day—but who can he trust? Matthew Skelton’s narrative moves back and forth between the contemporary story of Blake in Oxford and the story of a boy named Endymion Spring, apprentice to Johann Gutenberg. It is Endymion who first realizes the book’s power—and danger—and he who faces the challenge of smuggling it out of Germany from under the nose of its ominous owner, a man named Johann Fust. Skelton weaves a blend of fantasy and mystery that will appeal to fans of both genres. (Ages 10–14)


Enola Holmes is the much younger sister of famous detective Sherlock and his brother Mycroft. When their mother disappears, the brothers reluctantly return to the family estate to help arrange for Enola’s care. They’re in for a surprise, however. Their little sister is a stubborn, determined, clever, young woman with an eye for drawing and meticulous observation skills. She has no desire to learn how to be a refined lady, and every desire to solve the mystery of their mother’s disappearance. Following the trail laid out in the secret codes her mother left behind, Enola stumbles upon a second mystery involving the disappearance of a
boy from a wealthy family in a nearby town. Enola soon realizes that he, like she, yearns for a life beyond the bounds permitted by narrow Victorian class and gender norms in a suspenseful, funny, and satisfying mystery that introduce this lively new character and series. (Ages 9–12)


Rosalind Archer keeps dangerous secrets. She is a girl, disguised as a boy. She is Catholic, but must hide her religion or risk imprisonment and possible execution. Her own father has just been pulled from their home for his Catholicism, forcing Rosalind and her younger brother Robin onto the streets of London in the year 1592. A chance encounter earns Rosalind, now disguised as Richard, a position as scribe to Kit Marlowe, a man with secrets of his own. Marlowe is a poet and playwright, but is he also leading the double life of a spy? Robin finds security and happiness as an apprentice at the Rose Theater, but Rosalind worries that player's work is inappropriate and shamefully immoral. And although she is repelled by the theatrical crowd, Rosalind can't deny that she is attracted to Will, the costumer's apprentice. As Rosalind struggles to cope with a daily life vastly different than that to which she is accustomed, she discovers strength and adaptability within herself. Rosalind's fictional story, rich with period details, is set within the historical framework of sixteenth-century England, with a cast including Christopher Marlowe, Philip Henslowe, Ned Alleyn, Queen Elizabeth I, and even a brief appearance by the Bard himself. (Ages 10–13)


Nine-year-old Kati lives with her grandparents in a small Thai village where the rhythms of life are marked by the daily offerings to the monks before breakfast and school, and slow journeys in a paddleboat through the flooded rice fields. Then there is a phone call, and a trip by car to a beach house far away—the house where Kati's mother is dying. Although Kati can hardly remember her mother she has always held her in her heart. Now, in their final days together, Kati's mother tells stories that give Kati back bits of the past. Following her mother's death, Kati is taken to the apartment in Bangkok where her mother had been living and working as an international attorney before falling ill with ALS. There, loving family and friends carry out the final, carefully laid plans that Kati's mother had made, turning over boxes and boxes of memories to Kati. One of them holds the answer to the question Kati has never brought herself to ask: who is my father? Kati is an acute observer of all that goes on around her in Jane Vejjajiva's spare, tender, dreamlike novel. And despite her loss, she is a child grounded in the certainty of love. (Ages 9–13)

Fourteen-year-old Charmaine can’t believe the way everyone in her family spoils her six-year-old cousin, Tracy John. Sure, he may be cute, smart, and funny, and he may not have a mother, but he’s also impossible. When Charmaine is put in charge of Tracy John two afternoons a week, his lack of respect for her authority drives her crazy. She faces a different kind of frustration at school, where she has developed a huge crush on a boy named Demetrius. She knows she’s not the type of girl Demetrius would look at twice, so when he asks her to start doing his homework for him, Charmaine says yes, working hard to convince herself that he likes her. In truth, even Tracy John realizes that Demetrius is just using Charmaine. The enjoyable banter and believable interactions between Charmaine and her family ground first-time author Allison Whittenberg’s story, which is set in 1975. They also ground Charmaine, whose behavior finally makes her pause and rethink her attitude toward both Tracy John and herself in an appealing, highly readable novel about an African American teen who is spirited, intelligent, self-righteous and, to her own chagrin and occasional dismay, not immune from making mistakes. (Ages 11–14)


Linda Press Wulf brings to light a little-known story about the rescue of two hundred Polish Jewish children orphaned in the aftermath of World War I. Some had lost their families from sickness, some to the violence of pogroms that saw the Russian army and local villagers turning against their Jewish neighbors. Eleven-year-old Devorah and her little sister, Nechama, have already lost both of their parents to illness when their aunt is murdered by the violence in their own village. Smuggled out by a kindly neighbor, they end up in an orphanage in Pinsk. It is there they first meet Isaac Ochberg. With the support of the Jewish community of Cape Town, South Africa, he has been sent to choose two hundred children to emigrate to that country. Devorah and Nechama are among the chosen. Told from Devorah’s point of view, Wulf makes use of flashback to relate the story of the sisters’ lives in Poland in an absorbing narrative that chronicles the girls’ journey to Cape Town, and the lives they make for themselves there. For Nechama, who remembers little of Poland, the adjustment is far easier than for Devorah, who is torn between looking forward and looking back. Love for the family she lost makes it hard for her to open her heart to the Jewish couple who adopts her until she understands that no one is asking her to forget her past. Wulf provides a historical note about the real Isaac Ochberg in a novel based on the life of her aunt. (Ages 10–14)
Fiction for Young Adults


Altar boys Davie and Geordie are asked by their priest to be kind to the new boy in town, Stephen Rose, who has come to live with his religious-zealot aunt. Davie learns quickly that, in spite of his otherwise odd and off-putting behavior, Stephen is not only a gifted sculptor but can actually bring his clay models to life. Davie is quickly drawn in to such power. Raw, gritty, and thought-provoking, Almond’s narrative uses his young characters to ask questions about the power and responsibility of creation, and whether or not being a creator gives one the right to destroy. Using Catholic rituals and symbols and allusions to Old Testament golems, Almond asks dark questions about human nature, and the clay from which we are built. Davie’s especially sensitive art teacher provides an alternative, secular lens through which “creation” is explored. On one key night, the unsettling and even frightening climax of the novel, Almond subtly changes tense, which plays further with notions of reality and imagination. (Age 13 and older)


In a radical, revolutionary story, M.T. Anderson juxtaposes the struggle for independence and liberty in the American colonies in the years leading up to the Revolutionary War with the paradox of slavery. The novel’s protagonist, a boy named Octavian, lives with his mother in the College of Lucidity, a community of enlightenment where he is surrounded by learned men who teach him Greek and Latin, music and philosophy. He is their student and their star, often called upon to show off his knowledge and musical prowess. His tutors take acute interest in everything Octavian does, even weighing and recording his bodily excretions. To Octavian there is nothing strange about this—it’s the only life he’s ever known. But one day he discovers a sickening truth: he and his mother are slaves. The College owns them, and he is the subject of their bold experiment designed to determine whether Africans have intellectual capabilities equal to those of white men. He pieces together more of the story from his tutors when he confronts them, and from his mother, whose sadness Octavian can only begin to sense. He is still struggling to reconcile his feelings about the community’s terribly misguided but well-intentioned goal of proving Africans are indeed fully human when a new College funder with strong ties to the southern colonies, and a strong interest in the experiment’s failure, steps in. In this first of two volumes, Anderson follows the fate of Octavian from his life of strange and chilling “privilege” to one of servitude, and then soldier and fugitive. The dense, eighteenth-century prose style will be a struggle for some teen readers. But Anderson’s
provocative exploration of ideas debated as central to the foundation of our nation when it was new in the context of Octavian’s story makes this novel well worth the challenge, and an outstanding consideration for high school classrooms. (Age 15 and older)


Homeless teen Tyrell uses his limited options to keep his family together after they are evicted from their apartment in the Bronx. The African American teen’s father is in prison, while his mother makes questionable choices, such as keeping Ty’s younger brother, Troy, in special education in order to receive more government money. Ty’s girlfriend, Novisha, goes to a private Catholic school, and seems to have the kind of life to which Ty can only aspire. Their relationship gives Ty hope, but when he meets a Puerto Rican girl in a temporary shelter who is also trying to hold things together, he feels himself drawn to her. Balancing his love interests is secondary, however, to earning enough money to get his family back in a proper home. Ty admirably rejects the quick fix of the drug culture as a source of income. Instead, he turns to his DJ skills, borrowing his dad’s equipment and breaking into an empty building to throw a party. In this first novel, Coe Booth creates a detailed setting and characters that are wholly believable, their raw, authentic language and dialogue coming straight from the streets. The Bronx itself is a distinct character—as tough and relentless and determined as Ty. (Age 14 and older)


Fourteen-year-old Ruben has always had a telepathic connection with his family. When his sister Rachel is away visiting a friend, Ruben knows—without the slightest doubt—the moment she is murdered. With an imprisoned father unavailable to help out, and the police unwilling to provide much information, Ruben and his older brother Cole set out to visit the remote village where Rachel spent her final day. From the moment they first arrive in Lychcombe, it’s obvious that the townspeople are keeping secrets and the brothers are not welcome there. As they persist in unraveling the intrigue lurking beneath the surface, Ruben and Cole find their own lives in danger. Mistaken identity, betrayal, power, and greed all play a role as the plot unwinds, climaxing in a scene of blazing guns and stuntman heroics. The high-octane action finale is balanced by a moody sense of eerie isolation on the Devon moors as a grieving family seeks answers, and revenge. (Ages 13–16)


High school seniors Nick and Norah meet at a music club in Manhattan. Nick is the only straight member of a queercore band, and Norah’s there to keep her bad-girl/groupie best friend out of trouble. Nick needs Norah
to be his stand-in girlfriend when he sees his ex, Tris, walk in. But that five-minute assignment turns into the world’s greatest, most bizarre twenty-four-hour date. The chapters are narrated in their two alternate voices, with Norah penned by Cohn and Nick by Levithan. Readers are privy to two versions of the same events in the back-and-forth exchange. The way the two portray themselves and one another is very different, and their collective hyperanalysis of love and the universe is treated with fresh, contemporary language. Music pulses throughout a night spent bouncing in and out of various clubs and serves as a major part of each character’s identity as “straight edge.” Because straight-edge teens don’t drink or do drugs, Nick and Norah’s passionate, graphic language is their rebellion and protection, and the profanity seems to lessen as trust slowly builds and their bravado and self-consciousness fall away. Like all new love, Nick and Norah’s story is tender, funny, and awkward as they retreat and move forward with every word and every song. (Age 13 and older)

Eldred, Tim. *Grease Monkey.* Tor, 2006. 352 pages (trade 0–765–31325–1, $27.95)

Robin is a spaceship mechanic in a futuristic intergalactic Military space station. The galaxy is temporarily at peace due to the intervention of an unknown Benefactor, yet battalions still train in preparation for another colossal battle. Robin is a dedicated to his boss, Mac, who happens to be a gorilla, and to the all-woman squadron they support: The Barabarians, led, of course, by Barbara. As silly as this graphic novel may sound, it explores deep issues, including themes of racial equity and scientific ethics (why did the gorillas choose to receive the intelligence acceleration and the dolphins not?). And like all teens, Robin’s coming of age includes separation from his father, and hard lessons about true friendship and loyalty. Dian Fossey makes an appearance, as does “Russ Lipbalm,” and clever readers will find allusions to other contemporary issues and people. Told in short episodes or chapters, Eldred combines elements of almost every genre, including science fiction, comedy, romance, and adventure. (Age 12 and older)

Frost, Helen. *The Braid.* Farrar, Straus and Giroux, 2006. 95 pages (trade 0–374–30962–0, $16.00)

In the middle of the nineteenth century, under the cruelty of English rule, a Scottish family living on an island in the Outer Hebrides is forced to leave their homeland. Helen Frost tells the story of the family’s fate from the perspective of the two oldest sisters: Jeannie accompanies her parents and younger siblings on the journey to Canada while Sarah chooses to stay behind rather than abandon their grandmother. In poems written in the sisters’ alternating voices, Jeannie tells of the harsh crossing, when her father and little sister died; the hard, hard times as she and her mother tried to eke out an existence with her little brother; and gradual pride in their small successes over time. Sarah tells of missing her family, of falling in love, of losing her lover through another cruel act of the English, and of being left, unmarried, with a child. The sisters have no way to
communicate directly to one another, but the interconnected poems—woven together in an intricate structure Frost developed, inspired by Celtic knotwork—symbolize the connection of the heart that they share across space and time. Frost’s breathtaking writing is something to behold in and of itself. Here, she once again uses her gift with words to tell a haunting and beautiful story. (Age 12 and older)

How can love be a curse? “I am a young woman now, but when I was seven years old, something unexpected happened that changed my life forever.” It is not until she turns sixteen that Ivy fully understands the implications of what she saw in the basement of the Rumbaugh’s pharmacy—run by the identical, seventy-plus-year-old Rumbaugh twins—when she was seven. She’d known the Rumbaughs were taxidermists. Still, nothing could have prepared her for the sight of the twins’ mother, perfectly preserved and stuffed. That discovery is the first of many disturbing revelations in a novel that challenges readers to consider ideas such as nature versus nurture, fate versus free will, and the ethics of eugenics, not to mention female psychosocial development. All of these themes intersect in the Rumbaugh family curse, in which children fall so head over heels in love with their mothers that they can’t bear to ever be parted from them. Ivy, it turns out, is a Rumbaugh. And Rumbaugh’s take it all in stride. Constantly teetering between the hilarious and the macabre, Jack Gantos offers teens an unsettling, provocative tale. (Age 14 and older)

“Toyo watched carefully as his uncle prepared to kill himself.” From an opening sentence that commands full attention, readers are plunged into a story of cultural change, peer pressure, a faltering father-son relationship, and baseball. In 1890 Japan was in the Meiji Restoration period, transitioning from a feudal society to an industrial nation. Samurai struggled to find a place within this rapidly evolving culture. Fifteen-year-old Toyo is from a family of samurai, and he is both honored and horrified to watch his Uncle Koji commit seppuku. Permission for this ritual suicide has been granted by the emperor for Koji’s participation in a samurai uprising, as an honorable alternative to execution. Toyo fears his father’s seppuku will be next, and that anxiety is compounded by his entry into a prestigious boarding school, where violent hazing is a tradition endured by all first-year students. Toyo’s love of (and skill for) the emerging sport of baseball helps sustain him during this difficult time. Compelling sports scenes are deftly balanced with Toyo’s school and family life, combining into a finely crafted historical novel. A welcome note at the conclusion provides additional insight into the evolution of baseball in Japan, as well as the author’s choices in writing a historical novel that will resonate with contemporary teens. (Ages 13–16)

