

CCBC

Choices

1997

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Contents

Acknowledgments

Introduction

The Charlotte Zolotow Award

Observations About Publishing in 1997

The *Choices*

 The Natural World

 Seasons and Celebrations

 Folklore, Mythology and Traditional Literature

 Historical People, Places and Events

 Biography / Autobiography

 Contemporary People, Places and Events

 Issues in Today's World

 Understanding Oneself and Others

 The Arts

 Poetry

 Books for Toddlers

 Picture Books

 Easy Fiction

 Fiction for Children

 Fiction for Teenagers

 New Editions of Classic Literature

Appendices

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

 Appendix II: The Cooperative Children's Book Center (CCBC)

 Appendix III: CCBC Book Discussion Guidelines

 Appendix IV: The Compilers of *CCBC Choices 1997*

Appendix V: The Friends of the CCBC, Inc.

Index

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The Friends of the CCBC, Inc., is a membership organization that sponsors programs to develop public appreciation for children's literature and supports special projects at the CCBC. Membership is open to all. Information about membership can be found at the end of *CCBC Choices 1997*.

The Friends of the CCBC, Inc., underwrote the professional design, typesetting, layout, printing and binding of *CCBC Choices 1997*. Members of the 1997-98 Friends of the CCBC, Inc., Board of Directors are: President-**Margaret Jensen**; Vice-President-**Mary Petersen**; Recording Secretary-**Renée Hoxie**; Treasurer-**Julie Fingerson**; Directors-at-Large: **Tana Elias**, **Megan McGuire**, and **Pamela Wittig**. Committee chairs include **Nancy Beck**, **Donald Crary**, **John Roberts** and **Kathy Tessmer**. Newsletter editor:: **Tana Elias**.

We appreciate the Friends' ongoing commitment to providing university students and faculty, teachers, school library media specialists, public librarians and others with an attractive, easy-to-use edition of this publication. All of our reading, selection and writing for *CCBC Choices* occurs during evenings and weekends throughout the year. In this respect, the three of us created *CCBC Choices 1997* as members of the Friends of the CCBC, Inc.

Kathleen T. Horning, Ginny Moore Kruse and Megan Schliesman

INTRODUCTION

Many perspectives on books for children and young adults are available to those associated with the Cooperative Children's Book Center (CCBC) at the University of Wisconsin-Madison. The CCBC is a children's and young adult literature library of UW-Madison's School of Education. An annual contract with the Wisconsin Department of Public Instruction's Division for Libraries and Community Learning makes specific CCBC resources and outreach services available to libraries and schools throughout Wisconsin. Additional information about the CCBC can be found near the end of this publication.

We created *CCBC Choices* within the environment of the Cooperative Children's Book Center. As a book examination center and research library, the CCBC receives review copies of almost all of the trade and alternative press books published in English in the U.S.A. for children and young adults during the year. Each week during 1997, we examined newly published books. We subsequently read many of them. We discussed hundreds formally or informally with other librarians and educators in Wisconsin and elsewhere in the nation.

The CCBC receives daily requests for information about contemporary and historical books for children and young adults. We know first-hand from teachers and librarians, from university faculty, and from students who are studying to become teachers and librarians that they want to find books with accurate information on matters important to the young people in their classrooms, schools and libraries. CCBC users know that today's children and young adults have questions and need information in order to better understand the society in which they live, the people they know and even themselves. Our colleagues are looking for books which are commended for these reasons.

Our criteria are simple: an excellent book is both interesting and accurate. The way in which these criteria are realized is as varied as the books themselves. An important factor in our choosing books for *CCBC Choices* is book discussion. We hold monthly discussions, open to any adult who would like to attend, to look critically at some of the new books we have received at the CCBC. Generally these books are so new they have not yet been reviewed in the professional journals. We strive through discussion to articulate our first critical responses to the books in question, using CCBC Book Discussion Guidelines (see Appendix III).

In addition to these monthly discussions, we host annual awards discussions, using the criteria for eligibility and excellence established by national book award committees. The awards discussions provide an opportunity to look critically at some of the year's outstanding children's books. In 1997-98 we held discussions of books eligible for the Batchelder Award, the Caldecott Medal, The Coretta Scott King Award, and the Newbery Award. In addition, we discussed books eligible for the Américas Award for Latino literature but this discussion was held too late for us to include the outcome in *CCBC Choices 1997*.

Results of the CCBC Award Discussions

CCBC Batchelder Award Discussion (Translated book published in the United States)

Winner: *The Robber and Me* written by Josef Holub, translated from the German by Elizabeth D. Crawford. (U.S. edition: Henry Holt)

Honor Books: *The Acorn Eaters* written by Els Pelgrom, translated from the Dutch by Johanna H. Prins and Johanna W. Prins (U.S. edition: Farrar Straus Giroux)

We're Alive and Life Goes On: A Theresienstadt Diary by Eva Roub'kov', translated from the Czech by Azia Alexander (U.S. edition: Edge Books / Henry Holt)

CCBC Caldecott Award Discussion (Distinguished illustration by a U.S. citizen or resident)

Winner: *Harlem: A Poem* illustrated by Christopher Myers, written by Walter Dean Myers (Scholastic)

Honor Books: *In Daddy's Arms I Am Tall* illustrated by Javaka Steptoe. (Lee & Low)
Lullaby Raft illustrated by Vivienne Flesher & written by Naomi Shihab Nye (Simon & Schuster)
Seven Brave Women illustrated by Bethanne Andersen, written by Betsy Hearne (Greenwillow)

CCBC Coretta Scott King Award Discussion: Author (Distinguished writing by an African-American author)

Winner: *I Thought My Soul Would Rise and Fly: The Diary of Patsy, a Freed Girl* written by Joyce Hansen. (Scholastic).

Honor Books: *Fiery Vision: The Life and Death of John Brown* written by Clinton Cox. (Scholastic)
Harlem: A Poem written by Walter Dean Myers; illustrated by Christopher Myers. (Scholastic).

CCBC Coretta Scott King Award Discussion: Illustrator (Distinguished illustration by an African-American artist)

Winner: *Harlem: A Poem* illustrated by Christopher Myers, written by Walter Dean Myers (Scholastic)

Honor Books: *In Daddy's Arms I Am Tall* illustrated by Javaka Steptoe. (Lee & Low)
The Talking Cloth illustrated and written by Rhonda Mitchell. (Orchard)

CCBC Newbery Award Discussion

Winner: *Seedfolks* by Paul Fleischman (Joanna Cotler/HarperCollins)

Honor Book: *Habibi* by Naomi Shihab Nye (Simon & Schuster)

In *CCBC Choices*, we bring a wide range of books to our colleagues' attention. We hope everyone who uses this publication is aware that every book recommended here is not for every child or every classroom or every family. We are confident, however, that everyone using *CCBC Choices* will find a significant number of books which will delight, inform or stimulate the innate curiosity of many of the children and young teenagers for whom they have some level of professional, academic or career responsibility.

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 1998, the award is named to honor the work of Charlotte Zolotow, a distinguished children's book editor for 38 years with Harper Junior Books, and author of more than 65 picture books, 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 1933-36 where she studied with Professor Helen C. White.