Moshe's family moves from Warsaw, Poland, to Paris, France, in 1929 to try to build a better life for themselves and, indeed, things do look up for them for a while. But in 1942, Germans begin to deport all foreign-born Jews, including Moshe and his family. Moshe has always been a tough kid, and he has even had training as a boxer, but nothing has prepared him for the horrors of Auschwitz, where the strongest among them survives for three weeks at the most. Thanks to his streetwise survival skills and brute physical strength, Moshe manages to survive for more than three years, and lives to tell the story of the daily brutality he and others faced at the hands of the Nazis. Based on the life of one of the author's family friends, Grief's novel doesn't shy away from the horrific details recounted by Holocaust survivors. (Age 14 and older)


From his apparent deathbed, twenty-year-old Gabriel reflects on his painful childhood, beginning with the accidental death of his brother, Vernon, by Gabriel's own hand. A narrative that unfolds through short chapters alternate between Gabriel's memories and those of Finnigan, a character whose very existence is never confirmed. Was he truly a wild child, demanding Gabriel's complicity in all kinds of nefarious behavior that included a string of arsons that nearly level the town, or is he a split part of Gabriel himself, a personality that Gabriel relied on as an escape from his own guilt? With exceptionally beautiful language, Hartnett explores the human capacity for evil and self-loathing, both of which are influenced by the cruelty of adults towards their impressionable children. Love and family connectedness might be a way out for Gabriel, and his devotion to a girl named Evangeline offers the potential for peace where his own family has only caused him psychological havoc: “But to me, who came from nowhere, whose family tree spreads no further than a girl in a photograph, who glimpsed the future only through sheenless prisms of my parents, Evangeline’s history seemed a precious and extraordinary thing. I liked the way the sturdy branches of her tree life her up to the sun.” But with Finnigan's constant shadow casting darkness and fear over all of Gabriel’s dreams, and a mother determined to ruin his life, Gabriel's imminent death might be the greatest gift. (Age 13 and older)


Sometime in the not-so-distant future, The United Safer States of America imprisons twenty-four percent of its population for breaking any number of laws, including Road Rage, saying mean things to others, and drinking alcohol. Bo Marsden has had a history of anger management “issues” and has landed himself in a work camp, where he makes frozen pizzas. The camp's warden has a great deal of nostalgia for the old days when football was still legal, and Bo manages to get on the prison team. For the first
time in his life, he is allowed to run without wearing safety padding and a helmet, just like his grandpa used to do. It's terrifying, and it's liberating . . . sort of. To be truly free, Bo needs to break out of the confines of camp, and, more important, the confines of his own mind. As often as he has found himself in trouble for violating the laws, it's never occurred to Bo that there might be something wrong with the reasoning behind them. In a hilarious satire, Pete Hautman imagines a world where safety and conformity are more important than liberty and creativity. (Age 12 and older)


Fifteen-year-old Miguel and his thirteen-year-old sister, Elena, have been waiting to join their parents in California for years when they finally set off from their small, impoverished Mexican village. Neither teen knows what a harrowing journey they are about to undertake. Because they will be crossing the U.S. border illegally, the obstacles they face on both sides are huge and often deadly. In their own country, there is the threat of soldiers, and the bandits who attack the trains on which the would-be immigrants desperately cling as they ride atop the cars. And then there is the desert crossing. In those desperate heat-dazed days, a fellow immigrant who had become Miguel and Elena's protector dies of thirst and sickness, while their guide is shot by self-appointed militia members patrolling the U.S. side of the border. Miguel and Elena make the journey to change their lives, and it changes them in ways they could not have imagined. Ann Jaramillo is a middle school teacher in a Texas border community. She wrote *La Línea* for her students, many of whom have made journeys that parallel Miguel and Elena's. Her timely novel reminds readers that human hearts and hopes and dreams cannot be defined or restrained by laws or politics. (Age 13 and older)


Jean has cerebral palsy but doesn't think of herself as crippled. At seventeen, she has spent all of her life working hard at fitting in. In fact, the week she is embarking on at Camp Courage is the first time she's been around other disabled people. Sara, one of Jean's bunkmates, has a challenging perspective on Jean's outlook: “'Aw, come on. You're a Crip. Otherwise you wouldn't be in Crip Camp. Say it loud, I'm crippled and proud.'” Jean has never doubted that it is her responsibility to fit in with the rest of society by conforming to their standards of normality. Sara dares Jean to think about conformity as false ideal. What's wrong with the way they are? For Jean, who sees her one great failure as her inability to master walking. Sara's radical ideas are unsettling to think about, but also liberating. Sara jars Jean from her deep-seated attitudes about herself and the world in which she lives, a world in which people like Sara and Jean
are seen as less-than, or invisible, or pitied and made the focus of well-meaning initiatives like telethons that make “normal” people feel good while perpetuating the idea that disabled people need to be fixed. Jean’s change over her week at Camp Courage is told in a first-person voice that is often humorous, and sometimes painfully intimate, giving readers an eye-opening perspective on living in our world with a disability. A biographical note states that the author attended schools for children with disabilities and went to a cross-disability summer camp as a teenager. A lawyer who focuses on benefits and civil rights claims for poor and working people with disabilities, Harriet McBryde Johnson holds “the world endurance record . . . for protesting the Jerry Lewis telethon for the Muscular Dystrophy Association.” (Age 14 and older)


Only a few people are able to enter “the Place,” a recently discovered land whose visitors bring back dreams they have the ability to share with others. In this slightly altered world of the early 1900s, an entire industry has quickly built up around the entertainment and healing value of the shared dreams. Dreamhunters, especially the very skilled ones, are paid well for the powerful and vivid images they project to nearby sleepers. Two fifteen-year-old cousins, Laura and Rose, both daughters of successful dreamhunters, have reached the age when they are allowed to attempt an entry to the Place. One is able to enter, while the other cannot break through the border. Their relationship and that of their families is strained by these events, and then shattered when Laura’s father, the man who first discovered the Place, disappears. A complex political scheme to manipulate public opinion by planting thoughts through dreams begins to unfold in this compelling fantasy that ends on a precipice. Described as book one of the Dreamhunter Duet, the successful blend of a highly original concept, intricate plot, well-rounded characters, and mounting suspense will leave readers breathless for book two. (Ages 12–16)


As in her award-winning short story *Black Juice* (U.S. edition: HarperCollins, 2005), Lanagan takes advantage of the short story format, its limited and controlled space, to explore different realities, times, places, and existences. Her stories are strange enough to keep readers alert, but move so swiftly from atmosphere to plot that the mysteries are not inscrutable for long. In “The Boy Who Didn’t Yearn,” a teenage psychic meets her dream boyfriend only to learn that his existence is entirely a projection of her own yearnings. In “White Time,” the main character appears to be visiting an industrial site as a part of a career search, but it’s a place where time, space, and life are all relative and all in constant flux. It is as strange to her as it is to the reader, and yet Lanagan provides a logical bridge (in the form of a questionnaire the young woman must fill out,
ostensibly for her guidance counselor) from the familiar to places that seem impossible to imagine. These stories are not easy, either individually or as a collection, but will be a delight for the adventurous and open-minded reader. (Age 14 and older)


In *Magic or Madness* (Razorbill/Penguin, 2005) fifteen-year-old Reason Cansino discovered that she is a witch. Now, in *Magic Lessons*, Reason's training begins in earnest. Under the tutelage of her grandmother, Esmerelda, Reason and her friends Tom and Jay-Tee are learning about the way magic works. Magic is a remarkable gift, but not a limitless one; use it up too quickly and you die young. Jay-Tee is learning that lesson firsthand as her body begins to weaken. But rejecting the gift means going mad—that was the fate of Reason's mother. It's a perilous balance that's all the more challenging to understand and maintain when forceful magic pulls Reason through the portal between Sydney, where she lives, and New York City, where she finds herself pursued by a powerful figure that she senses is part of her past. It is one of her ancestors—an ancient Cansino—whose magic feels all wrong to Reason. Evading him, she finds shelter with Jay-Tee's older brother, Danny, and soon the two cannot deny their intense physical attraction. But the arrival of Reason's grandfather, Jason Blake, who wants to use Reason's magic in his own pursuit of power, sends her fleeing once again. This time she seeks out her ancient relative—drawn by a theory of Esmerelda's and her own desperation: could this centuries-old being represent something other than evil? The answer is as complex and satisfying as the story itself in Justine Larbalestier's fast-paced, riveting novel. Readers will be left eagerly awaiting the third and final volume of the trilogy. (Age 13 and older)


When Keturah is first approached by Lord Death in the forest, she begs him not to take her, and then captivates him with a story. It is a tale of true love and she leaves it unfinished, hoping to buy herself time. He scorns the sentiments of her story and yet he strikes a bargain: return the next day and finish the tale. If she has also found her own true love in that time he will let her live. Martine Leavitt pits the bitterness of Death against the warm idealism of a young woman whose own heart, while full of goodness and hope, is yet a mystery to her. Keturah draws out the tale she is telling in several subsequent meetings with Death, all the while trying to figure out who among the eligible young men in her village she might love deeply and forever. And when Death offers her his own hand, it feels like a mocking insult to all she holds precious and dear. Wonderfully drawn characters and several lively and relevant subplots that place Keturah at the center of her village's economic and social rebirth add to this folkloric tale in which friendship, courage, nobility, and sacrifice all play critical roles. As for love? On that topic, Leavitt deftly leads readers
on a journey whose ending could not be more surprising . . . or perhaps not surprising at all for any who pay close attention to the Emily Dickinson lines that comprise the epigraph at the start of the story: “Because I could not stop for Death / He kindly stopped for me; / The carriage held but just ourselves / And Immortality.” (Age 12 and older)

Le Guin, Ursula K. *Voices.* Harcourt, 2006. 341 pages (trade 0–15–205678–5, $17.00)

The city of Ansul has been held captive by occupying forces for seventeen-year-old Memer’s entire life. Its scholars, libraries, and places of learning are despised by the invading Alds, who have outlawed books and severely punish anyone who openly writes or reads. Memer is one of the few who knows of a secret cache of books hidden within the Oracle House where she lives, preserved for a future time when they might be safely revealed. Fascinated by the books and what they offer, Memer learns to read and yearns for a return to the Ansul of the past. The opportunity appears with the arrival of the Upland poet Orrec and his wife Gry. Orrec’s powerful stories give strength and focus to the oppressed citizens of Ansul. Even the Alds cannot help being compelled by his words, while Memer finds she has a role to play as the revitalized community plots to overthrow its oppressors. Following *Gifts* (Harcourt, 2004), this second volume in the Annals of the Western Shore works equally well as an addition to the series or as a stand-alone fantasy. (Ages 11–15)

McCaughrean, Geraldine. *Cyrano.* From the play by Edmond Rostand. Harcourt, 2006. 114 pages (trade 0–15–205805–2, $16.00)

Geraldine McCaughrean’s lively and faithful adaptation of Edmond Rostand’s late-nineteenth-century French play to a novel for teen readers has much to draw her audience in. The talented Cyrano is as cutting with his wit as his sword, and he draws on both weapons to parry what offends him, from bad acting to insults to attackers who would see him sliced. It seems no one can get the best of him, but his weakness is his cousin, Roxane, who is both beautiful and smart. She would never knowingly hurt Cyrano, but she wounds him to the core when she falls in love with another. She does not know of his love for her. Believing himself too ugly for Roxane to love, Cyrano has never declared himself. It is just as as he’s finally found the courage to speak that she confesses herself enamored of another, a young man in Cyrano’s regiment and whom she asks him to watch over. Not only does Cyrano befriend the young man, he begins to speak for him, offering him heartfelt, beautifully stated declarations of love to bestow upon Roxane. Rostand’s tale of intrigue, humor, and love ends in painful irony when a moment of understanding comes too late to make amends. The seventeenth-century French setting is as richly detailed as the characters in McCaughrean’s adaptation, and while readers may stumble over some of the French names, the pull of the story itself will see them through to the satisfying if bittersweet conclusion. (Age 13 and older)

Highly organized, extraordinarily self-motivated, Bindy Mackenzie always has a plan. This year, her plan is to be at the top of every class. But she didn’t count on FAD. Friendship and Development is a new requirement—students are divided into small peer groups to learn to listen to and support one another. Bindy is always willing to be supportive: she has lots of ideas for study tips, homework habits, and other means of self-improvement for her peers. But that doesn’t seem to be what the bubbly young teacher or the seven other kids in the class are looking for. Jaclyn Moriarity’s hyperachieving, hypercritical, seemingly self-possessed main character finds herself starting to unravel over the course of a most challenging year that delivers some highly unexpected twists and turns. Perhaps not surprisingly, the more Bindy loses control of the events in her life, the more vulnerable—and likeable—she becomes as both a character and a classmate. In Bindy, Moriarty offers a fascinating character study wrapped in the plot of—yes—a murder mystery, told through memos, letters, e-mails, diary entries, homework assignments, school reports, and other communications. (Age 12 and older)

Murdock, Catherine Gilbert. *Dairy Queen.* Houghton Mifflin, 2006. 278 pages (trade 0–618–68307–0, $16.00)

D.J. is a sixteen-year-old girl growing up on a dairy farm in Red Bend, Wisconsin. Her family has a lot of communication problems, most notable among them the fact that her father doesn’t speak to her two college-age brothers, who are both gifted football players. Her father also has had a hip replacement, leaving D.J. to assume primary responsibility around the farm. Her dad’s best friend, the coach of the rival high school football team, sends his star quarterback, Brian, to help D.J. with the farm work in order to toughen him up. Having helped her brothers train for football when they were in high school, D.J. soon begins working as Brian’s trainer and, over the course of the summer, finds that she, too, is skilled at football. D.J. is so good, in fact, that she decides to try out for her high school team. She also grows to like Brian—a lot. But her inability to talk about her feelings, and her skill on the football field, combine to alienate Brian, forcing D.J. to think hard about what she wants and what she’s willing to do to get it. Murdock’s cast of characters, from major to minor, show depth and credibility, never relying on stereotype. In a novel both funny and moving, the author tackles themes of love, friendship, family, gender, and athletics in a novel that strongly conveys a sense of life in a small Wisconsin town. (Ages 13–16)


Na’s novel unfolds in chapters that alternate between the first-person narrative of teenage Mina, and third-person accounts of her younger sister, Suna. The Korean American sisters’ bitter, demanding mother, Uhmma, expects Mina to obtain a scholarship to Harvard. Mina has started lying,
cheating, and stealing from her parents’ laundry business, creating a web of subterfuge in a desperate attempt to ease the tremendous pressure to succeed. At the same time, Uhmma all but ignores Suna, who cannot remember a time when her mother didn’t seem angry with her. Although she can’t hear well, there is little that observant Suna doesn’t notice. But she knows she can rely on her gentle father for tenderness and Mina for understanding. Then Ysrael, a Mexican immigrant, is hired to help out at the laundry. Ysrael is full of dreams of his own making, and his spirit warms Mina. Mina can’t imagine following her own dreams—she can’t even imagine what her own dreams would be. As she and Ysrael grow closer, he encourages her to break free from the pressure, and Suna, who knows she cannot share in their bond, realizes that breaking free for Mina could mean leaving her behind. An Na’s sensory-rich novel is weighted with tension from its opening page. Her lovely, clear, crisp prose tells the story of two sisters drowning in sadness and uncertainty until they finally surface into the air and light. (Ages 12–16)

Pfeffer, Susan Beth. Life As We Knew It. Harcourt, 2006. 337 pages (trade 0–15–205826–5, $17.00)

When Miranda begins writing in her new diary, there are few surprises. She is an average teenage girl, living in an average Pennsylvania town, prone to adolescent self-absorption. But when an asteroid hits the moon, a nearly apocalyptic weather change occurs and her shift in attention is sudden and palpable. No one can predict the long-term outcome of the catastrophe. Mass hysteria is followed by the slowly dawning realization that things may not get better. Months go by and Miranda’s diary reveals the growing anxiety and fear within her family. There is scarcely power, the water supply is threatened, and meals soon need to be rationed to one or two cans of food a day. Her family survives illnesses and injuries, and the death of close friends, all the while cut off from knowledge of what is happening beyond their town. The sense of doom in this fast-paced, speculative novel is overwhelming, but so, too, is the humanity of its characters and the will to survive. (Age 13 and older)


Obsessed with the idea of being in a band (despite the absence of any particular plan to achieve their goal), teenager Tom Henderson and his best friend, Sam, spend a lot of time constantly reinventing their dream: new band name, new stage names, full album concept. Still, Tom is more self-ironic than slacker and he knows he is far from being a cool kid. But he is an acute observer of his life, and in Frank Portman’s hilarious debut novel, Tom offers an adolescent commentary on education, family, friendship, sex, and more as he details the bizarre series of events that “pretty much destroyed the world as I had known it up to that point. And I’m not even exaggerating all that much. I swear to God.” Those events center on the possible mystery surrounding the death of Tom’s father years before, but the plot is really just a device to deliver this outrageously
funny and surprisingly sensitive take on being a teenage boy far down on the social food chain. Portman crafts Tom’s unique voice with fresh, inventive language, while his style creates an immediate sense of intimacy between Tom and the reader. Whether he is describing the ubiquitous presence of *The Catcher in the Rye* at school (proffered by those eager teachers who loved *Catcher* as teens and “solemnly resolved that, when they grew up, they would dedicate their lives to spreading The Word”) or explicitly detailing his sexual encounters, Tom displays a mix of sharp wit, forthright honesty, and tender vulnerability that makes him feel like a friend—one who has no qualms about sharing everything that is happening in his life. (Age 14 and older)


Teenager David Case is convinced that Fate is out to get him. It starts as a single thought but soon a sense of doom is defining his life. Determined to trick Fate, David changes his name to Justin, and even changes the way he looks, but still spirals ever deeper into dread. Justin gains some comfort from Boy, a greyhound dog that is invisible to everyone but his friend Peter, Peter’s insightful sister, Dorothea, and Justin’s toddler brother, Charlie, who views his older brother—and life—with remarkable depth and understanding. Agnes, an aspiring young photographer, finds Justin quaint and intriguing when they first meet, but although she genuinely cares about him it’s not long before his anxiety is burdening her life. After months of agonizing paralysis, Justin finally realizes that he stopped truly living the moment he began to fear dying. And that, of course, is when Fate—whose ruthless voice is an ominous presence interspersed throughout the narrative—makes his move. Although Justin’s perspective is bleak, author Meg Rosoff’s is clearly not. She has assembled an extraordinary cast of characters in this compelling, offbeat, surprisingly life-affirming tale. (Age 13 and older)


A story set in contemporary Mumbai (formerly Bombay), India, is about sixteen-year-old Jeeta, whose outspoken, independent nature often makes for a prickly relationship with her traditional mother, who has been devoting herself to finding husbands for Jeeta’s two older sisters. Jeeta believes a woman’s worth is intrinsic and not based on her status as a wife. But Namita and Mohini each marry after brief courtships with men they chose from among those it was arranged for them to meet. What about love? Jeeta isn’t ready for marriage—not even to Neel, the young man she met at the pool and is now secretly seeing in a tender, developing romance. She wants to go to college and study law. At every turn, Jeeta’s convictions are complicated by reality. Her mother thinks she should study science because it will make her more appealing to potential suitors—perhaps they will even look past the darkness of Jeeta’s skin. Jeeta can’t deny that her sister Namita’s marriage has turned out to be a happy
one. And her best friend Sarina, whose progressive family opened Jeeta’s eyes to new possibilities, isn’t wholly opposed to having her own marriage arranged. Then Jeeta’s sister Mohini reveals that her marriage is a nightmare of abuse, but she fears leaving her husband and bringing shame upon herself and her family. Jeeta’s fear for her sister far outweighs her fear of violating traditional values in a story about a strong and loving family facing the challenges of blending new ideas with old. With complex characters, realistic relationships, and vivid, sensual details of setting and culture, Kashmira Sheth’s brings Jeeta’s life into full relief in a story that unfolds with grace and certainty. (Age 12 and older)


Albert Least-Weasel has been running traplines for decades, and he refuses to let age stop him. He maintains a stubborn insistence on independence, which is why he is all alone in the frigid Alaskan wilderness when one of his own traps springs and catches his leg in its grip. Albert’s grandson, Johnny Least-Weasel, hopes to go to college someday. In the meantime, he spends his time helping out his grandparents, finishing his high school correspondence courses, and working at the local store. John Smelcer’s spare and lyrical novel moves back and forth between Albert and Johnny. The older man draws on his knowledge, wits, and patience as he struggles to survive over the course of several days, knowing that eventually someone will come looking for him. The teenager grows more and more tense and worried, wanting to respect his grandfather’s independence and trust that he is staying in a cabin near the traplines, but growing ever more fearful that something has happened to the beloved man who has been his principal teacher and guide for most of his life. Set in an Athabaskan community where tradition and pride face constant pressures and challenges from both internal and outside influences, Smelcer’s compelling story illuminates how the bonds of love and the ways of nature are the source of great pain, and also beauty. (Age 12 and older)


In the introduction to his graphic novel, Stassen outlines the brief history of Rwanda, and in greater detail, the several years leading up to the 1994 civil war/genocide between the Tutsis and the Hutus. This helps prepare the reader for a very difficult story, told in flashbacks and brief escapes from reality into the imagination of the main character. Déogratias is a Hutu boy living in the aftermath of the genocide in which he took part. Traumatized by the violence he has committed after gradual conditioning by higher powers, he moves in and out of the present time. In the pre-war flashbacks, Déogratias is a happy boy, socializing and flirting with Tutsi girls, questioning the distinctions between the tribes, even blaming whites for such a meaningless classification. He is tidily dressed, and the colors of the landscape are bright and cheerful. In the present, Déogratias’s wild eyes and animal-like behavior, his tattered clothing and huddled body that
seems to morph into the brindled coat of a dog, all suggest the degradation and dehumanization of the experience on his body and soul. Stassen makes the interesting choice to focus on Deogratias, a member of the oppressing tribe, to underscore the fact that in the case of Rwanda, everyone suffers from the inhumanity of ethnic cleansing.

(Age 14 and older)

Sturtevant, Katherine. *A True and Faithful Narrative.* Farrar, Straus and Giroux, 2006. 250 pages (trade 0–374–37809–6, $17.00)

Sixteen-year-old Meg Moore longs to be published and knows she has talent as a writer. Her own father—a bookseller and sometime publisher—could make her dream come true. But as much as he loves Meg, he cannot abide the idea; it’s almost unheard of for a woman to be so bold. Instead he encourages Meg to consider his apprentice, Will, as a marriage prospect. Meg can almost convince herself that she could be happy running the bookshop by Will’s side. Then word comes that Edward, her best friend’s brother, whom Meg recently rejected as a suitor, has been kidnapped on his voyage home from North Africa. With Meg’s help ransom is raised, and Edward’s return brings a surprising opportunity for her. He wants her to write about what happened to him for publication, determined that his countrymen know the truth of his experiences. Expecting to hear Edward speak harshly of the infidels who held him, Meg is shocked to find that while Edward was cruelly treated at times, it is his own failures that haunt him. More than that, it is the understanding he gained of the depth, richness, and sophistication of North African culture, and the compassion and devotion to God he witnessed among followers of Islam, that he fervently wants to convey. Katharine Sturtevant’s spellbinding story features a young woman determined to challenge the gender expectations of seventeenth-century England who is challenged herself by unconventional, frightening ideas that seem to defy both God and country. In the midst of it all, she is also challenged to understand the desires of her own heart in a captivating and thought-provoking sequel to *At the Sign of the Star.* (Farrar, Straus and Giroux, 2000). (Ages 12–15)

Thompson, Kate. *Only Human.* (The Missing Link Trilogy) U.S. edition: Bloomsbury, 2006. 312 pages (trade 1–58234–651–8, $16.95)

The second volume in Thompson’s Missing Link trilogy continues to explore ethical issues involving genetic engineering while asking compelling questions about what it means to be human. Teenager Christie accompanies his stepbrother, Danny (part dolphin), Danny’s half-sister, Sandy (part frog), and their father, Bernard, on a trip to Tibet, where Bernard is in search of the yeti. Bernard is convinced the creature holds the key to a missing link in human genetic development and is obsessed with finding out if he is right. Even after Danny is lost at sea, Bernard pushes on while Sandy challenges her father at every turn, clearly unhappy with his single-minded pursuit of scientific advancement without thought for personal costs or the moral implications of his actions. With a deft
blend of fantasy and science, Thomson's fast-paced story also looks at the implications and impact of how humans treat the earth when Danny joins a colony of mer-people who are suffering from a radiation leak, and the yeti that Christie and the others finally meet reveals that she is the last surviving creature of her kind. (Age 12 and older)


No one in Attolia likes the new king, Eugenides, including Costis, a young guard at the palace. So it's both a relief and a burden to Costis that rather than being put to death for punching the king, he is made Eugenides' personal bodyguard. Now Costis is responsible for the safety of a king who is despised both personally and politically. Costis is loyal to the Queen of Attolia, whom he believes was forced into marriage with Eugenides as part of truce between their kingdoms. But from his new vantage point, the guard begins to see that Eugenides is neither rogue nor scoundrel. The king is both brilliant and compassionate, although he carefully guards both facts even as he pulls strings without others knowing. Soon, Costis is privy to another carefully kept secret: the king and queen, whose relationship appears in public to be one of mutual disdain, are deeply in love. Megan Whalen Turner's richly complex characters and tightly woven plot of political intrigue bring the story begun in The Thief (Greenwillow / HarperCollins, 1996) and continued in The Queen of Attolia (Greenwillow / HarperCollins, 2000) to a greatly satisfying conclusion. (Ages 11–14)


Craig does not have overzealous parents or high-achieving friends, but he puts enormous pressure on himself to excel, working hard enough to be accepted to an elite school for gifted teens. But this achievement drives him into near paralyzing anxiety. Eventually his depression is so severe he calls a suicide hotline and is counseled into checking himself into a psychiatric hospital. It is there, in the adult psychiatric ward, that Craig is introduced to a wild and hilarious cast of patients and co-conspirators. He becomes a friend to other patients of various ages and degrees of illness, and he slowly works through his issues with a social worker who really seems to understand him. Craig finally learns to use his positive relationships as his “anchors.” He rediscovers a childhood love for maps and drawing and develops a unique style of art he calls “brain maps,” making “portraits” of his fellow patients. There is nothing intrinsically funny about anxiety and depression, but Craig learns that his sense of humor is his greatest tool. Talk therapy, medication, and the love and support of family and friends help see Craig through his dark times as gracefully as possible, which, if not altogether realistic for all teens, does provide hope. (Age 13 and older)

*Skin* opens with eighth-grader Donnie discovering his sister’s lifeless body. She has died from anorexia, and in flashbacks, Donnie recalls the journey that brought Karen—and his family—to this point. Their parents’ fragile and often volatile relationship bonded Donnie and Karen through much of their childhood. Karen’s illness—or awareness of it—comes on gradually, over the course of a year in which their parents’ marriage falls apart completely. Soon it takes over their lives. Each member of the family displays a different response to Karen’s downward spiral: denial, confrontation, paralysis. Eventually it becomes clear that her anorexia is a result of how Karen copes with the disintegration of her already dysfunctional family. Donnie’s method of coping, marked by withdrawal and self-sabotaging social interactions at school, have also become more pronounced. Feeling enormous pressure to keep tabs on just how much Karen is or isn’t eating, Donnie worries constantly that she will end up dead. When she does, it is bitter and painful. But for Donnie, it is also a turning point, and in the haze of his despair, he begins to assert his voice. (Age 12 and older)

Weinstein, Lauren R. *Girl Stories*. Henry Holt, 2006. 237 pages (pbk. 0–8050–7863–0, $16.95)

Lauren R. Weinstein confronts adolescence head-on in this collection of comics, and it isn’t pretty. But it is funny, as well as painful, awkward, and sometimes cruel. Her main character—also named Lauren—is smart enough to know that playing with Barbies at thirteen isn’t cool (even with a girl-power, twenty-first-century feminist subtext), and honest enough to admit that she wants to be cool, no matter how shallow it is. Weinstein’s strips follow Lauren through incidents in middle and high school, from social missteps to serious kissing, body piercing to breaking up. A short series of “Bonus Comics” offers the author/illustrator’s feminist commentary on body image, identity, self-worth and more. Her art style suggests controlled frenzy, and the humor is often satirical in this sophisticated graphic novel. (Age 14 and older)


New York City may be falling apart around them, but Moz, Pearl, and Zahler just want to form a band. Despite clear evidence that there are strange and ominous forces at work, from the black ooze creeping down streets to scores of people going crazy, the teenagers are determined to make cutting-edge, hard-core music that matters. Things fall into place musically when Alana Ray joins them as drummer, and Pearl’s friend Minerva adds her haunting, anguished vocals to the mix. But everything still feels fragile and explosive. Scott Westerfeld weaves together the voices of five teens living on the edge of a dark and dangerous shift of power in an engrossing novel that continues the story he began in *Peeps* (Razorbill, 2005), when the parasitic disease that causes vampirism began to mutate. Cal, the main character in *Peeps*, is secondary to this story, which has less
laugh-out-loud humor (although there are funny moments throughout), and more gripping tension as it follows the lives and passions of the five distinctive teenagers whose music, it turns out, may hold the key to salvation. (Age 14 and older)