The award is administered by the Cooperative Children's Book Center, a children's literature library of the School of Education, University of Wisconsin-Madison. Each year a committee of children's literature experts selects the winner from the books published in the preceding year. The winner is announced in March at the annual CCBC Choices Day, sponsored by the Friends of the CCBC, Inc. The award is formally presented to the winning author the following October during an annual public event that honors the career of Charlotte Zolotow.

Any picture book for young children (birth through age seven), first published in the United States, written by a U.S. citizen or resident, is eligible for consideration for the Charlotte Zolotow Award. The book may fall into any genre of writing (fiction, nonfiction, poetry, or folklore) as long as it is presented in a picture-book format and aimed at an audience of young children. The committee works with a shortlist of titles, selected by the CCBC professional staff. Committee members may suggest additional titles they think should be included on the shortlist; however, all titles are subject to the approval of the CCBC professional staff. Books written by Charlotte Zolotow are not eligible for the award.

In addition to choosing the award-winning title, the committee may select up to three 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. Authors of these books will receive a certificate citing the honor.

The selection committee is comprised of members of the Friends of the CCBC, Inc. Members are appointed to a two-year term by the CCBC professional staff, based on an individual's knowledge of children's books; a 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 selection committee for the first annual Charlotte Zolotow Award Committee were: Kathleen T. Horning, Chair (librarian, Cooperative Children's Book Center, Madison, WI); Margaret Jensen (1st and 2nd grade teacher, Huegel Elementary School, Madison, WI); Helen Julius (teacher, Luther Memorial Church Child Development Center, Madison, WI); Megan Schliesman (librarian, Cooperative Children's Book Center, Madison, WI); Laureen Yoshino (librarian, Midvale Elementary School, Madison, WI); and Ginny Moore Kruse, ex officio (Director, Cooperative Children's Book Center, Madison, WI).

Charlotte Zolotow Award, 1998

Winner: Vera B. Williams for *Lucky Song*. Greenwillow, 1997.

Honor Book: Keiko Kasza for *Don't Laugh, Joe!* G.P. Putnam's Sons, 1997.

Highly Commended

Bauer, Marion Dane. *If You Were Born a Kitten*. Illustrated by JoEllen McAllister Stammen. Simon & Schuster, 1997.

Cooper, Elisha. *Country Fair*. Greenwillow, 1997.

Fleming, Denise. *Time to Sleep*. Henry Holt, 1997. 32 pages.

McKissack, Patricia C. *Ma Dear's Aprons*. Illustrated by Floyd Cooper. Anne Schwartz/Atheneum, 1997.

Waber, Bernard. *Bearsie Bear and the Surprise Sleepover Party*. Houghton Mifflin, 1997. 40 pages.

Wells, Rosemary. *Bunny Cakes*. Dial, 1997. 24 pages.

OBSERVATIONS ABOUT PUBLISHING IN 1997

How Many Books Were Available For Sale During 1997?

The current edition of *Children's Books in Print* (R.R. Bowker, 1998) states that there are 126,600 books from 7,500 U.S. publishers currently available for purchase in the United States. This number represents an increase of 11,170 books and 440 publishers from one year ago. The 1990-91 edition of *Children's Books in Print* (R.R. Bowker, 1990) cited a total of 66,268 books in print, which means more than 60,000 more books are available now than eight years ago.

Clearly there is an abundance of books written, edited and published especially for children and young teenagers available for the youth of this nation, and an abundance of choices for individuals seeking out books for the young, whether for personal or professional reasons.

How Many Books Were Published During 1997?

As we look back at the calendar year of 1997, we estimate that at least 4,500 new books were published in the United States for children and young adults, a number similar to the estimate we've made during each of the past four years.

The number of new books always varies from source to source, according to who is counting and which new books are included in the totals. CCBC estimates are typically conservative, in that we do not include reprints, paperback editions of titles published earlier,

large print books, book club editions, novelty books and other categories often reflected in the numbers provided within the book industry, most or all of which are included in the 126,600 books currently available for purchase. Additionally, the CCBC number represents the work of 75 to 100 trade book and alternative press publishers, nowhere near the 7,500 publishers represented in the *Children's Books in Print* statistic. As a result, our estimate for the number of new books has remained steady in recent years.

Collections of children's and young adult literature at the CCBC generally do not include books published for adults, even though some books published for adults do appeal to (and occasionally are claimed by) teenagers.

How Many Books Are In CCBC Choices 1997?

There are 247 books listed in *CCBC Choices 1997*. Of these, 23 represent the first published works of 16 authors and 12 illustrators; 31 were originally published outside the United States, 8 of which are translations; 11 were published by five small, independently owned and operated publishers. To our knowledge, 145 of the books we recommend in *CCBC Choices 1997* did not appear on any of the other nationally distributed lists of the year's best books as of January 26, 1998.

Most of the books in *CCBC Choices 1997* are published for an audience ranging in age from infancy to fourteen years, the upper age in the definition of "children" used by the book awards committees of the Association for Library Service to Children of the American Library Association (ALA). A few of our 1997 *Choices* recommendations are suggested for readers age fifteen or older.

As we comment on some of the books published in 1997 on the following few pages, please note that not every book we discuss has been selected as a *CCBC Choice*. Books that are not recommended *CCBC Choices* are designated by the inclusion of publisher information after their titles.

Searching for Multicultural Literature

Currently there is no agreement in the children's literature community on a single definition for the word "multicultural," nor is a single definition necessary. At the CCBC we designate books by and about people of color as multicultural literature.

Multicultural literature continued to be highly visible in 1997 in terms of overall numbers. For the seventh consecutive year, many children's book publishers published new books by and about people of color, although the special flyers, catalogs and mailings of recent years have almost vanished.

Most of the literature journals, book review magazines and other professional publications concerning education, librarianship, books for children and young adults, and/or reading featured reviews, interviews, bibliographies, and articles about multicultural literature, continuing a trend of the 1990s.

The mainstream bookstores we visited in several cities continued to prominently showcase books by and about people of color throughout the year, although these showcased titles were often ones by already prominent writers and artists. This practice is no different from general bookstore promotion of all writers and artists. "Names" seem to sell, or at least booksellers give them a chance. Newer book creators and "first book" writers and artists - of whom there were very few in 1997 - do not.

New books by and about people of color have are attractive in appearance and compelling in content. The winners of the Coretta Scott King, Américas, and Pura Belpré Awards, Honor Books and Commended Lists seem to matter to book publishers. These formal acknowledgements of excellence certainly matter to teachers, librarians and parents.

We continue to worry that the collective interest of American teachers, librarians, parents, publishers, and booksellers who are outsiders to specific cultural and ethnic groups is moving away from multicultural literature. It is critical that multicultural literature be viewed as a substantial component of children's book publishing, rather than a passing fad or some kind of so-called "politically correct" type of book publishing, buying and reading. Only then will its past be honored and its future be guaranteed as an integral part of all children's and young adult literature. If individuals and groups within the children's and young adult literature community begins to operate under the premise that they have all the multicultural books they need, the publishing of excellent new books will dwindle, new writers and artists will not be nurtured, and the perspectives on multicultural experience in our country will be lost in time. The continued--and increased--publication of a wide range of voices from a wide range of cultural perspectives will help ensure

that all children and young teenagers will find validation in the books available to them to read, as well as a stronger understanding of what it means to be a citizen of their community, their nation and the world.

Books by and about Africans and African-Americans

The number of books created by Black authors and illustrators decreased slightly in 1997 compared to the number published during 1996. (The designation "Black" indicates that CCBC statistics include book creators from the Caribbean, England, and other countries whose works are published by U.S. publishers. Some books with themes and topics related to Caribbean countries are also designated as Latino.)

CCBC statistics also include all books by Black book creators, regardless of whether or not the theme or topic of a book contains cultural substance. Of the roughly 4,500 books published in the United States for young people in 1997, 86 were created by Black authors and/or illustrators. (The CCBC documented 92 books in this category in 1996, 100 books in 1995, 82 books in 1994, 74 in 1993, 94 in 1992, and 70 in 1991.) The 86 titles represent the published work of 67 individual authors and 36 individual illustrators. Approximately 215 books specifically about African and/or African-American history, culture and/or peoples were documented at the CCBC during 1997, as compared to 172 in 1996, 94 in 1995 and 166 in 1994.

There were few substantial novels with African American themes published during 1997. Curiously two of the novels were written and published as series books, a genre typically one of the last places to find excellent writing that does not seem to be formulaic or instructional. These two books were published by Scholastic Press as part of its new Dear America series: *I Thought My Soul Would Rise and Fly* by Joyce Hansen and *A Picture of Freedom* by Patricia C. McKissack.

In 1997 Eloise Greenfield made news by becoming the recipient of the Poetry Award of the National Council of Teachers of English for the body of her published poetry. *Ashley Bryan's ABC of African American Poetry* is a beautiful tribute to African American literature and might become a classic introduction for young readers to poets they will continue to see as adults.

Two outstanding anthologies featured the collective illustrations and/or writing of distinguished African-American book creators: *I Have a Dream* (Scholastic), an illustrated edition of Dr. Martin Luther King's speech; and *In Praise of Our Fathers and Our Mothers* edited by Cheryl and Wade Hudson (Just Us Books). Both deserve attention by readers of all ages, including adults.

Very few of the above number of African-American authors and illustrators were new to the field of children's books in 1997. Several created more than two books during the year. We documented five books written by Andrea Pinkney (four of which were board books), and four by Angela Shelf Medearis. Five books were illustrated by Brian Pinkney (four of which were board books), and five books bear Jan Spivey Gilchrist's name as artist or author/illustrator.

Of the books by African-American book creators published in this nation during 1997, seven books were published by three small, independently owned publishing companies: Children's Book Press, Just Us Books, and Lee & Low.

Books by and about Latinos

At the CCBC, we try to keep track of all that is published for young people and to notice trends and changes, often a greater challenge for us than one might expect. Typically we not been able to provide reliable documentation about the number of books by other racial or ethnic groups that is comparable to that which we can provide on Black book creators.

However, an increased number of books by Latinos and about Latino themes and topics since 1993 encouraged us, beginning in 1994, to make a concerted effort to document the number of such titles. In 1997, we counted 85 new titles by Latinos and about Latino themes in topics. In 1996 there were 103 titles; in 1995 there were 70 and in 1994 we counted 90 Latino titles.

We hope this number continues to rise as U.S. publishers of children's and young adult books collectively realize the existence of mainstream and specialized markets for Latino literature in English, as well as for bilingual books. We also hope that book buyers recognize the importance of such books for Latino and non-Latino children alike. Perhaps the Americas Award, with its mission to provide visibility for excellence in this type of publishing for the young, administered through the University of Wisconsin - Milwaukee's Center for Latin America, will encourage the publishing of more Latino literature.

Likewise, perhaps the efforts of REFORMA, a unit of the American Library Association, will also promote the publishing of Latino literature with the inception of its Pura Belpré Award which formally acknowledges outstanding writing for youth by a Latino writer. This bi-annual award was first given out in 1996.

Of the 85 books published in 1997, 40 dealt specifically with Mexico and/or Mexican-Americans. Of these, we especially appreciated *Mayeros* by George Ancona and *Butterfly Boy* written by Virginia Kroll and illustrated by Gerardo Suzán in a distinctive style that reflects magical realism. An original illustrative style was also used by Stephanie Garcia whose three-dimensional portraits illustrate Gary Soto's spirited picture book, *Snapshots from the Wedding*. We were also pleased to see two volumes of bilingual poetry for younger children, *Laughing Tomatoes=Jitomates Risueños* by Francisco X. Alarcón and *Gathering the Sun* Alma Flor Ada.

Fourteen of the 85 titles were published by small, independent presses. Arte Público's new children's book imprint, Piñata Press, accounts for about half of these titles, and others were published by Children's Book Press and Lee & Low, two presses committed to publishing multicultural picture books. Overall, the majority of the Latino titles were picture books and easy books of information, such as photo-essays. There were very few substantial novels published in 1997.

Books by and about American Indians

The continuing overall growth in the number and quality of new books about contemporary Native people represents a welcome change observed since 1992. In 1997 we counted 64 books on American Indian themes and topics, up slightly from 50 books in 1996. In 1995 we counted 83 books that fell into this category.

Source notes and specificity about a book's content is always an aid in the evaluation of books of information; they are especially valuable in books by American Indians and about American Indian themes and topics. An increasing number of books now designate the specific Indian nation from which a tale or subject comes or about which a story is told. More books are also recognizing the importance of nomenclature and are using the names by which specific American Indian peoples refer to themselves. We are optimistic that such specificity will continue to be seen in future books of fiction, information and folklore concerning American Indian themes and topics.

CCBC records cite 37 specific Indian nations represented among the 64 books about American Indian themes and topics documented at the CCBC during 1997. Twenty-two specific Indian nations were noted in the 50 books published in 1996 and 32 nations were noted in the 83 books documented in 1995.

Among those we appreciated the most were Doreen Rappaport's *The Flight of Red Bird: The Life of Zitkala-Sa*. This profile of the Dakota Sioux activist who was taken from her family as a child in the late nineteenth century and sent to Quaker boarding school as a and struggled all her adult life with the feeling of being of two worlds but not at home in either is a singular, important work. Abenaki storyteller and writer Joseph Bruchac has written an outstanding account of his own childhood and young adulthood in *Bowman's Store: A Journey to Myself*. Bruchac has also written a fine how-to book about storytelling in *Tell Me a Tale*, while Joseph Bierhost tells some tells from Inuit traditions in *The Dancing Fox and Other Stories*.

A welcome work of fiction portraying contemporary American Indian children is Joseph Bruchac's *Eagle Song* for younger readers, about a Mohawk boy who is having difficulty adjusting to life away from the reservation among classmates who tease him about being Indian. We also appreciated Patricia McKissack's *Run Away Home*, a historical novel that looks at the life of a fictional Apache boy in the late 1800s who escapes from a government transport train and is taken in by an African-American family.

Morningstar Mercredi has added a fine entry to Lerner's "We Are Still Here" series profiling contemporary American Indian children with *Fort Chipewyan Homecoming*, in which text and photos document her 12-year-old son's trip to her own hometown, where he connects with his mixed Chipewyan, Métis and Cree heritage.

Books by and about Asians and Asian-Americans

Last year we were sad to report that the number of books about Asians and Asian Americans had dropped by almost half from the previous year. In 1997 we saw a slight increase: there were 66 books published for children about Asian and Asian American themes

and topics. In 1996 there were just 49 titles. In 1995 we documented 91 books and there 65 in 1994.