The Monkey King is tired of his second-class status. Adored by his own subjects, he is snubbed by human deities until he perfects his powers and literally beats those who would mock him into submission. “I am not a monkey” he proclaims. “I am the Great Sage, Equal of Heaven!” Jin Wang is the only Chinese American student at his school. When Wei-Chen Sun arrives from Taiwan, Jin Wang thinks, “Something made me want to beat him up.” Still, it’s not long before the two boys become best friends. Blond-haired Danny’s life would be perfect were it not for his cousin, Chin-Kee, who embodies every offensive stereotype of the Chinese, from buck teeth and braided ponytail to mispronunciations (“Harro Amellica!”). Gene Luen Yang’s brilliant graphic novel moves back and forth between these three separate narrative strands, each one exploring issues of identity, belonging, humility, and friendship as the storylines develop. Yang’s narrative builds to an unforgettable and dazzling series of revelations as the three storylines surprisingly converge in a book that is eye-opening and provocative, pushing the boundaries of comfort for readers as it exposes racism from its most subtle to most overt. (Age 13 and older)


Both intimate and sweeping, Markus Zusak’s unforgettable novel is set just before and during World War II, among everyday German people living in a Munich suburb. The focal point of his story is Liesel, a young girl being placed in foster care as the story opens. Her mother, unknown to Liesel, faces imprisonment—and probable death—for being a communist. Liesel’s foster mother, Rosa, has a brisk manner and foul mouth but it eventually becomes clear that it’s all just a mask, protection for her soft and tender heart. By contrast, Liesel’s foster father, Hans, has a goodness that is immediate and shining. He patiently teaches Liesel to read, and words—those written, those read, those spoken, and those left unsaid—become one of the defining forces in Liesel’s life. As the war escalates, Liesel becomes a collaborator in a family secret: they are harboring a Jewish man named Max in their basement. Liesel can tell no one about Max, not even her best friend, Rudy, the free-spirited boy next door who dreams of being Jesse Owens and has loved Liesel from the moment they met. But she does tell Max about Rudy and other things happening in her life, brightening his dark basement days and nights with stories; a gift that he ultimately returns. When Liesel starts stealing books from the library of the mayor’s wife, a woman immersed in grief over the loss of her son in the last war, her thievery is a bold, decisive act in a world
where much is spinning out of control. Some people in Liesel’s neighborhood are Nazi sympathizers. Others, like Rudy’s parents, follow all the rules in the futile hope they won’t draw attention to themselves or their family. Yet many in their town willingly participate in book burning, and many come out to watch the ruthless forced march of Jewish prisoners on the road to Dachau, all but a handful seemingly unmoved by a scene that is, or should be, unbearable. How can human nature be explained? That question, and humanity itself, haunts the novel’s narrator: Death. His job is to gather the souls of the dead, and while he does not pass judgment he is far from unmoved by all he sees. In Liesel’s story, which embraces so many other lives, he—and we—find everything that human beings are capable of enduring, inflicting, bestowing, and achieving: from sorrow, sadness, and cruelty beyond comprehension to incredible compassion, kindness, and joy. It offers both despair and hope for humanity. A literary masterpiece that will engage older teens and adults, *The Book Thief*’s exquisite prose reveals extraordinary characters caught up in inexplicable times, and illuminates the worst and best of who we are. (Age 15 and older)
Appendices
Appendix I
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 coalitions 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 promotion 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.

*Adopted by the External Advisory Board, September 1994*
*Reaffirmed September 1999*

### Intellectual Freedom Information Services

**Mission Statement**

The Cooperative Children’s Book Center (CCBC) will provide free, extended information services at the time of any attempt to limit access to a book available for use by a minor in a Wisconsin classroom or library. If additional assistance is requested by a Wisconsin teacher, school library media specialist, public librarian, or school or library administrator, the CCBC professional staff will connect or refer the individual to others in the state who can provide additional types of information.

The CCBC will serve as a first point of contact for professionals responsible for selecting materials to which minors in Wisconsin have access when there are attempts to limit their access to non-print materials, or to non-book print materials.

The CCBC will develop and maintain relationships with other organizations that share the library’s commitment to upholding the First Amendment rights of all Wisconsin citizens, including minors.

According to professional ethics exercised in all libraries, all CCBC Intellectual Freedom Information Service interactions are confidential.

*Affirmed by the CCBC Advisory Board*
*September 20, 2002*

### Purpose

The Cooperative Children’s Book Center (CCBC) is a unique examination, study and research library of the School of Education at the University of Wisconsin–Madison. The CCBC’s noncirculating collections include current, retrospective, and historical books published for children and young adults.

The CCBC supports teaching, learning, and research related to children’s and young adult literature and provides informational and educational services
based on its collections to students and faculty on the UW–Madison campus and librarians, teachers, child care providers, researchers, and other adults throughout the state of Wisconsin.

A vital gathering place for books, ideas and expertise, the CCBC is 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 CCBC is funded by the UW–Madison School of Education and by an annual contract from the Wisconsin Department of Public Instruction/Division for Libraries, Technology, 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.

Services

- **CCBC collections** are available for use by any adult with an interest in children's and young adult literature.
- **References service** is available in person during the library’s public services hours, either by phone (608–263–3720) or via e-mail at cbcinfo@education.wisc.edu. Reference service is provided by CCBC librarians and student reference assistants.
- **On-site tours and/or lectures** can be arranged for university classes, Wisconsin library and school book selection groups, early childhood educators, and other adults with a professional interest in children's and young adult literature. The CCBC welcomes groups from outside Wisconsin as well.
- **Presentations** on outstanding new books and other topics related to children’s and young adult literature are provided for Wisconsin librarians and teachers in Madison and around the state.
- **Book Discussions** apply literary standards and book evaluation techniques to new books and are open to any interested adult.
- **Continuing education opportunities** occur throughout the year, and may include hands-on workshops, or distance education.
- **CCBC-Net** is a unique listserv providing opportunities for focused discussion 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.
- **Free Public Lectures by Authors and Artists**, including the annual Charlotte Zolotow Lecture, bring book creators in the field of children's and young adult literature to the UW–Madison campus several times throughout the year.
For more information about any of these services, visit the CCBC web site at www.education.wisc.edu/ccbc/ or contact the CCBC at 608–263–3720.

**Governance**

The University of Wisconsin–Madison School of Education is responsible for policies and funding of the Cooperative Children’s Book Center. Julie Underwood is the dean of the School of Education.

The Wisconsin Department of Public Instruction, Division for Libraries, Technology, and Community Learning, provides contract support for the CCBC services to Wisconsin libraries and schools. Richard Grobschmidt, Assistant Superintendent of the Division, administers the DPI contract.

The CCBC Advisory Board represents CCBC users on the University of Wisconsin–Madison campus and from libraries and schools throughout Wisconsin. Members of the 2006–2007 Advisory Board are:

- Patricia A. Fry (Chair), Grade 7 Teacher
  Templeton Middle School, Sussex
- Roxane Bartelt, Head of Children’s Services
  Kenosha Public Library
- Patti Becker, Children’s Services Coordinator
  Barron Public Library
- Kate Bugher, Consultant, School Library Media
  Wisconsin Department of Public Instruction
- Connie Chandler, Cross-Categorical Teacher
  Platteville High School
- Lisa Chatman, District Library Media Specialist
  Milwaukee Public Schools
- Karen Cibula, Special Education Teacher
  Danz Elementary School, Green Bay
- Andreal Davis, Title I Reading Teacher
  Lincoln Elementary School, Madison
- Blanche Emerick, Director
  Office of Education Outreach, School of Education, UW–Madison
- Gerhard Fischer, English/Language Arts Consultant
  Wisconsin Department of Public Instruction
- Suzanne Fondrie, Assistant Professor
  Curriculum & Instruction, UW–Oshkosh
- Wendy Halverson, Library Media Specialist
  Rice Lake School District
Appendix I

Dawnene Hassett, Assistant Professor  
Department of Curriculum and Instruction, School of Education  
UW–Madison

Marilyn Heifner, Educational Consultant, Title I  
CESA #11, Turtle Lake

Bridget Hill, Library Media Specialist  
La Crosse School District

Donald Holmen, Director  
Four Lakes Distance Education Network

Barbara Huntington, Youth Services/Special Services Consultant  
Wisconsin Department of Public Instruction

Aimee Jahns, K–5 Literacy Facilitator  
Oak Creek/Franklin School District

Jacque Karbon, Reading Education Consultant  
Wisconsin Department of Public Instruction

Madge Klais, Assistant Professor  
School of Library and Information Studies, UW–Madison

Leah Langby, Library Development & Youth Services Coordinator  
Indianhead Federated Library System

Diane Lee, Family Literacy Coordinator  
Dane County Parent Council (HeadStart/EvenStart)

Lisa Lind, Library Media Specialist  
Pepin Area Schools

Linda Morrissey, Library Media Specialist  
Wausau School District

Kerry Pinkner, Youth Services Coordinator  
Pauline Haass Public Library, Sussex

Sherri Sinniger, Children's Librarian  
LaCrosse Public Library

Greg Streuly, Special Education Teacher  
Waterloo High School

Susan Tupper, K–12 Library Media Specialist  
Rosholt School District

Geraldine M. Wells, Children's Librarian  
Tomah Public Library

Kris Adams Wendt, Director  
Rhinelander District Library

Brian R. Wilhorn, Grade 4 Teacher  
Immanuel Lutheran School, Wisconsin Rapids
Staff

In addition to Director Kathleen T. Horning and librarians Merri V. Lindgren, Hollis Rudiger, and Megan Schliesman, the CCBC staff when *CCBC Choices 2007* was being created included 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.


Public Service Schedule

The CCBC is open for public service 54 hours weekly during the university’s Fall and Spring semesters: Monday–Thursday 9 a.m.–7 p.m., Friday 9 a.m.–4 p.m., and Saturday and Sunday 12:30–4 p.m.

During the university Summer Session (mid-June to early August), the CCBC is open weekly Monday–Friday 9 a.m.–4 p.m. and Saturday and Sunday 12:30–4 p.m. During Intersession 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 II
Obtaining CCBC Publications

CCBC Choices

If you would like an additional copy of *CCBC Choices 2007* and live in Wisconsin, send $2.75 (made payable to the CCBC) or a self-addressed, stamped manilla envelope with $2.75 in postage to CCBC Choices, 4290 Helen C. White Hall, 600 N. Park St., Madison, WI 53706–1403 USA. (Wisconsin libraries may request one or more copies be delivered at no cost through the statewide library delivery system.)

If you live outside of Wisconsin, send $10.00 to the Friends of the CCBC, Inc., P.O. Box 5189, Madison, WI 53705 USA. You may also inquire about the rates for ordering copies of *CCBC Choices 2007* in quantity.

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.

Limited quantities of some past editions of *CCBC Choices* are also available. Email ccbcinfo@education.wisc.edu, or call 608–262–9503 to inquire.

Other CCBC Publications

CCBC librarians have created many recommended booklists that focus on a specific subject, genre, or purpose. Current lists are available full-text on the CCBC's web site. Go to www.education.wisc.edu/ccbc/ and click on “CCBC Publications” for a complete listing of available CCBC bibliographies and booklists.
Appendix III
The Compilers of
CCBC Choices 2007

Kathleen T. Horning is the director of the Cooperative Children’s Book Center of the School of Education at the University of Wisconsin–Madison. She coordinates the Charlotte Zolotow Award and Lecture for the CCBC. 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). With Ginny Moore Kruse, she coauthored Multicultural Literature for Children and Young Adults, 1980–1990, and with Ginny Moore Kruse and Megan Schliesman, Multicultural Literature for Children and Young Adults, 1991–1996. Kathleen is the president of the Association for Library Service to Children (ALSC) of the American Library Association (ALA), and a past president of the United States Board on Books for Young People (USBBY). She has chaired the Americas Award Committee, under the auspices of The Consortium of Latin American Studies Programs (CLASP), University of Wisconsin–Milwaukee; ALA/ALSC’s 1997 Mildred Batchelder Award Committee; and ALA/ALSC’s 1995 John Newbery Committee. She has 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 NCTE Lee Bennett Hopkins Award Committee and the ALA/SRRT Coretta Scott King Award Committee, and chaired ALA/ALSC’s first Committee on Social Issues in Relationship to Materials and Services for Children. Kathleen 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.

Merri V. Lindgren is a librarian at the Cooperative Children’s Book Center of the School of Education at the University of Wisconsin–Madison. She coauthored CCBC Choices from 1990 through 1993, and since 2002. Merri is a regular contributor to the Wisconsin State Journal, writing a monthly column about books for children and young adults. She was the editor of The Multicolored Mirror: Cultural Substance in Literature for Children and Young Adults (Highsmith, 1991). She served on the 2001 Charlotte Zolotow Award committee and chaired the 2002, 2006, and 2007 Charlotte Zolotow Award committees. She also compiled and edited the CCBC Resource List for Appearances by Wisconsin Book Creators (2nd edition, 1990, and 3rd edition, 1993). Merri has worked as a youth services librarian at the Helen M. Plum Memorial Library in Lombard, Illinois, and as an instructor of Adolescent and Young Adult Literature at Edgewood College. She is currently a trustee on the board of the Baraboo (Wisconsin) Public Library. Merri graduated from UW–Madison with a B.A. Degree in Psychology and has a Master’s Degree in Library and Information Studies from the University of Wisconsin–Madison.
Hollis Rudiger is a librarian at the Cooperative Children’s Book Center. A former school librarian, she served as the Lower School Librarian at the National Cathedral School in Washington, D.C., from 1998 to 2003. Hollis is currently serving on the Best Books for Young Adults Committee of the American Library Association. She is also known in Wisconsin and nationally for her expertise on graphic novels for children and teens. She has spoken extensively on their roles in libraries and classrooms, and has written about them for *Horn Book Magazine* and other publications. She has worked as a reference librarian at the University of Illinois, and in the public service department of the Schlesinger Library at Radcliffe College. She has taught high school Spanish and English, and middle school technology. She has a B.A. degree in American Literature and Spanish from Middlebury College and a Master of Science in Library Science from Simmons College in Boston, Massachusetts.