Once again, books that reflect the lives of contemporary Asian or Asian American children continue to be remarkably scarce. Of the 66 books cited above, for example, only six deal with Asian-American children living in the United States in the 1990s. Fourteen of the titles, on the other hand, were folktales.

We especially admired two picture books for older readers set during World War II. *Passage to Freedom* by Ken Mochizuki and Dom Lee recounts the true story of a Japanese diplomat living in Lithuania who defied his government by writing 300 visas each day to help Jewish refugees escape. First-time author Millie Lee and first-time illustrator Yansook Choi created a distinctive picture book about the experiences of a Chinese-American child participating in a local paper drive in her hometown in California to help the American war effort.

Books of International Interest

Fifty-seven books first published in the U.S.A. in English after having been translated from other languages were documented at the CCBC during 1997. Of these translated books only eight were of substantial length. Eight translated books were selected for this edition of *CCBC Choices: The Beautiful Days of My Youth, We're Alive and Life Goes On, The Robber and Me, The Acorn Eaters, The Wicked Witch Is at It Again*, the picture book *Baboon*, and a new edition of *The Emperor's New Clothes*.

This edition of *CCBC Choices* contains 26 books published elsewhere in English before being published in the U.S.A. or becoming available here through distributors specifically promoting them in this nation. One of these, *Uncle Ronald*, published by Greenwood, a small press in Canada, represents one of the outstanding novels published during the year.

Finding the Facts: Books of Information

Many creatively written and designed books of compelling information were published in 1997, from biographies to history, books about the natural world to profiles of contemporary places, issues and events.

Outstanding books about nature include *Big Blue Whale, Dinosaur Ghosts, A Drop of Water, An Extraordinary Life, The Most Beautiful Roof in the World, Thinking about Ants*, and *Watching Water Birds*. John Bierhorst upheld his reputation for storytelling and communicating the academic information of scholars to young non-specialists in the Arctic folklore collection *The Dancing Fox*, also an excellent example of outstanding book design by Jane Bierhorst. Nina Jaffe's *The Mysterious Visitor* represents excellence, as does Lulu Delacre's *Señor Cat*. These volumes contain engrossing background information carefully presented for readers interested in going beyond the tales.

Another strength of this year's books of information can be found within books about historical topics, such as *The Amistad Slave Revolt and American Abolition; Corpses, Coffins and Crypts*; and *We Have Marched Together*. However, *Oh, Freedom!* the remarkable book developed by elementary school teacher Casey King with writer Linda Barrett Osborne is perhaps the most outstanding nonfiction book of the year in any category. *Oh, Freedom!* documents the oral history project King generated with his fourth graders when he realized how little they knew about the U.S. civil rights movement. After the children learned some basic facts about this tumultuous period of American history, they interviewed individuals with first hand experiences and insights: their parents and other community members.

There were significant biographies published during 1997, including *Charles A. Lindbergh; Fiery Vision* about John Brown; *The Flight of Red Bird; A Ripple of Hope* (Robert F. Kennedy); and *Sky Pioneer* (Amelia Earhart). Each author utilized primary source material and communicated well with young readers. Exemplary autobiographies and memoirs of great interest to young adults were also published this year, including *I Have Lived a Thousand Years; The Beautiful Days of My Youth; Bowman's Store; Red Scarf Girl*; and *We're Alive and Life Goes On*.

The above books set a high standard for nonfiction writing and publishing. This is a very large aspect of book publishing for children and young adults in terms of numbers but currently there are too few ways in which such outstanding works can be brought to general attention or high visibility.

Easy Does It: Beginning and Transitional Readers

One of the most welcome trends we noted in 1997 was the increasing number of high-quality beginning and transitional readers. For children just learning to read, or those making the exciting leap from assisted to independent reading, the importance of these books that pay careful attention to language choice, sentence length, and layout of text on the page is enormous. But what makes an easy reading book truly outstanding is when all these technical elements that facilitate a child's reading success have been blended into a really great story.

The "I Can Read" series from HarperCollins has been one of the mainstays of easy fiction trade books for years. We especially appreciated Barbara Shook Hazen's *Digby* in that series this year. This first reader, featuring two brown-skinned children in illustrations by Barbara J. Phillips-Duke, is about a small boy's disappointment because the family dog is too old to play with him, and the helpful, big sisterly assistance he receives to resolve his feelings, is realistic and satisfying. *First Flight: The Story of Tom Tate and the Wright Brothers*, written by George Shea and illustrated by Don Bolognese, is a lively fictional account of a real boy who witnessed the Wright brothers' efforts to send a man aloft at Kitty Hawk, North Carolina, that will engage newly independent readers.

Hyperion Chapters are a recent entry into easy fiction series books for new and transitional readers from trade book publishers. We appreciated Andrea Davis Pinkney's *Solo Girl*, about a young African-American child whose efforts to learn double Dutch jump roping are assisted by her rhyme-and-reason brothers and a her own skills at math. We were also thrilled to see two more "Alison" books from Marion Dane Bauer, *Allison's Halloween* (Hyperion, 1997) and *Allison's Puppy*, illustrated by Laurie Spencer and featuring the same young protagonist first introduced in *Allison's Wings* (Hyperion, 1997).

Bauer, who has been best known in the past as the author of fiction for older readers, is also the author of *Turtle Dreams*, a Holiday House Reader illustrated by Diane Dawson Hearn. This author's gift for plot, character and language extends to her fine, growing body of work for young children.

These and many other easy fiction books published this year reflect the trade book industry's growing awareness of the importance of excellent books for young children that will assist their efforts to acquire reading and language skills while providing entertaining and engaging stories that respect their intelligence and interests. Books like *Digby* and *Solo Girl* also reflect a growing realization that young children also need books to help them read that reflect our diversity as a nation, and we are hopeful to see many more easy fiction books in the future that show children of color, as *Digby* does, and embrace cultural specificity in their stories, as reflected in *Solo Girl*.

From Despair to Hope: Realistic Fiction for Older Children and Teens

The most noticeable trend in fiction for older readers this year was the number of fine novels examining intense and weighty issues in their young protagonist's eyes. This is especially true in fiction for young adults, but even some of the novels for younger readers reflect a world that is often inexplicable in the tragedy or cruelty it delivers. Hope is present in these somber novels for readers of all ages, but perhaps the biggest difference is that in the novels for children, it has a powerful, transformative effect, while in the novels for young adults, it is often buried, a thin, delicate strand that the protagonist--and reader--has no way of seeing at the novel's beginning, and has barely grasped onto by the story's end.

Among the books for children, Karen Hesse's exquisitely written *Out of the Dust* follows the life of 14-year-old Billie Jo through a terrible, tragic year in this novel set in the Oklahoma dust bowl of the 1930s that does end with a renewed sense of hope. Jerry Spinelli's *Wringer* looks at a tense and fearful year in the life of a nine-year-old boy who feels trapped by a community and family tradition and peer pressure.