Megan Schliesman is a librarian at the Cooperative Children’s Book Center of the School of Education at the University of Wisconsin–Madison. With Katy and Ginny Moore Kruse, Megan coauthored *Multicultural Literature for Children and Young Adults, 1991–1996*. She is currently a columnist for *Library Sparks* magazine, and contributes to the CCBC monthly column for the *Wisconsin State Journal*. In the past, she regularly appeared on WISC/TV, the Madison CBS affiliate, to talk about books for children and young adults on their morning news program. Megan served on the 2005 Newbery Award Committee. She has also served on the 1998, 1999 and 2002 Charlotte Zolotow Award committees, chaired the 2003 Zolotow Award committee, and is chairing the 2008 Zolotow Award committee. She was a member of the committee that created the Wisconsin Department of Public Instruction’s *Planning Curriculum in English Language Arts* (DPI, 2001) and created the bibliography for DPI’s *Teaching Character Education Using Children’s Literature* (DPI, 2001). Megan is a former member of South Central Library System Board of Trustees in Wisconsin. She is currently a Wisconsin Library Association Intellectual Freedom Roundtable board member. She 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 2007*, is a librarian and web designer at Madison Public Library, and a freelance indexer. Tana previously created the index for *Multicultural Literature for Children and Young Adults, Volume Two: 1991–1996*, and for the annual editions of *CCBC Choices* since 1995. While a student reference assistant at the CCBC, Tana compiled *Children’s Books by Wisconsin Authors and Illustrators and Children’s Books About Wisconsin: An Identification Record of Titles Published in 1992* (CCBC, 1993). Tana was a member of the 2000 Charlotte Zolotow Award Committee and chaired the 2001 Charlotte Zolotow Award Committee. She was the editor of the Friends of the CCBC newsletter from 1996–2000, and has reviewed 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 IV
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 2006–2007 Friends of the CCBC, Inc., Board of Directors are President Mary Klehr, Vice-President Meg Rothstein, Recording Secretary Jill Maidenberg, Membership Secretary Nick Glass, Treasurer Ellen Baum, and Directors-at-Large Andrea Schmitz and Angie Sparks.

In addition to the board volunteers, Friends book sale coordinators are Tana Elias and Meg Rothstein. Susan Herr-Hoyman manages the Friends member database. The Friends Newsletter is edited by Andrea Schmitz and Bridget Zinn.

Friends members receive invitations to events open only to the membership. 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 notecards. The Friends provide funding for public lectures on the UW–Madison campus.

Annual membership benefits include a copy of CCBC Choices, a limited edition publication of the annual Charlotte Zolotow Lecture, and announcement of CCBC news and events through the Friends listserv. 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—$20; 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. (A printable membership form is available at http://www.education.wisc.edu/ccbc/friends/membershipform.asp)

To join the Friends, send a check payable in U.S. funds to Friends of the CCBC, Inc., to: Treasurer, Friends of the CCBC, Inc., Box 5189, Madison, WI 53705, USA.
This author/title/name index includes all of the titles and book creators in this edition of *CCBC Choices*. It also includes names of individuals and additional book titles cited in the annotations, introduction, and end matter. Book titles appear in CAPITAL LETTERS. Page numbers in **bold print** refer to the page on which an annotation appears.

5,000 MILES TO FREEDOM, 30
9/11 REPORT, 41

**A**
Abrahams, Peter, 76
Accidents of Nature, 12, 100
Adler, David A., 35, 53
Adventures of the Dish and the Spoon, 64
Akib, Jamel, 66
Aldrin, Buzz, 34
Alexander, Lloyd, 45
All For Pie, Pie For All, 58
Allen, Thomas B., 29
Alleyn, Ned, 93
Almond, David, 95
Alphabet of Dreams, 80
Alphabetter, 54
American Born Chinese, 14, 111
Anahita’s Woven Riddle, 91
Anderson, M. T., 95
Andrews, Benny, 17
Andy Warhol, 46
Angelou, Maya, 49
Armstrong, Louis, 44
Armstrong, Neil, 34
Arnold, Caroline, 20
Arnold, Tedd, 73
Arrasmith, Patrick, 78
Art, 45
Art Institute of Chicago, 47
Arzoumanian, Alik, 27
Ask Me No Questions, 13
Aston, Dianna Hutts, 55
Astonishing Life of Octavian Nothing, Traitor to the Nation, Volume I, 14, 95

**B**
Baby Talk, 57
Babymouse: Rock Star, 82
Balanchine, George, 47
Ballet of the Elephants, 47
Balliett, Blue, 76
Balouch, Kristen, 11, 61
Bar-el, Dan, 54
Barretta, Gene, 29
Bauer, Carla, 29
Bausum, Ann, 30
Bébé Goes Shopping, 56
Becker, Shari, 11, 61
Becker, Snowden, 33
Bedrick, Claudia Zoe, 45
Behind the Curtain, 76
Berg, Michelle, 51
Best Best Friends, 11, 55
Best Teacher in Second Grade, 74
Best, Cari, 62
Billingsley, Franny, 45
Birddman, 62
Black? White! Day? Night!, 54
Blackall, Sophie, 22
Bledsoe, Lucy Jane, 38
Boo and Baa Have Company, 58
Book of Story Beginnings, 85
Bookthief, 14, 111
Booth, Coe, 17, 96
Borthwick, Prudence, 93
Boy Who Saved Cleveland, 14, 80
Braid, 97
Bringing Asha Home, 66
Brisson, Pat, 42
Brooks, Kevin, 96
Brown, Calef, 48
Brown, Lisa, 55
Brundibár, 34
Budhos, Marina, 13
Bunting, Eve, 11, 42, 62
Burleigh, Robert, 36
Burning Bridge, 79
Busy in the Garden, 51
Butterworth, Chris, 20

**C**
Cabrera, Cozbi A., 49
Caddy Ever After, 87
CAN YOU HEAR THE SEA?, 17
Carter, Abby, 74
Carter Family, 44
CASE OF THE MISSING MARQUESS, 92
CASEY AT THE BAT, 15, 52
CAT WITH THE YELLOW STAR, 34
CATCHER IN THE RYE, 106
CATLADY, 14, 84
CCBC RESOURCE LIST FOR
APPEARANCES BY WISCONSIN
BOOK CREATORS, 121
Chaconas, Dori, 73
Chamberlain, Margaret, 64
Charest, Emily MacLachlan, 50
Charles, Veronika Martenova, 62
Charlotte Zolotow Award, 10–11
CHEW ON THIS, 15, 42
CHILDREN OF ALCATRAZ, 33
CHILDREN’S BOOKS BY WISCONSIN
AUTHORS AND ILLUSTRATORS
AND CHILDREN’S BOOKS
ABOUT WISCONSIN, 122
Chodos-Irvine, Margaret, 11, 55
Choi, Yangsook, 66
Christie, R. Gregory, 53
Chrustowski, Ruck, 20
CLAY, 95
Cohn, Rachel, 96
Collins, Michael, 34
Collins, Suzanne, 77
Colón, Ernie, 41
CONEJITO, 15, 27
CONSTRUCTION ZONE, 39
Cooper, Susan, 45
CORK & FUZZ, 73
COUNTING COUP, 17
COW WHO CLUCKED, 56
COWGIRL KATE AND COCOA:
PARTNERS, 75
Crawford, Elizabeth D., 39
Cruise, Robin, 11, 43
Cumberbatch, Judy, 17
CURSE OF THE BONE, 78
Cushman, Karen, 77
CYRANO, 103
DEAR MR. ROSENWALD, 53
DeFelice, Cynthia, 24
Delacre, Lulu, 73
Delaney, Joseph, 78
Demarest, Chris L., 39
Demi, 36
DÉOGRATIAS, 107
Diakité, Baba Wagué, 63
Diakité, Penda, 63
DIARY OF A KILLER CAT, 14
DiCamillo, Kate, 74, 78
DICK WHITTINGTON AND HIS CAT,
26
Dickinson, Emily, 103
DIZZY, 17, 48
DO LIKE KYLA, 17
Dooling, Michael, 80
DREAMHUNTER, 101
Dressen-McQueen, Stacey, 11, 43
DROWNED MAIDEN’S HAIR, 92
E
Eastwood, John, 84
Ehrhardt, Karen, 44
Eldred, Tim, 97
Elizabeth I, Queen of England, 93
ELK DROPPED IN, 13, 23
Ellis, Deborah, 78
Elya, Susan Middleton, 56
Emberley, Michael, 15, 43
EMIL AND KARL, 81
ENCYCLOPEDIA PREHISTORICA, 21
ENDYMION SPRING, 92
Engle, Margarita, 36
Ering, Timothy Basil, 71
ESCAPE!, 37
F
FACES, PLACES, AND INNER SPACES,
47
FAIREST, 85
Falconer, Ian, 63
FANTASTIC FARM MACHINES, 40
Farmer, Nancy, 45
FAST FOOD, 63
FAST FOOD NATION, 15, 42
Felstead, Cathie, 11, 21
FIGHTER, 99
Fine, Anne, 14, 79
FLAMINGOS ON THE ROOF, 48
Flanagan, John, 79
Fleischman, Paul, 40
Fleischman, Sid, 37
Fleming, Denise, 56

Book titles appear in CAPITAL LETTERS. Page numbers in bold print refer to the page on which annotations appear.
Fleming, Peggy, 32
Fletcher, Susan, 80
Florian, Douglas, 48
FLOTSAM, 71
Forest, Heather, 25
Fradin, Dennis Brindell, 30
Fradin, Judith Bloom, 30
FRANKENSTEIN MAKES A SANDWICH, 51
Frankfeldt, Gwen, 40
Franson, Leanne, 90
Frazee, Marla, 56
Freedman, Russell, 31
FREEDOM RIDERS, 17, 30
FREEDOM SHIP, 17, 69
FREEDOM WALKERS, 17, 31
FREEZE FRAME, 32
Freymann, Saxton, 63
FRIENDLY FOUR, 48
FROM COVER TO COVER, 121
Frost, Helen, 97
FULI SPECTRUM, 13, 44

G

Gaber, Susan, 25, 55
Galouchko, Annouchka Gravel, 62
Gantos, Jack, 16, 98
Gardiner, Lindsey, 65
Garrilho, André, 87
GATOS BLACK ON HALLOWEEN, 23
Gehry, Frank O., 39
GEORGE AND THE DRAGON, 72
George-Warren, Holly, 44
Gershator, David, 22
Gershator, Phillis, 22
Gerstein, Mordecai, 25
GET WELL, GOOD KNIGHT, 75
Gibbons, Gail, 39
Giblin, James Cross, 80
Gilchrist, Jan Speivey, 40, 48
GIRL STORIES, 110
Glatshteyn, Yankev, 81
GO TO SLEEP, GECKO!, 15, 27
Goldstone, Bruce, 54
GOOD BOY, FERGUS!, 60
GOOD NIGHT, GOOD KNIGHT, 75
Gorbachev, Valeri, 58
GORILLA! GORILLA!, 11, 71
GOSSAMER, 87
GRANDFATHER’S DANCE, 14, 87
Granström, Brita, 57
Gratz, Alan, 98
GREASE MONKEY, 97
GREAT ESTIMATIONS, 54
Greenfield, Eloise, 40, 48
Greenstein, Elaine, 39
GREGOR AND THE MARKS OF SECRET, 77
Gregorich, Barbara, 74
Greif, Jean-Jacques, 99
Greste, Peter, 20
Grey, Mini, 64
Grimes, Nikki, 49, 81
Grindley, Brett, 64
Gustavson, Adam, 41
Gutenberg, Johann, 92

H

Hamilton, Lee H., 41
Han, Jenny, 81
HANDSPRINGS, 48
Haney, Eric L., 15, 31
HAPPINESS OF KATI, 13, 93
HAPPY BIRTHDAY, GOOD KNIGHT, 75
HARRIET TUBMAN, SECRET AGENT, 29
Harris, Robie H., 15, 43
Hartnett, Sonya, 14, 82, 99
Hatkoff, Craig, 20
Hatkoff, Isabella, 20
Hautman, Peter, 99
Headley, Justina Chen, 64
Hellard, Susan, 49
Helquist, Brett, 76
Henderson, Kathy, 13, 25
Henkes, Kevin, 11, 65
HENRY’S FIRST-MOON BIRTHDAY, 67
Henslowe, Philip, 93
Heo, Yumi, 11, 67
HI! FLY GUY, 73
HIGHER POWER OF LUCKY, 89
Hillenbrand, Will, 29
Hindley, Judy, 57
Hodges, Margaret, 26
HOLES, 91
Hollyer, Belinda, 15, 49
Holm, Jennifer L., 82
Holm, Matthew, 82
Holmes, Sherlock, 92
Holt, Kimberly Willis, 83
Hong, Chen Jiang, 45
HONKY-TONK HEROES & HILLBILLY ANGELS, 44
Hopkinson, Deborah, 31, 65
Horáček, Petr, 57
Horn Book Magazine, 122
Hornaday, William, 22

Book titles appear in CAPITAL LETTERS. Page numbers in bold print refer to the page on which annotations appear.
Horning, Kathleen T., 121  
HOW TO BE, 55  
HOW TO SURVIVE IN ANTARCTICA, 38  
Howard, Arthur, 75  
Hudson, Cheryl Willis, 39  
Huggins, Peter, 65  
HURRICANE HUNTERS!, 39  
Hurston, Zora Neale, 26  

I  
I AM A TAXI, 78  
I LOST MY TOOTH IN AFRICA, 17, 63  
I REMEMBER MISS PERRY, 42  
Ibatoulline, Bagram, 78  
ICE CREAM, 39  
ICE TIME, 32  
ICE-CREAM CONES FOR SALE!, 39  
Ichikawa, Satomi, 57  
ILIAD, 40  
INSIDE DELTA FORCE, 15, 31  
ISLAND GROWS, 11, 15, 21  
IT’S KIND OF A FUNNY STORY, 109  
IT’S MY SCHOOL, 64  
IT’S NOT THE STORK!, 15, 43  
IT’S PERFECTLY NORMAL, 43  
IT’S SO AMAZING, 43  

J  
JACK AND THE BEANSTALK, 28  
JACK AND THE NIGHT VISITORS, 59  
JACKIE’S BAT, 68  
Jacobson, Sid, 41  
Jacques, Brian, 45  
Jaffa, Alisa, 23  
James, Curtis, 69  
Jansen, Hanna, 39  
Jaramillo, Ann, 13, 100  
JAZZ, 46  
Jenkins, Emily, 14, 83  
Jenkins, Steve, 21  
JOEY AND JET IN SPACE, 61  
JOHN, PAUL, GEORGE & BEN, 70  
Johnson, Angela, 17  
Johnson, Harriet McBryde, 12, 100  
Johnson, Stephen T., 52  
Jones, Diana Wynne, 45  
Jones, Traci L., 17  
Joosse, Barbara, 66  
Jorisch, Stéphane, 42  
JUST IN CASE, 106  
JUST KIDDING, 41  
JUST TEENIE, 68  