One of the most stunning, difficult novels for teens this year was Adam Rapp's *The Buffalo Tree*. Set in a juvenile reform school, it is a narrative both poetic and intentionally crude, capturing the tough, tender voice of a 12-year inmate of this harsh and brutal place. Brock Cole's *The Facts Speak for Themselves*, a National Book Award nominee, is another provocative first-person narrative in which 13-year-old Linda describes her life of abuse and neglect in a voice eerily disconnected from the emotional weight of the facts she recites, so disconnected has she become in an attempt to survive all that has happened in her life. Norma Fox Mazer writes of a teen's painful attempts to overcome the psychological trauma of year's of physical and emotional abuse from her older sister in the haunting and beautiful *When She Was Good*. Finally, Robert Cormier's *Tenderness* combines a chilling profile of a teenage serial killer with an

empathic portrayal of the emotionally wounded young woman who may be his next victim, and manages to facilitate readers' understanding and sympathy for both by the story's end.

There was a lighter side to fiction this year as well, though lighter does not necessarily mean lighthearted, nor less substantial. We are extremely happy to see Naomi Shihab Nye's *Habibi*, about an Palestinian-American girl who moves to Jerusalem with her family. Nye's protagonist, Liyana, looks at the world with a poet's expansive, exacting eyes. Liyana's voice as she describes her life in Jerusalem, her Palestinian family, her friendship with a Jewish boy is extraordinary for its freshness and beautiful innocence in a novel that is so unusual in so many ways, not the least of which is its setting and subject matter, so rarely seen in U.S. books for children.

Kevin's *Sun and Spoon*, about a young boy's grief over the loss of his grandmother, offers a richly detailed rendering of a child's emotional character, as well as a finely honed portrait of the sphere of his existence--family, home and neighborhood--as its protagonist arrives at a way to keep his grandmother close to him. *Seedfolks*, by Paul Fleischman, describes the transformation of an inner-city neighborhood as the result of a community garden, while Brian Doyle brilliantly sets a comic backdrop against which he lets the personal story of a boy and his mother who flee the child's abusive father play out with honesty in *Uncle Ronald*.

Ultimately, what we appreciate most about the writers of these and other fine novels for young people is that they respect their readers, whether children or young adults, by writing stories in which the events and emotions are honest and authentic to whatever experience is described. Children and young adults deserve nothing less.

Old Voices, New Visions

This year we also saw many familiar books from the past, reissued in new editions. Single-volume compilations of picture books by Leo Lionni, Eric Carle, and Shirley Hughes were issued, as was a deluxe edition of James Marshall's George and Martha stories, *George and Martha: The Complete Stories of Two Best Friends* (Houghton, 1997).

This publishing phenomenon was not limited to picture books: well-known children's novels came out in compilation editions, as well, including the three Pippi Longstocking books by Astrid Lindgren, published together as *The Adventures of Pippi Longstocking* (Viking, 1997) and the three novels by Ruth Stiles Gannett in a single volume called *Three Tales of My Father's Dragon*.

Laura Ingalls Wilder's classic *Little House* books continue to be excerpted and reissued in new forms for children of different age levels. In addition to the original sequence of chapter books, which are still read and loved by fourth, fifth and sixth graders, the stories are now available in easy readers, picture books and even board books. A number of spin-offs have been issued recently, too, with new stories about the girlhoods of Laura's daughter, mother, and grandmother launching series of their own. Similarly, in 1997, individual chapters from the *Mrs. Piggle Wiggle* series by Betty MacDonald were issued by HarperCollins as individual picture books in the new "Mrs. Piggle Wiggle Adventure" series.

More tried-and-true picture books are being reissued as board books than ever before, whether they are appropriate for babies and toddlers or not. Consumers seem to like these durable, less expensive editions of favorite picture books; however, it should be noted that not all of them contain the complete original text and, when they do, twice the amount of text has been crammed onto each page to accommodate the board book's shorter length. There are many picture books, however, that have successfully made the transition to board books, including *Machines at Work* and *The Three Bears* by Byron Barton (both HarperCollins, 1997); *More, More, More, Said the Baby* by Vera B. Williams (Tupelo Books, 1997); and the toddlers' perennial favorite, *Truck* by Donald Crews (Tupelo, 1997). Lois Ehlert's *Color Zoo* and *Color Farm* were both issued as board book editions by HarperCollins in 1997. Interestingly, this is how the artist had first envisioned them but die-cutting the heavy board pages was a technical impossibility back in 1989 when *Color Zoo* was first published.

New Voices, New Visions

It is always exciting to see talented artists entering the field of children's picture books. This year there were several notable newcomers, including Elisha Cooper, author/illustrator of the delightfully original *Country Fair*, highly commended for the CCBC's newly established award for picture book text, the Charlotte Zolotow Award. We continue to appreciate the considerable talent of newcomer Lynne Rae Perkins, whose second picture book, *Clouds for Dinner* is a satisfying follow-up to her notable first book, *Home*

Lovely (Greenwillow, 1995). And the newest newcomer of all is 12-year-old Kate Lied, who wrote the picture book *Potato* when she was just eight years old.

The Next Generation made its mark on picture books in 1997 when sons of three established African-American book creators published their first works themselves. Myles Pinkney is the second son of artist Jerry Pinkney and author Gloria Jean Pinkney to enter the children's book field as an illustrator. His engaging color photographs accompany poems by Nikki Grimes in *It's Raining Laughter*. Christopher Myers brilliantly illustrated *Harlem: A Poem* (written by his father Walter Dean Myers) with distinctive collage paintings. Javaka Steptoe, son of author/illustrator John Steptoe, also uses collage as a medium in his outstanding first book, *In Daddy's Arms I Am Tall*, a collection of African-American poetry which celebrates fathers.

Book Publishing and Book Buying: So Many Choices

The increase in the number of books published during the 1990s represents decisions made by U.S. publishers to invest in children's books. Such investments are made with the expectation that in all parts of the nation people are eager and ready to buy books for the young. Indeed, much evidence continues to indicate that the bookstore sales of children's books supports much of the children's and young adult book publishing industry, as well as book publishing for adults within several publishing houses, in the United States at this time.

The increase also represents an overwhelming number of choices. These choices begin with publishers, who decide which manuscripts to publish, which illustrators to contract with, which books to advertise heavily, which authors to send on tour. Book industry representatives make decisions about paperback editions and reprints with specific consumers in mind. All of these decisions have an impact on the book-buying public: they determine what books we will ever see in print and, once books are published, which ones we are most likely to hear about. At the same time, the book industry expects that potential consumers will buy more than the best-sellers or the most heavily promoted, highly visible books or the most familiar authors or series or they would not invest in the hundreds and hundreds of other titles that they produce.

Commercial sales in bookstores are driven by parents and other adults, and by young people themselves in the case of some popular culture and series books which older children are often eager to obtain for their own recreational reading. The other significant group of children's book consumers is the so-called institutional market--the public librarians, school library media specialists, classroom teachers, child care providers and academic librarians responsible for collections of literature for the young. Individuals within these groups select and purchase books for use by more than one child, family or student. "Institutional" sales most often utilize public funding and are responsible for building collections that represent the diverse needs and interests of their users.

No matter who is buying what books for whom, consumers of books for the children and young adults have the luxury--and difficulty--of making choices because of the large number of titles available. Whether their decisions are spontaneous and unplanned or based upon complex judgments, total amount of money available for book buying, comparisons, special interests and unique needs, the fact that choices do exist cannot be overvalued among those who are committed to seeking out high quality books for the young.