K  
Kadohata, Cynthia, 17, 84  
Kahumbu, Paula, Dr., 20  
Kanaana, Sharif, 27  
Kean, Thomas H., 41  
Kenah, Katharine, 74  
KETURAH AND LORD DEATH, 102  
Kiesler, Kate, 66  
KILLER WHALE’S WORLD, 20  
KING DORK, 14, 105  
KING OF ATTOLIA, 109  
King-Smith, Dick, 14, 84  
Kinkade, Sheila, 15  
Kladstrup, Kristin, 85  
Knox, Elizabeth, 101  
KOYAL DARK, MANGO SWEET, 106  
Krishnaswami, Uma, 66  
Kurlansky, Mark, 15  
Kwasnosky, Laura McGee, 75  

L  
L’Engle, Madeleine, 45  
Lagarrique, Jerome, 35  
Laird, Elizabeth, 13, 15, 85  
Lanagan, Margo, 101  
LANDED, 66  
Landström, Lena, 58  
Landström, Olof, 58  
Larbalestier, Justine, 102  
LAST DAYS, 110  
Lawrence, John, 20  
Lawson, JonArno, 49  
Le Guin, Ursula K., 45, 103  
Leavitt, Martine, 102  
Lee, Milly, 66  
Lehman, Barbara, 67  
LET’S PLAY IN THE FOREST WHILE THE WOLF IS NOT AROUND, 59  
Levine, Gail Carson, 85  
Levine, Laura, 44  
Levithan, David, 44, 96  
Lewin, Betsy, 75  
Lewin, Ted, 11, 42  
Lewis, E. B., 69  
LIFE AS WE KNEW IT, 105  
LIGHTNING THIEF, 89  
LILLY’S BIG DAY, 11, 65  
Lin, Grace, 18, 22, 86  
Lindgren, Merri V., 121  
LÍNEA, 13, 100  
Lipsyte, Robert, 15  
LITTLE MAMÁ FORGETS, 11, 43  
LITTLE PIECE OF GROUND, 13, 15, 85
LITTLE RED HEN (Forest), 25
LITTLE RED HEN (Pinkney), 28
Look, Lenore, 11, 67, 86
Lorbiecki, Marybeth, 68
Lord, Cynthia, 12, 87
LOUD SILENCE OF FRANCINE GREEN, 77
LOVE CURSE OF THE RUMBAUGHS, 16, 98
Love, D. Anne, 37
Lowry, Lois, 87
Ludwig, Trudy, 41
LUGALBANDA, 13, 15, 25
Lundquist, David R., 40
Lynn, Loretta, 44
M
M.I.T. Strata Center, 39
MacDonald, Margaret Read, 15, 27
MacLachlan, Patricia, 50, 87
Macy, Sue, 32
MAGIC HORSE OF HAN GAN, 17, 45
MAGIC LESSONS, 102
MAGIC OR MADNESS, 102
MAMA, 60
MAMA OUTSIDE, MAMA INSIDE, 55
MAN IN THE MOON-FIXER’S MASK, 49
Marcus, Leonard B., 45
Marlowe, Christopher, 93
Martin, David, 58
MARVELOUS MATTIE, 15, 37
MAXWELL’S MOUNTAIN, 11, 17, 61
McCarty, Peter, 11, 58
McCaughrean, Geraldine, 103
McCabe, Adam, 70
McCue, Lisa, 73
McCully, Emily Arnold, 37
McDonnell, Patrick, 45
McKay, Hilary, 87
McKinley, Michael, 32
McKissack, Patricia C., 87
McKnealy, Ranida T., 22
McLeod, Bob, 54
Meddaugh, Susan, 68
Medicine Crow, Joseph, 17
MEET THE MUSICIANS, 46
MEOW RUFF, 51
MERCY WATSON GOES FOR A RIDE, 74
Merrell, Billy, 44
Meyer, Kerstin, 23
Milgrim, David, 58
Miller, Edward, 53
MIRACULOUS JOURNEY OF EDWARD TULANE, 78
Mistral, Gabriela, 38
MOM AND DAD ARE PALINDROMES, 70
Monroe, Bill, 44
Montes, Marisa, 23
MOON PLANE, 11, 58
Moore, Clement Clarke, 23
Morales, Yuyi, 23
Moriarty, Jaclyn, 104
Morrison, Frank, 50
Morrow, Glenn, 40
Morse, Joe, 52
MOSES, 17
Mourlevat, Jean-Claude, 13
MOVE!, 15, 21
MR. AND MRS. GOD IN THE CREATION KITCHEN, 16, 71
MR. PUTTER & TABBY SPIN THE YARN, 75
MR. RABBIT AND THE LOVELY PRESENT, 10
MRS. CRUMP’S CAT, 11, 70
Muhawi, Ibrahim, 27
MULTICOLORED MIRROR, 121
MULTICULTURAL LITERATURE FOR CHILDREN AND YOUNG ADULTS, 1980–1990, 121
MULTICULTURAL LITERATURE FOR CHILDREN AND YOUNG ADULTS, 1991–1996, 121, 122
MURDER OF BINDY MACKENZIE, 104
Murdock, Catherine Gilbert, 104
Murphy, Claire Rudolf, 33
MUSEUM TRIP, 67
MY FAMILY, 15
MY FATHER’S SHOP, 57
MY FEET ARE LAUGHING, 50
MY LITTLE CAR, 17
Myers, Christopher, 46
Myers, Walter Dean, 46
MYSTERY BOTTLE, 11, 61
N
Na, An, 104
Nash, Ogden, 49
Nathan, Amy, 46
Nesbit, E., 28
NICK AND NORAH’S INFINITE PLAYLIST, 14, 96
NIGHT BEFORE CHRISTMAS, 23
NIGHT BOAT TO FREEDOM, 69

Book titles appear in CAPITAL LETTERS. Page numbers in bold print refer to the page on which annotations appear.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nimr, Sonia</td>
<td>NIGHT OF THE BURNING</td>
<td>94</td>
</tr>
<tr>
<td>Nix, Garth</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Norman, Lissette</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>Nix, Garth</td>
<td>NOT AFRAID OF DOGS</td>
<td>68</td>
</tr>
<tr>
<td>Nix, Garth</td>
<td>NOTSO HOT SO</td>
<td>14, 79</td>
</tr>
<tr>
<td>Oboe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oberman, Sheldon</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>Of Numbers and Stars</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>OliviA FORMS A BAND</td>
<td></td>
<td>63</td>
</tr>
<tr>
<td>ONCE I ATE A PIE</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>ONE GREEN APPLE</td>
<td></td>
<td>11, 42</td>
</tr>
<tr>
<td>ONE POTATO, TWO POTATO</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>ONLY HUMAN</td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>Oppenheim, Joanne</td>
<td></td>
<td>17, 33</td>
</tr>
<tr>
<td>OUR SEASONS</td>
<td></td>
<td>22</td>
</tr>
<tr>
<td>OVER A THOUSAND HILLS I WALK</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>WITH YOU</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OVERBOARD!</td>
<td></td>
<td>11, 60</td>
</tr>
<tr>
<td>OWEN &amp; MZEE</td>
<td></td>
<td>15, 20</td>
</tr>
<tr>
<td>Page</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Paparone, Pam</td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>Parker, Charlie</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Parker, Robert Andrew</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td>PART OF ME</td>
<td></td>
<td>83</td>
</tr>
<tr>
<td>Patch</td>
<td></td>
<td>64</td>
</tr>
<tr>
<td>Patron, Susan</td>
<td></td>
<td>89</td>
</tr>
<tr>
<td>Payne, C. F.</td>
<td></td>
<td>62</td>
</tr>
<tr>
<td>Peeps</td>
<td></td>
<td>110</td>
</tr>
<tr>
<td>Penny from Heaven</td>
<td></td>
<td>82</td>
</tr>
<tr>
<td>Perfect Timing</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>Peterson, Cris</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>Pfeffer, Susan Beth</td>
<td></td>
<td>105</td>
</tr>
<tr>
<td>Phelan, Matt</td>
<td></td>
<td>89</td>
</tr>
<tr>
<td>Pien, Lark</td>
<td></td>
<td>111</td>
</tr>
<tr>
<td>Pierce, Tamora</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Pinkney, Brian</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>Pinkney, Jerry</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>Pitzer, Susanna</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>Planning Curriculm in English Language Arts</td>
<td></td>
<td>122</td>
</tr>
<tr>
<td>Play Ball With Me</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>Play, Mozart, Play!</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td>Plecas, Jennifer</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>Poe, Edgar Allen</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>Poet Slave of Cuba</td>
<td></td>
<td>17, 36</td>
</tr>
<tr>
<td>Poetry for Young People</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Pop's Bridge</td>
<td></td>
<td>62</td>
</tr>
<tr>
<td>Porch LIES</td>
<td></td>
<td>87</td>
</tr>
<tr>
<td>Portman, Frank</td>
<td></td>
<td>105</td>
</tr>
<tr>
<td>Potter, Melisande</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>Powers, Don</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Pozo y Gonzalez, Luciano</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Pratchett, Terry</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Price, Ryan</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>Pullman</td>
<td>PULL OF THE OCEAN</td>
<td>13</td>
</tr>
<tr>
<td>Pratchett, Terry</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Pullman</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td>Qualls, Sean</td>
<td></td>
<td>36, 48</td>
</tr>
<tr>
<td>Queen of Attolia</td>
<td></td>
<td>109</td>
</tr>
<tr>
<td>Rafi and Rosi</td>
<td></td>
<td>73</td>
</tr>
<tr>
<td>Rafi and Rosi: Carnival!</td>
<td></td>
<td>73</td>
</tr>
<tr>
<td>Rampersad, Arnold</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Ransome, James E.</td>
<td></td>
<td>65</td>
</tr>
<tr>
<td>Rappaport, Doreen</td>
<td></td>
<td>69</td>
</tr>
<tr>
<td>Rash</td>
<td></td>
<td>99</td>
</tr>
<tr>
<td>Raven</td>
<td></td>
<td>15, 50</td>
</tr>
<tr>
<td>Raven, Margot Theis</td>
<td></td>
<td>69</td>
</tr>
<tr>
<td>Ray, Deborah Kogan</td>
<td></td>
<td>38</td>
</tr>
<tr>
<td>Ray, Jane</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Reinhart, Matthew</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Reiser, Lynn</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>Revenge of the Witch</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>Rex, Adam</td>
<td></td>
<td>51, 72</td>
</tr>
<tr>
<td>Riordan, Rick</td>
<td></td>
<td>89</td>
</tr>
<tr>
<td>Road of the Dead</td>
<td></td>
<td>96</td>
</tr>
<tr>
<td>Road to Paris</td>
<td></td>
<td>81</td>
</tr>
<tr>
<td>Roberts, David</td>
<td></td>
<td>11, 70</td>
</tr>
<tr>
<td>Roberts, Ken</td>
<td></td>
<td>90</td>
</tr>
<tr>
<td>Roessel, David</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Rosoff, Meg</td>
<td></td>
<td>106</td>
</tr>
<tr>
<td>Ross, Graham</td>
<td></td>
<td>54</td>
</tr>
<tr>
<td>Ross, Tony</td>
<td></td>
<td>11, 71, 79</td>
</tr>
<tr>
<td>Rostand, Edmond</td>
<td></td>
<td>103</td>
</tr>
<tr>
<td>Roth, R. G.</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Roy, Jennifer</td>
<td></td>
<td>90</td>
</tr>
<tr>
<td>Rubin, Susan Goldman</td>
<td></td>
<td>34, 46</td>
</tr>
<tr>
<td>Ruby Lu, Brave and True</td>
<td></td>
<td>86</td>
</tr>
<tr>
<td>Ruby Lu, Empress of Everything</td>
<td></td>
<td>14, 86</td>
</tr>
<tr>
<td>Rueda, Claudia</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>Rules</td>
<td></td>
<td>12, 87</td>
</tr>
<tr>
<td>Rutherford, Carole Boston</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Rylant, Cynthia</td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>Sabuda, Robert</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Sachar, Louis</td>
<td></td>
<td>12, 91</td>
</tr>
<tr>
<td>Salerno, Steven</td>
<td></td>
<td>56</td>
</tr>
</tbody>
</table>

Book titles appear in CAPITAL LETTERS. Page numbers in **bold print** refer to the page on which annotations appear.
TRUE AND FAITHFUL NARRATIVE, 13, 108
TUNJURI! TUNJURI! TUNJURI!, 27
Turner, Megan Whalen, 109
TURTLE CROSSING, 20
TYRELL, 17, 96

U
U'Ren, Andrea, 24
UNCLE PETER'S AMAZING CHINESE WEDDING, 11, 17, 67
UP BEFORE DAYBREAK, 31

V
Valério, Geraldo, 27
Van Dusen, Chris, 74
Vane, Mitch, 64
Vejjajiva, Jane, 13, 93
Viorkst, Judith, 49
Vitale, Stefano, 53
Vizzini, Ned, 109
VOICES, 103
Vrettos, Adrienne Maria, 110

W
WAIT FOR ME, 104
WALK ON!, 56
Walker, Alice, 53
WALTUR BUYS A PIG IN A POKE AND OTHER STORIES, 74
WAND IN THE WORD, 45
Weatherford, Carole Boston, 53
WEEDFLOWER, 17, 84
Weeks, Sarah, 11, 60
Weinstein, Lauren R., 110
Weissberger, Ela, 34
Westerfeld, Scott, 110
WHEN THE HORSES RIDE BY, 40
WHEN THE WALL CAME DOWN, 34
WHITE RAM, 25
WHITE TIME, 101
Whittenberg, Allison, 17, 94
Widener, Terry, 35
Wiesner, David, 71
WILD LIVES, 22
WILLIAM'S DOLL, 10
Williams, Sam, 11, 51, 60
Willis, Jeanne, 11, 71
Wilsdorf, Anne, 86
Wilson, Charles, 42
WIND-WILD DOG, 66

WINTER IS THE WARMEST SEASON, 24
Winter, Jeannette, 60
Winter, Jonah, 48
Wisconsin State Journal, 121, 122
THE WIZARD OF OZ, 86
Wong, Nicole, 11, 61
Wood, Nancy, 16, 71
Woodruff, Elvira, 72
Wormell, Chris, 72
WRIGHT 3, 76
Wright, Frank Lloyd, 76
Wulf, Linda Press, 94

X
X-INDIAN CHRONICLES: THE BOOK OF MAUSAPE, 14

Y
Yamada, Elizabeth Kikuchi, 33
Yang, Gene Luen, 111
Yang, James, 61
Yeahpau, Thomas M., 14
YEAR OF THE DOG, 14, 18, 86
YELLOW STAR, 90
Yolen, Jane, 29, 45
YOU CAN, TOUCAN, MATH, 53
Young, Ed, 36

Z
ZELDA AND IVY, 75
ZELDA AND IVY: THE RUNAWAYS, 75
Zelinsky, Paul O., 83
Zoehfeld, Kathleen Weidner, 22
Zolotow, Charlotte. See Charlotte Zolotow Award
Zorina, Vera, 47
Zusak, Markus, 111

Book titles appear in CAPITAL LETTERS. Page numbers in **bold print** refer to the page on which annotations appear.
Subject Index

The subject index provides access to the titles in *CCBC Choices* as well as to information about the CCBC and publishing in 2006 mentioned in the introduction and end matter. While the index is not comprehensive, themes and subjects were chosen with story time, classroom use, and reader’s advisory in mind. In keeping with the CCBC’s interest in providing access to multicultural literature, the index also includes the ethnic backgrounds 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 subjects of interest. For example, “Africans and African Americans” includes a cross-reference to “Rwandans” and other culturally specific sub-groups.

9/11. See September 11, 2001

A

Abuse
- Gossamer, 87
- Koyal Dark, Mango Sweet, 106

Activism
- 5,000 Miles to Freedom, 30
- Freedom Riders, 30
- Freedom Walkers, 30

Adoption
- Bringing Asha Home, 66
- Drowned Maiden’s Hair, 92
- Over a Thousand Hills I Walk with You, 39

Africans and African Americans. See also Malinese; Moroccans; North Africans; Rwandans
- 5,000 Miles to Freedom, 31
- Astonishing Life of Octavian Nothing, 95
- Dear Mr. Rosenwald, 53
- Dizzy, 48
- Freedom Riders, 30
- Freedom Ship, 69
- Freedom Walkers, 31
- Friendly Four, 48
- Jazz, 46
- Harriet Tubman, Secret Agent, 29
- Little Red Hen (Pinkney), 28
- Night Boat to Freedom, 69
- Over a Thousand Hills I Walk with You, 39
- Perfect Timing, 35
- Poet Slave of Cuba, 36
- Porch Lies, 88
- Road to Paris, 81
- Satchel Paige, 35
- Six Fools, 26
- Sweet Thang, 94
- This Jazz Man, 44
- To Everything There Is a Season, 24
- Tyrell, 96
- Up Before Daybreak, 31

Aging
- Little Mamá Forgets, 43

Alcoholism
- Road to Paris, 81
- Shug, 81

Alphabet Books
- Alphabetter, 54
- SuperHero ABC, 54

Amblyopia
- Patch, 64

American Indians. See also Athabaskan Indians; Mohave Indians
- Children of Alcatraz, 33
- When the Horses Ride By, 40

Amyotrophic Lateral Sclerosis (ALS)
- Happiness of Kati, 93

Animals. See also Cats; Dogs; Elephants; Hippos; Tortoises; Turtles; Whales
- Move!, 21
- Wild Lives, 22

Animals, Prehistoric
- Encyclopedia Prehistorica, 21

Anorexia
- Skin, 110

Antarctica
- How to Survive in Antarctica, 38

Anxiety
- It’s Kind of a Funny Story, 109
- Just in Case, 106

Apollo 11
- Team Moon, 34

Art and Artists. See also The Arts section
- Fast Food, 63
Museum Trip, 67
Wright 3, 76

Asian/Pacific Origin. See Balinese Origin
Asian/Pacifics and Asian/Pacific Americans. See also Chinese and Chinese Americans; Indians and Indian Americans; Japanese and Japanese Americans; Korean Americans; Nepalis; Taiwanese Americans; Thai People
Maxwell's Mountain, 61
Shug, 81

Astronauts
Team Moon, 34

Athabaskan Indians
Trap, 107

Authors. See Writers
Autism
Rules, 87

B
Babies, New
Bringing Asha Home, 66
Mama Outside, Mama Inside, 55

Balinese Origin
Go to Sleep, Gecko!, 27

Ballet
Ballet of the Elephants, 47

Baseball
Casey at the Bat, 52
Jackie's Bat, 68
Samurai Shortstop, 98
Satchel Paige, 35
Thumb on a Diamond, 90

Berlin Wall
When the Wall Came Down, 34

Biblical Stories. See also Biblical Themes
To Everything There Is a Season, 24
White Ram, 25

Biblical Themes. See also Biblical Stories
Alphabet of Dreams, 80
Clay, 95

Birthdays
Best Best Friends, 55
Happy Birthday, Good Knight, 75

Bisexuals
Full Spectrum, 44

Bodies, Human
It's Not the Stork!, 43

Boliviens
I Am a Taxi, 78

Boxing
Fighter, 99

Breed, Clara
Dear Miss Breed, 33

Bronx Zoo
Wild Lives, 22

Bullying
Just Kidding, 41

C
Carnival
Rafi and Rosi: Carnival!, 73

Catholicism
Clay, 95
Loud Silence of Francine Green, 77
Secret of the Rose, 93

Cats
Catlady, 84
Mrs. Crump's Cat, 70

CCBC CHOICES
age recommendations for, 8
number of titles, 6
obtaining, 120
organization of, 7
publication information in, 8

CCBC. See Cooperative Children's Book Center (CCBC)

Cerebral Palsy
Accidents of Nature, 100
Small Steps, 91

Children's books, number published in 2006, 12

Chileans
To Go Singing through the World, 38

Chinese and Chinese Americans. See also Taiwanese and Taiwanese Americans
American Born Chinese, 111
Landed, 66
Magic Horse of Han Gan, 45
Ruby Lu, Empress of Everything, 86
Su Dongpo, 36
Uncle Peter's Amazing Chinese Wedding, 67
Year of the Dog, 86

Christmas
Elk Dropped In, 23
Night Before Christmas, 23

Circuses
Ballet of the Elephants, 47

Civil Rights
Freedom Riders, 30
Freedom Walkers, 31

Colombian Origin
Let's Play in the Forest While the Wolf Is Not Around, 59

Communism
Loud Silence of Francine Green, 77
When the Wall Came Down, 34

Concentration Camps
Cat with the Yellow Star, 34
Fighter, 99

Construction
Construction Zone, 39
Pop’s Bridge, 62
Sky Boys, 65
Cooperative Children’s Book Center
(CCBC)
collection and services, 116–117
governance, 117
Intellectual Freedom Information
Services Mission Statement, 114
public service schedule, 117
purpose, 115–116
staff, 117
vision statement, 114
web site, 117, 120
Cotton
Up Before Daybreak, 31
Country and Western Music
Honky-Tonk Heroes & Hillbilly Angels,
Craft, Ellen
5,000 Miles to Freedom, 36
Craft, William
5,000 Miles to Freedom, 36
Creation
Clay, 95
Mr. and Mrs. God in the Creation
Kitchen, 71
Cubans
Poet Slave of Cuba, 36

D

Dance. See Ballet
Deafness
Ruby Lu, Empress of Everything, 86
Wait for Me, 104
Death
Book Thief, 111
Grandfather’s Dance, 87
Happiness of Kati, 93
I Remember Miss Perry, 42
Just in Case, 106
Keturah and Lord Death, 102
Night of the Burning, 94
Road of the Dead, 96
Skin, 110
Surrender, 99
Delta Force
Inside Delta Force, 31
Depression
It’s Kind of a Funny Story, 109
Disabilities. See also Autism; Cerebral
Palsy; Deafness
Accidents of Nature, 100
Rules, 87
Discrimination. See also Racism
Marvelous Mattie, 37
Doan, Seth
Boy Who Saved Cleveland, 80
Dogs
Good Boy, Fergus!, 60
Not Afraid of Dogs, 68
Notso Hotso, 79
Once I Ate a Pie, 50
Wind-Wild Dog, 66
Dominican Americans
My Feet Are Laughing, 50
E

Economics
Up Before Daybreak, 31
Education. See also School Stories;
Teachers
Dear Mr. Rosenwald, 53
Of Numbers and Stars, 37
Trap, 107
Voices, 103
Wait for Me, 104
Elephants
Ballet of the Elephants, 47
Emigration. See also Immigration
Braid, 97
Night of the Burning, 94
Espionage
Harriet Tubman, Secret Agent, 29
Inside Delta Force, 31
F

Fairy Tales. See also Folklore section
Fairest, 85
Families. See also Fathers; Interracial
Families; Grandfathers;
Grandmothers; Grandparents;
Mothers; Siblings; Sisters; Uncles
Anahita’s Woven Riddle, 91
Behind the Curtain, 76
Book of Story Beginnings, 85
Boy Who Saved Cleveland, 80
Braid, 97
Bringing Asha Home, 66
Caddy Ever After, 88
Dairy Queen, 104
Endymion Spring, 92
Gossamer, 87
Grandfather’s Dance, 88
Happiness of Kati, 93
Higher Power of Lucky, 89
I Am a Taxi, 78
I Lost My Tooth in Africa, 63
Koyal Dark, Mango Sweet, 106
Life as We Knew It, 105
Little Piece of Ground, 85
Love Curse of the Rumbaughs, 98
Mama Outside, Mama Inside, 55
Maxwell’s Mountain, 61
My Feet Are Laughing, 50
Mystery Bottle, 61
Night of the Burning, 94
Over a Thousand Hills I Walk With You, 39
Part of Me, 83
Penny from Heaven, 82
Road to Paris, 81
Rules, 87
Shug, 81
Skin, 110
Small Beauties, 72
Sweet Thang, 94
Tyrell, 96
Uncle Peter’s Amazing Chinese Wedding, 67
Wait for Me, 104
Weedflower, 84
Year of the Dog, 86
Yellow Star, 90

Fantasy
Alphabet of Dreams, 80
Book of Story Beginnings, 85
Burning Bridge, 79
Curse of the Bane, 78
Dreamhunter, 101
Endymion Spring, 92
Flotsam, 71
Gossamer, 87
Gregor and the Marks of Secret, 78
Keturah and the Lord Death, 102
King of Attolia, 109
Last Days, 110
Magic Lessons, 102
Miraculous Journey of Edward Tulane, 78
Museum Trip, 67
Only Human, 108
Sea of Monsters, 89
Toys Go Out, 83
Voices, 103
Wand in the Word, 45
White Time, 101

Farming
Dairy Queen, 104
Fantastic Farm Machines, 40

Fast Food
Chew On This, 42

Fathers. See also Families; Mothers
It’s My School, 64
Landed, 66
Loud Silence of Francine Green, 77
My Father’s Shop, 57
Pop’s Bridge, 62

Fear
Just in Case, 106
Not Afraid of Dogs, 68

Fiction, for children and young adults, 13–14

Fish. See Sea Horses

Football
Dairy Queen, 104
Rash, 99

Foster Homes
Book Thief, 111
Gossamer, 87
Road to Paris, 81

Friendship. See also Interracial Friendship
Accidents of Nature, 100
American Born Chinese, 111
Best Best Friends, 55
Cork & Fuzz, 73
Cowgirl Kate and Cocoa: Partners, 75
Emil and Karl, 81
Friendly Four, 48
King Dork, 105
Koyal Dark, Mango Sweet, 106
Little Piece of Ground, 85
Loud Silence of Francine Green, 77
Mrs. Crump’s Cat, 70
Murder of Bindy Mackenzie, 104
One Green Apple, 42
Ruby Lu, Empress of Everything, 86
Rules, 87
Toys Go Out, 83
Weedflower, 84
Wright 3, 76

G

Gardening
Busy in the Garden, 51

Gays
Full Spectrum, 44

Genetic Engineering
Only Human, 108

Genocide. See also Holocaust
Déogratias, 107
Over a Thousand Hills I Walk With You, 39

Gillespie, Dizzy
Dizzy, 48

Girls. See Women and Girls

Grandfathers. See also Families;
Grandmothers; Grandparents
Grandfather’s Dance, 87
Mystery Bottle, 61
Trap, 107

Grandmothers. See also Families;
Grandfathers; Grandparents
Little Mamá Forgets, 43
Night Boat to Freedom, 69
Small Beauties, 72

Grandparents. See also Families;
Grandfathers; Grandmothers
Happiness of Kati, 93
Graphic Novels
9/11 Report, 41
Babymouse: Rock Star, 82
Déogratias, 107
Girl Stories, 110
Grease Monkey, 97

H

Halloween
Gatos Black on Halloween, 23
Han, Gan
Magic Horse of Han Gan, 45
Health
Chew On This, 42
Hindus
Bringing Asha Home, 66
Hippos
Mama, 60
Owen & Mzee, 20
Historical Fiction
Accidents of Nature, 100
Alphabet of Dreams, 80
Anahita’s Woven Riddle, 91
Astonishing Life of Octavian Nothing, 95
Book Thief, 111
Boy Who Saved Cleveland, 80
Braid, 97
Case of the Missing Marquess, 92
Catlady, 84
Clay, 95
Cyrano, 103
Dick Whittington and His Cat, 26
Drowned Maiden’s Hair, 92
Emil and Karl, 81
Fighter, 99
Freedom Ship, 69
Grandfather’s Dance, 88
Jackie’s Bat, 68
Landed, 66
Loud Silence of Francine Green, 77
Lugalbanda, 25
Night Boat to Freedom, 69
Night of the Burning, 94
Part of Me, 83
Penny from Heaven, 82
Pop’s Bridge, 62
Porch Lies, 87
Samurai Shortstop, 98
Secret of the Rose, 93
Silver Donkey, 82
Sky Boys, 65
Small Beauties, 72
Sweet Thang, 94
True and Faithful Narrative, 108
Weedflower, 84
Yellow Star, 90