The Cooperative Children's Book Center offers an environment for discovery and learning, for making up one's own mind about the new books published each year and for making comparisons to books from other years and decades. We create *CCBC Choices* to identify the outstanding titles of the current publishing year in the hope that it will provide librarians, teachers, parents and others with assistance in navigating the wide and exciting array of choices available to them. But *CCBC Choices* is a guide, not a rule book. While we certainly have made an effort to find as many of the outstanding books of the year as possible, inevitably, in the course of the coming months and years, other books will come to our attention that we will have wished we'd included. Likewise, as mentioned earlier, not every book is for every child. The purpose of *CCBC Choices* is to offer a wide variety of books for a wide variety of individuals. We have attempted to compile a list that provides something for everyone, not a core selection for all.

The Natural World

Arnosky, Jim. *All About Rattlesnakes*. Scholastic, 1997. 28 pages. (0-590-46794-8) \$15.95

The fourth entry in Arnosky's series to provide young children with scientific information about common animal species, *All About Rattlesnakes* opens with some questions: How dangerous are rattlesnakes? Do they bite people? Where do they live? How many kinds of rattlesnakes are there? Arnosky uses concise text and accurate, realistic illustrations to answer these questions. Earlier titles in the series are *All About Alligators* (Scholastic, 1994), *All About Owls* (Scholastic, 1995), and *All About Deer* (Scholastic, 1996). (Ages 4-8)

Arnosky, Jim. *Rabbits and Raindrops*. G.P. Putnam's Sons, 1997. 32 pages. (0-399-22635-4) \$15.95

In another of his outstanding books about the natural world aimed at toddlers, Jim Arnosky once again chooses to depict a subtle dramatic moment in the life of an appealing, familiar animal. Here a mother rabbit nudges her five babies out of their cozy warren for the first time. As the curious youngsters explore the wonders of the outside world (sunlight, grass, clover blossoms, spiders, and bees), rain drops begin to fall and the mother rabbit must move her babies quickly into the shelter of a hedge. Young children will observe, along with the rabbits, the other animals that seek shelter from the rain, as well as those that remain outside. Detailed, realistic watercolors both illustrate and extend the information provided in the brief text, adding to the drama and the appeal of this satisfying nature story. (Ages 2-4)

Arnosky, Jim. *Watching Water Birds*. National Geographic Society, 1997. 32 pages. (0-7922-7073-8) \$16.00

A conversational tone marks the text of this highly accessible introduction to several different kinds of common water birds, including loons, grebes, mergansers, mallards, wood ducks, Canada geese, gulls and herons. Arnosky's years of experience as a careful wildlife watcher inform both his realistic drawings and paintings, and the information he shares with young readers. Throughout the book, he gives pointers on how to distinguish between different species and how to tell males from females. He also suggests things to watch for--how a bird folds its wing after it lands, for instance, or what it means when a mother duck swims behind her ducklings, instead of in front of them. (Ages 3-8)

Brenner, Barbara. *Thinking About Ants*. Illustrated by Carol Schwartz. Mondo, 1997. 32 pages. (1-57255-210-7) \$14.95

In a compelling introduction to ants, Barbara Brenner reaches her young audience with just the right combination of objectivity and empathy: "In the ant nest, everyone has a job. What would you do if you were an ant? Would you hunt for food for everyone to share? Would you help to build the nest? Could you carry something twice as big as you? Would you lick the ant eggs and feed the little larvae that hatch out? Would you help an ant come out from a cocoon? The ants that do these things are worker ants." Her words encourage young listeners to think about ants in the context of a systematic, scientific approach that provides basic information about physiology and behavior. Carol Schwartz's realistic gouache paintings give us an appealing close-up view of the ant's world, showing us some things we can observe first-hand, such as the shape of an ant's body or the fact some ants live inside people's houses, and other things we can't: the inside of an ant nest or a queen laying eggs, for instance. Both text and pictures are so clear and vivid that the book will make an excellent selection for reading aloud in preschool story times, as well as an obvious choice for sidewalk scientists. (Ages 2-5)

Davies, Nicola. *Big Blue Whale*. Illustrated by Nick Maland. U.S. edition: Candlewick, 1997. 27 pages. (1-56402-895-X) \$15.99

An introduction to the physical characteristics and habits of blue whales is an exemplary science book for young children. Straightforward, yet lyrical, sentences are arranged in a logical order and meaning is often enhanced by the size or location of the typeface. The illustrations are at once whimsical and scientific; for example, the same boy and girl are seen standing or swimming next to the whale throughout to indicate scale. An excellent choice as a read-aloud for young children, it even includes an index! (Ages 3-7)

Dorros, Arthur. *A Tree Is Growing*. Illustrated by S.D. Schindler. Scholastic, 1997. 32 pages. (0-590-45300-9) \$15.95

Trees are always growing and changing, through seasons and through the years. The general characteristics that all trees have in common are clearly described and realistically illustrated in this appealing introduction. In addition to the general treatment, sidebars on each double-page spread provide specific examples from different species. (Ages 4-8)

George, Jean Craighead. *Look to the North: A Wolf Pup's Diary*. Illustrated by Lucia Washburn. HarperCollins, 1997. 32 pages (0-06-023641-8) \$14.95

The author of *Julie of the Wolves* (HarperCollins, 1972) shares her expertise and fascination for wolves in an engaging volume for young readers. Written in second person, the narrative sets the mood by asking young readers to “look to the north” at various times of the year and to think about wolf pups. When dandelions begin to turn white, wolf pups are being born. When you see baby robins, wolf pups are being weaned. When you’re out trick-or-treating, young wolves are learning to hunt for themselves. Each double-page spread ingeniously links a common occurrence in our temperate climate with the growth of a wolf from birth to adulthood, and to put the information in context, realistic acrylic paintings and a second strand of third-person narrative follows a specific litter through its growth cycle. (Ages 3-7)

Gillette, J. Lynett. *Dinosaur Ghosts: The Mystery of Coelophysis*. Illustrated by Douglas Henderson. Dial, 1997. 32 pages. (0-8037-1721-0) \$15.99

In 1947 Edwin Colbert and a team of scientists from the American Museum of Natural History discovered an important dinosaur fossil site north of Albuquerque, New Mexico, in a canyon on Ghost Ranch. In this single site, there were dozens and dozens of fossilized skeletons of small dinosaurs of the same species--*Coelophysis*--that lived 225 million years ago. What caused such a large number of dinosaurs to die in the same time and place? Seven different scenarios have been put forth by scientists who have used the fossil evidence to try to solve the mystery. We see each one laid out here, along with the pros and cons based on scientific evidence, so that we not only get a sense of what *might* have happened, we see how paleontologists use the fossil record to reconstruct prehistory. (Ages 5-11)

Hickman, Pamela. *Hungry Animals: My First Look at a Food Chain*. Illustrated by Heather Collins. Kids Can Press (29 Birch Ave., Toronto, ON Canada M4V 1E2), 1997. 16 pages. (1-55074-204-3) \$6.95

Hickman, Pamela. *A New Butterfly: My First Look at Metamorphosis*. Illustrated by Heather Collins. Kids Can Press, 1997. 16 pages. (1-55074-202-7) \$6.95

Hickman, Pamela. *A Seed Grows: My First Look at a Plant's Life Cycle*. Illustrated by Heather Collins. Kids Can Press, 1997. 16 pages. (1-55074-200-0) \$6.95