Hockey
Ice Time, 32
Holidays. See Birthdays; Christmas;
Halloween
Holocaust. See also World War II
Book Thief, 111
Cat with the Yellow Star, 34
Emil and Karl, 81
Fighter, 99
Yellow Star, 90
Homelessness
Tyrell, 96
Houdini, Harry
Escape!, 37
Humor
Accidents of Nature, 100
Adventures of the Dish and the Spoon, 64
Babymouse: Rock Star, 82
Caddy Ever After, 87
Conejito, 27
Cowgirl Kate and Cocoa: Partners, 75
Dairy Queen, 104
Elk Dropped In, 23
Fast Food, 63
Frankenstein Makes a Sandwich, 51
George and the Dragon, 72
Girl Stories, 110
Go to Sleep, Gecko!, 27
Good Boy, Fergus!, 60
Gorilla! Gorilla!, 71
Grease Monkey, 97
Happy Birthday, Good Knight, 75
It’s Kind of a Funny Story, 109
John, Paul, George & Ben, 70
Just Teenie, 68
King Dork, 105
Lilly’s Big Day, 65
Little Red Hen (Forest), 25
Love Curse of the Rumbaugh, 98
Mom and Dad Are Palindromes, 70
Mr. and Mrs. God in the Creation
Kitchen, 71
Mr. Putter and Tabby Spin the Yarn, 75
Murder of Bindy Mackenzie, 104
Nick and Norah’s Infinite Playlist, 96
Notso Hotso, 79
Olivia Forms a Band, 63
Once I Ate a Pie, 50
One Potato, Two Potato, 24
Porch Lies, 87
Rash, 99
Ruby Lu, Empress of Everything, 86
Sea of Monsters, 89
Shark and Lobster’s Amazing Undersea
Adventure, 69
Silly Suzy Goose, 57
Six Fools, 26
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>138</td>
<td>Subject Index</td>
</tr>
<tr>
<td>139</td>
<td>Iran. See also Persia</td>
</tr>
<tr>
<td></td>
<td>Mystery Bottle, 61</td>
</tr>
<tr>
<td>139</td>
<td>Iraqi Origin. See Sumerian Origin</td>
</tr>
<tr>
<td>140</td>
<td>Japanese and Japanese Americans</td>
</tr>
<tr>
<td></td>
<td>Dear Miss Breed, 33</td>
</tr>
<tr>
<td></td>
<td>Samurai Shortstop, 98</td>
</tr>
<tr>
<td></td>
<td>Weedflower, 84</td>
</tr>
<tr>
<td>140</td>
<td>Jazz Music</td>
</tr>
<tr>
<td></td>
<td>Dizzy, 48</td>
</tr>
<tr>
<td></td>
<td>Jazz, 46</td>
</tr>
<tr>
<td></td>
<td>This Jazz Man, 44</td>
</tr>
<tr>
<td>141</td>
<td>Jews and Jewish Americans</td>
</tr>
<tr>
<td></td>
<td>Book Thief, 111</td>
</tr>
<tr>
<td></td>
<td>Cat with the Yellow Star, 34</td>
</tr>
<tr>
<td></td>
<td>Emil and Karl, 81</td>
</tr>
<tr>
<td></td>
<td>Fighter, 99</td>
</tr>
<tr>
<td></td>
<td>Night of the Burning, 94</td>
</tr>
<tr>
<td></td>
<td>Solomon the Ant and other Jewish Folktales, 28</td>
</tr>
<tr>
<td></td>
<td>Yellow Star, 90</td>
</tr>
<tr>
<td>142</td>
<td>Jockeys</td>
</tr>
<tr>
<td></td>
<td>Perfect Timing, 35</td>
</tr>
<tr>
<td>142</td>
<td>Journeys. See also Emigration; Immigration</td>
</tr>
<tr>
<td></td>
<td>Alphabet of Dreams, 80</td>
</tr>
<tr>
<td></td>
<td>Braid, 97</td>
</tr>
<tr>
<td></td>
<td>Landed, 66</td>
</tr>
<tr>
<td></td>
<td>Línea, 100</td>
</tr>
<tr>
<td></td>
<td>One Green Apple, 42</td>
</tr>
<tr>
<td></td>
<td>Small Beauties, 72</td>
</tr>
<tr>
<td></td>
<td>Tiger of the Snows, 36</td>
</tr>
<tr>
<td></td>
<td>Tour America, 52</td>
</tr>
</tbody>
</table>
| 143  | Kn...
Little Mamá Forgets, 43
Lazy Eye. See Amblyopia
Lesbians
Full Spectrum, 44
Lewis, Jim
Freedom Riders, 30
Loss. See also Death
Birdman, 62
Happiness of Kati, 93
Higher Power of Lucky, 89
I Remember Miss Perry, 42
Night of the Burning, 94

M

Magic and Magicians
Escape!, 37
Magic Lessons, 102
Malaria
Boy Who Saved Cleveland, 80
Malinese
I Lost My Tooth in Africa, 63
Manzano, Juan Francisco
Poet Slave of Cuba, 36
Mathematics
Great Estimations, 54
Of Numbers and Stars, 37
You Can, Toucan, 53
Memory Loss
Little Mamá Forgets, 43
Mental Illness
It's Kind of a Funny Story, 109
Mexicans and Mexican Americans
Línea, 100
Wait for Me, 104
Middle East. See Iran; Palestinian Origin; Palestinians; Persia; Sumerian Origin
Military. See also War
Inside Delta Force, 31
Mohave Indians
Weedflower, 84
Moroccans
My Father's Shop, 57
Mothers. See also Families; Fathers
Bebé Goes Shopping, 56
Happiness of Kati, 93
Love Curse of the Rumbaughs, 98
Road to Paris, 81
Shug, 81
Mountain Climbing
Tiger of the Snows, 37
Mozart, Wolfgang Amadeus
Play, Mozart, Play!, 47
Multicultural literature, 16–18
Music and Musicians. See also Country and Western Music; Jazz Music; Opera
Babymouse: Rock Star, 82
Cat with the Yellow Star, 34
King Dork, 105
Last Days, 110
Meet the Musicians, 46
Nick and Norah's Infinite Playlist, 96
Play, Mozart, Play!, 47
This Little Piggy and Other Rhymes to Sing and Play, 29
Tyrell, 96
Muslims
Anahita's Woven Riddle, 91
One Green Apple, 42
True and Faithful Narrative, 108
Mystery Stories
Behind the Curtain, 76
Case of the Missing Marquess, 92
Endymion Spring, 92
Murder of Bindy Mackenzie, 104
Road of the Dead, 96
Wright 3, 76
Mythology
Dateline: Troy, 40
Sea of Monsters, 89

N

Nature
Our Seasons, 22
Nature. See also Natural World section
How to Survive in Antarctica, 38
Summer Is Summer, 22
Trap, 107
Nepalis
Tiger of the Snows, 36
Neruda, Pablo
To Go Singing through the World, 38
New York Philharmonic Orchestra
Meet the Musicians, 46
Nobi, Noor
Birdman, 62
Nonfiction books, 14–15
Norgay, Tenzing
Tiger of the Snows, 36
North Africans
True and Faithful Narrative, 108
Nursery Rhymes
This Little Piggy and Other Rhymes to Sing and Play, 29
Nutrition
Chew On This, 42

O

Ochberg, Isaac
Night of the Burning, 94
Olympics
Freeze Frame, 32
Opera
Cat with the Yellow Star, 34

Opposites
Black? White! Day? Night!, 54

Oppression. See also Discrimination;
Holocaust; Racism
Book Thief, 111
I Am a Taxi, 78
Voices, 103
When the Wall Came Down, 34

Orphans
Alphabet of Dreams, 80
Drowned Maiden’s Hair, 92
Higher Power of Lucky, 89
Night of the Burning, 94
Secret of the Rose, 93

Paige, Satchel
Satchel Paige, 35

Palestinian Origin
Tunjur! Tunjur!, 27

Palestinians
Little Piece of Ground, 94

Palindromes
Mom and Dad Are Palindromes, 70

Panamanian Origin
Conejito, 27

Parks, Rosa
Freedom Walkers, 31

Persia
Alphabet of Dreams, 80
Anahita’s Woven Riddle, 91

Philosophers
Of Numbers and Stars, 37

Poetry. See also Poetry section
Braid, 97
Jazz, 46
Poet Slave of Cuba, 36
This Little Piggy and Other Rhymes to
Sing and Play, 29
To Go Singing through the World, 38
When the Horses Ride By, 40

Prison
Children of Alcatraz, 33
I Am a Taxi, 78
Rash, 99
Secret of the Rose, 93

Publishing, visibility issues reflected in,
12–13

Puerto Rican Americans
Tyrell, 96

Puerto Rico
Rafi and Rosi: Carnival!, 73

R

Racism. See also Discrimination
5,000 Miles to Freedom, 30
Dear Miss Breed, 33
Freedom Riders, 30
Freedom Walkers, 31
Harriet Tubman, Secret Agent, 29
Jackie’s Bat, 68
Satchel Paige, 35
Up Before Daybreak, 31
Weedflower, 84

Religion. See also Biblical Stories; Biblical
Themes; Hindus; Muslims
Secret of the Rose, 93

Risk-taking, in publishing, 15–16

Robie House
Wright 3, 76

Robinson, Jackie
Jackie’s Bat, 68

Romantic Relationships
Anahita’s Woven Riddle, 91
Cyrano, 103
Dairy Queen, 104
Fairest, 85
Grease Monkey, 97
Keturah and Lord Death, 102
Koyal Dark, Mango Sweet, 106
Magic Lessons, 102
Nick and Norah’s Infinite Playlist, 96
Tyrell, 96

Rosenwald, Julius
Dear Mr. Rosenwald, 53

Rwandans
Déogratias, 107
Over a Thousand Hills I Walk with You,
39

School Stories. See also Education;
Teachers
Babymouse: Rock Star, 82
I Remember Miss Perry, 42
It’s My School, 64
Murder of Bindy Mackenzie, 104
One Green Apple, 42
Super Fly Guy, 73

Science Fiction
Grease Monkey, 97
Life as We Knew It, 105
Only Human, 108
Rash, 99

Sea Horses
Sea Horse, 20

Seasons. See also Spring; Summer; Winter
Our Seasons, 22
To Everything There Is a Season, 24

Subject Index
Segregation
  Freedom Riders, 30
  Freedom Walkers, 31

September 11, 2001
  9/11 Report, 41

Sexual Identity
  Full Spectrum, 44

Short Stories
  White Time, 101

Siblings. See also Families; Sisters
  Alphabet of Dreams, 80
  Bringing Asha Home, 66
  Caddy Ever After, 88
  How to Be, 55
  It's My School, 64
  Línea, 100
  Rafi and Rosi: Carnival!, 73
  Road of the Dead, 96
  Road to Paris, 81
  Rules, 87
  Secret of the Rose, 93
  Skin, 110

Sign Language
  Ruby Lu, Empress of Everything, 86

Sisters. See also Families; Siblings
  Braid, 97
  Night of the Burning, 94
  Silver Donkey, 82
  Wait for Me, 104
  Zelda and Ivy: The Runaways, 75

Skywalkers
  Pop's Bridge, 62
  Sky Boys, 65

Slavery
  5,000 Miles to Freedom, 30
  Astonishing Life of Octavian Nothing, 95
  Freedom Ship, 69
  Harriet Tubman, Secret Agent, 29
  Night Boat to Freedom, 69
  Poet Slave of Cuba, 36
  Up Before Daybreak, 31

Smalls, Robert
  Freedom Ship, 69

Soccer
  Little Piece of Ground, 85

Songs and Singing. See also Music and Musicians
  This Little Piggy and Other Rhymes to Sing and Play, 29

Space Exploration
  Team Moon, 34

Spanish Language
  Bebé Goes Shopping, 56
  Conejito, 27
  Gatos Black on Halloween, 23
  Little Mamá Forgets, 43
  Rafi and Rosi: Carnival!, 73

Spiritualism
  Drowned Maiden's Hair, 92

Sports. See also Baseball; Boxing; Football;
  Hockey; Horse Racing; Mountain Climbing; Soccer
  Freeze Frame, 32
  Play Ball with Me!, 59

Spring
  Handsprings, 48
  Su Dongpo. See Su, Shi

Su, Shi (Su Dongpo)
  Su Dongpo, 36

Suicide
  It's Kind of a Funny Story, 109
  Samurai Shortstop, 98

Sumerian Origin
  Lugalbanda, 25

Summer
  Friendly Four, 48
  Summer Is Summer, 22

Survival
  5,000 Miles to Freedom, 30
  Boy Who Saved Cleveland, 80
  Cat with the Yellow Star, 34
  Déogratias, 107
  Emil and Karl, 81
  Fighter, 99
  How To Survive in Antarctica, 38
  I Am a Taxi, 78
  Life as We Knew It, 105
  Línea, 100
  Little Piece of Ground, 85
  Miraculous Journey of Edward Tulane, 78
  Over a Thousand Hills I Walk with You, 39
  Poet Slave of Cuba, 36
  Rash, 99
  Secret of the Rose, 93
  Trap, 107
  Tyrell, 96
  Weedflower, 84
  Yellow Star, 90

Taiwanese and Taiwanese Americans
  American Born Chinese, 111
  Year of the Dog, 86

Teachers. See also Education; School Stories
  Best Teacher in Second Grade, 74
  Clay, 95
  I Remember Miss Perry, 42
  Lilly's Big Day, 65

Terrorism
  9/11 Report, 41
Thai Peoples
   Happiness of Kati, 93
Theater
   Secret of the Rose, 93
Tortoises
   Mama, 60
   Owen & Mzee, 20
Transgendered Persons
   Full Spectrum, 44
Tsunamis
   Mama, 60
   Owen & Mzee, 20
Turtles
   Turtle Crossing, 20
Tutsis. See Rwandans

U
U. S. Civil War
   Freedom Ship, 69
   Harriet Tubman, Secret Agent, 29
Uncles. See also Families
   Samurai Shortstop, 98
   Uncle Peter’s Amazing Chinese Wedding, 67
Underground Railroad
   Harriet Tubman, Secret Agent, 29
United States
   Tour America, 52

V
Vampires
   Last Days, 110
Violence. See also Abuse; War
   9/11 Report, 41
   Dateline: Troy, 40
   Déogratias, 107
   I Am a Taxi, 78
   Línea, 100
   Night of the Burning, 94
   Over a Thousand Hills I Walk with You, 39
   Samurai Shortstop, 98
Visibility issues, in children’s books, 12–13
Volcanos
   Island Grows, 21

W
War. See also Holocaust; U. S. Civil War; Violence; World War I; World War II
   Dateline: Troy, 40
   Déogratias, 107
   Inside Delta Force, 31
   Little Piece of Ground, 85
   Lugalbanda, 25
   Magic Horse of Han Gan, 45
   Over a Thousand Hills I Walk with You, 39
   When the Horses Ride By, 40
Warhol, Andy
   Andy Warhol, 46
Weather. See Hurricanes; Tsunamis
Weddings
   Caddy Ever After, 88
   Grandfather’s Dance, 88
   Lilly’s Big Day, 65
   Uncle Peter’s Amazing Chinese Wedding, 67
Whales
   Killer Whale’s World, 20
Whittington, Dick
   Dick Whittington and His Cat, 26
Winter. See also Christmas
   Freeze Frame, 32
   Winter Is the Warmest Season, 24
Women and Girls
   Anahita’s Woven Riddle, 91
   Dairy Queen, 104
   Girl Stories, 110
   Koyal Dark, Mango Sweet, 106
   Marvelous Mattie, 37
   Of Numbers and Stars, 37
   She’s All That, 49
   True and Faithful Narrative, 108
Wordless Stories
   Flotsam, 71
   Jack and the Night Visitors, 59
   Museum Trip, 67
World War I
   Night of the Burning, 94
   Silver Donkey, 82
World War II. See also Holocaust
   Book Thief, 111
   Dear Miss Breed, 33
   Weedflower, 84
Writing and Writers
   True and Faithful Narrative, 108
   Wand in the Word, 45

Y
Yetis
   Only Human, 108

Z
Zoos
   Wild Lives, 22
Zwerg, John
   Freedom Riders, 30