Each of these introductory science books for young children has a cumulative text, e.g. “This is the tree that Connie climbs. / This is the leaf that grows on the tree that Connie climbs. / This is the butterfly that landed on the leaf that grows on the tree that Connie climbs...” On every double-page spread, the left-hand side of the page folds out to give further scientific information, e.g. “A leaf has veins, just like you. The lines you see carry food and water inside the leaf.” The text is clear and simple, and the books can be read aloud as cumulative stories set in the natural world, or as an introduction to easy scientific concepts generally of interest to small children. (Ages 3-7)

Janulewicz, Mike. *Yikes!: Your Body, Up Close!* Simon & Schuster, 1997. 28 pages. (0-689-81520-4) \$15.00

Are these images from an alien planet? Monsters from the Late Late Show? No, they’re your own body parts--hair, skin, taste buds, blood, teeth and eyeballs, magnified thousands of times. Similar to the book *Yuck!: A Big Book of Little Horrors* by Robert Snedden (Simon & Schuster, 1996), *Yikes!* turns microphotography into a gross-out guessing game, using fold-out pages to reveal the true identity of these gruesome-looking micro-organisms. (Ages 6-14)

Lasky, Kathryn. *The Most Beautiful Roof in the World: Exploring the Rainforest Canopy*. Photographs by Christopher G. Knight. Gulliver Green/Harcourt, Brace, 1997. 46 pages. (0-15-200893-4) \$18.00

Since she was six years old, Meg Lowman has known that she wanted to be a scientist who studied the natural world. Inspired by the life work of two role models, Harriet Tubman (whom Lowman calls a “pioneer field naturalist”) and scientist Rachel Carson, she has dedicated her life to exploring the unknown world of the rainforest canopy, unknown because it has been more inaccessible to scientists than the ocean floor. But Lowman doesn’t let inaccessibility stand in her way. She uses technical rock climbing equipment to reach an elaborate system of platforms in order to gather specimens. The extremes to which she goes frequently pay off as she has been able to make first-hand observations of an ecosystem about which little is known. Lasky’s eloquent text is accompanied by lush photographs of the scientist at work. Her account interweaves Lowman’s field work, documentation and analysis, and her home life with two young sons who share their mother’s passion for the rainforest. (Ages 7-11)

Pringle, Laurence. *Elephant Woman: Cynthia Moss Explores the World of Elephants*. Photographs by Cynthia Moss. Atheneum, 1997. 42 pages. (0-689-80142-4) \$16.00

From the time she was a small child, Cynthia Moss has been interested in animals and nature. As an adult, she became especially interested in elephants and since 1967 she has been studying them in the wild in Tanzania and Kenya. Through the

years, her astute observations have revealed that female elephants live in small groups led by a single matriarch and that they have a complex social order based on familial relationships. Moss's own color photographs accompany this fascinating picture of a scientist at work. (Ages 7-11)

Pringle, Laurence. *An Extraordinary Life: The Story of a Monarch Butterfly.* Illustrated by Bob Marstell. Orchard, 1997. 64 pages. (0-531-30002-1) \$18.95

Laurence Pringle's skillfully written nonfiction narrative follows one butterfly on its migratory journey from the eastern United States to central Mexico, and back north again to Texas. His text unfolds with all the drama of a well-told story, but Pringle writes with the understanding that the drama is found in nature itself, not in embellishments. Bob Marstell's beautifully rendered paintings are filled with intricate, informative details. Many monarchs never survive the migratory journey southward or the wintering months because of predators, hazards both natural and man-made, and the destruction of the natural environment. But millions of butterflies still survive--one of nature's wonders that Laurence Pringle invites readers to behold. (Ages 9-12)

Ring, Elizabeth. *Loon at Northwood Lake.* Illustrated by Taylor Oughton. (Smithsonian's Backyard) Soundprints/Smithsonian, 1997. 32 pages. (1-56899-393-5) \$15.95

In April a male loon and his mate return from their winter home to a lake in the North woods where they spend the summer. The female lays her eggs and when the loonlings hatch, they are cared for by their parents until they are ready to survive on their own. Realistic paintings by a wildlife artist give young readers a close-up look at this familiar water bird. (Ages 3-8)

Wick, Walter. *A Drop of Water: A Book of Science and Wonder.* Scholastic, 1997. 40 pages (0-590-22197-3) \$16.95

Wick's remarkable photographs freeze watery moments in time so that children can observe the nature of water, close-up. A brief accompanying text explains the science behind these wonders: molecular structure, surface tension, and adhesion, as well as the properties of water in its various states: solid, liquid and gas, and what sorts of conditions cause water to change from one state into another. An appendix offers practical advice for readers who want to replicate the simple experiments Wick used to set the stage for his photographs. An exemplary work of science for young children. (Ages 4-11)

See also: *Akiak; Arctic Son; Common Ground; If You Were Born a Kitten; In the Swim; Magic School Bus and the Electric Field Trip; Time to Sleep; Turtle Bay; Water Buffalo Days; Waht the Sun Sees/What the Moon Sees*

Seasons and Celebrations

Ada, Alma Flor. *The Christmas Tree=El árbol de Navidad: A Christmas Rhyme in English and Spanish.* Illustrated by Terry Ybáñez. Hyperion, 1997. 32 pages. (0-7868-2123-X) \$17.75

A cumulative rhyme begins "Daddy brought a Christmas tree" followed by a wordless double page spread showing him carrying the tree into the home. Brief declarative sentences encourage careful looks at each way the tree becomes decorated in turn by Grandma, Grandpa, Uncle Irineo, Brother Alfonzo, Aunt Mireya, and Mommy. The language in each new section is minimal, and the artwork created in acrylic paint on black paper is darkly hued, uncluttered, and cheerful. Ada's one-page note at the end tells about *bombas*, *posadas*, *Papa Noel*, *Nochebuena*, and the visit on January 5 of *los Reyes Magos* during her childhood in Cuba. (Ages 2-5)

Bolam, Emily, illustrator. *The Twelve Days of Christmas: A Song Rebus.* U.S. edition: Anne Schwartz/Atheneum, 1997. 30 pages. (0-689-81101-2) \$16.00

A unique method of visualizing the traditional English game song utilizes a rebus or picture to help young singing readers and their adults keep track of an ever-growing number of gifts. For example, an early page reads "On the second day of Christmas my true love sent to me two turtle doves and a [picture of a partridge] in a pear tree." On the opposite page, Bolam's acrylic painting of the two turtle doves comprising the gift during the second day. The pattern continues until the twelfth day when singers begin "On the twelfth day of Christmas, my true love sent to me, 12 lords a-leaping, 11 [ladies dancing], 10 [pipers piping], etc. The music is printed at the end of this lively lovely colorful volume. (Age 3-adult)

Bunting, Eve. *December*. Illustrated by David Diaz. Harcourt, Brace, 1997. 36 pages. (0-15-201434-9) \$15.00

“Mother and I live in a house we made by ourselves. There’s black printing on the walls and floor...Our house is small. There’s just room for us and what we have.” Simon and his mother have few material possessions and comforts, but they’ve patched together a *creche* and hung up a picture of an angel named December. They agree that December sings to them over the traffic noise while they sleep. On Christmas Eve a thoroughly chilled white woman asks if she may come in. They share their single heavy cover and one of three cookies for which Simon had traded soda cans. She gives them a fabric rose from her hat. While the three huddle together to sleep, Simon dreams that December comes to life and visits them. After his dream, things begin to change for this little family. They get an apartment with real walls, and some call it luck. “I don’t think so,” says Simon. Some readers might say this story is about a miracle. Simon might agree. The first person narrative is unusual, but it’s the powerful visual images that bring a compelling edge to the story illustrated with powerful full-color assemblages reminiscent of *Smoky Night* (Harcourt, 1994) and *Going Home* (Harcourt, 1996), also written by Bunting and illustrated by Diaz. (Ages 7-9)

Christelow, Eileen. *Not Until Christmas, Walter!* Clarion, 1997. 40 pages. (0-395-82273-4) \$15.00

Two days before Christmas, a beloved family dog noses his way into the wrapped gifts while searching for the dog-bone his nose knows is in there somewhere. Young Emily and her family forgive him, and he moves on to other adventures, including a nocturnal visit from a man in red. Set in Any Small Town, USA, this chipper three-part picture story about a white family and their dog is illustrated in full color. (Ages 3-6)

Crews, Nina. *Snowball*. Greenwillow, 1997. 26 pages. (0-688-14928-6) \$15.00

Even though the weather report predicts snow, impatient young children must wait all week for the snow to fall. Finally, lovely snow everywhere inspires lots of ways to play imaginatively in the city. Lively collage assemblages created from color photographs move a little girl’s brief story along with the aid of only a few words printed in a large typeface on every page spread. (Ages 2-5)

Fishman, Cathy Goldberg. *On Passover*. Illustrated by Melanie W. Hall. Atheneum, 1997. 32 pages. (0-689-80528-4) \$16.00

Fishman, Cathy Goldberg. *On Rosh Hashanah and Yom Kippur*. Illustrated by Melanie W. Hall. Atheneum, 1997. 32 pages. (0-689-80526-8) \$16.00

The young girl whose first person narration graces both books tells readers that she doesn’t even need to use a calendar to know when Rosh Hashanah, Yom Kippur or Passover is near. The annual observances within her family and in her home are filled with memorable foods and activities. Hall’s slightly off-beat illustrations rendered in collagraph and mixed media will grab the attention of young readers familiar with the meaning and import of these Jewish holidays and inform those who aren’t. A one-page glossary defines words important to know. (Ages 4-8)

Fleming, Denise. *Time to Sleep*. Henry Holt, 1997. 32 pages. (0-8050-3762-4) \$15.95

“I smell winter in the air.” Bear knows it’s time to crawl into a cave and fall asleep, but first Snail must be told. Snail feels compelled to inform Skunk. Following that pattern Turtle, Woodchuck, and Ladybug also find out that autumn is over. A gentle surprise ending precedes the quiet final page on which all settle into hibernation with a round of “good nights,” welcome sounds for young listeners ready for sleep themselves, in any season. Fleming’s trademark handmade paper created from colored cotton rag fiber is assembled in bold visual shapes and autumnal colors. (Ages 2-5) *Highly Commended, Charlotte Zolotow Award*

Ford, Juwanda G. *K Is for Kwanzaa: A Kwanzaa Alphabet Book*. Illustrated by Ken Wilson-Max. Cartwheel/Scholastic, 1997. 32 pages. (0-590-92200-9) \$10.95

A child friendly ABC book about Kwanzaa features words such as Africa, Bendera, Candle and Dashiki with short written definitions and brightly colored illustrations depicting the main idea. A brief history of Kwanzaa opens the book. (Ages 3-8)

Granfield, Linda. *Silent Night: The Song From Heaven*. Illustrated by Nelly and Ernst Hofer. Tundra Books (P.O. Box 1030,

Plattsburgh, NY 12901), 1997. 24 pages. (0-88776-395-2) \$15.95

On December 24, 1818, young Hans and Maria hurry through the winter streets of Oberndorf, Austria, to join other villagers in assembling the Christmas *crèche* in the Church of St. Nicola. On this night Father Josef Mohr was to ask organist Frans Gruber to compose music for verses he wrote earlier that day. On this night - according to tradition - the carol "Stille Nacht" was first sung because the organ was broken. An unusual book about the familiar hymn provides several levels of information about the history of "Silent Night." The gold and black visual elements on every page are reproductions of the Hofer's *scherenschnitte* or scissor-cut silhouette pictures of the assemblage of the *crèche*; *scherenschnitte* is explained later as an art developed centuries earlier in China. The last page contains two verses of "Silent Night" in English and in German. (Age 7-adult)

Grier, Ella. *Seven Days of Kwanzaa*. Illustrated by John Ward. (A Holiday Step Book) Viking, 1997. 18 pages. (0-670-87327-6) \$10.99

A lively book containing short readings for each day of Kwanzaa begins with the words of a Kwanzaa song: "Call your father! Call your mother! Call your sister! Call your brother! It's Kwanzaa time. Family time...Seven candles we will light." Although the small volume emphasizes reinforcement of information or experience already secured elsewhere by preschoolers, four recipes at the end will require an older person to oversee the making of popcorn nut crunch, date and peanut salad, *muhindi* and jambalaya salad. (Ages 3-8 and adult)

Lopez, Loretta. *The Birthday Swap*. Lee & Low (95 Madison Ave., New York, NY 10016), 1997. 32 pages. (1-880000-47-4) \$15.95

Six-year-old Lori lives in a border town between the USA and Mexico. She wants to give her older sister exactly the right birthday present, but what should it be? Lori and her mother visit Tia Sabina who is decorating a cake and go to the *Mercado* where even items in the curio shop won't do. On the day of her sister's birthday, the family attends church before going to a family gathering where Lori discovers a party planned for her. Her older sister has decided to exchange birthday seasons, so December-born Lori can have a summer pool party for a change. Tia Sabina's cake had been baked for her, and the *Mercado* trip gave her mother the idea Lori would enjoy a donkey *piñata*. Cultural elements abound in a richly detailed series of full-color illustrations created in gouache and colored pencil. A five-phrase glossary provides definitions. (Ages 5-8)

Mills, Claudia. *Gus and Grandpa and the Christmas Cookies*. Illustrated by Catherine Stock. Farrar, Straus and Giroux, 1997. 47 pages. (0-374-32823-4) \$13.00

Gus spends the day at Grandpa's helping him roll out, bak, and decorate six dozen cut-out cookies. Neighbors who assume Grandpa doesn't bake stop by to share their home-baked cookies with him. During a trip with Grandpa to buy sprinkles, Gus overhears a man dressed as Santa saying "God bless you" to people putting coins into a red kettle. Gus learns that children in a homeless shelter don't have enough food or warm clothes, not to mention cookies, which gives him and Grandpa a solution to their cookie surplus. Mills' four brief easy-to-read chapters establish the warm relationship between Gus and Grandpa and show an understated but credible introduction to two ways of giving. Stock's full color illustrations expand the story. (Ages 4-6)

Paterson, Katherine. *Marvin's Best Christmas Present Ever*. Illustrated by Jane Clark Brown. (An I Can Read Book) HarperCollins, 1997. 48 pages. (0-06-027159-0) \$14.95

Young Marvin wants to think of a gift to make for his mother all by himself. He's determined to do this without any help from his older sister, May, maker of ideal family gifts. Everyone loves the wreath Marvin makes to hang on the trailer. Marvin loves it so much himself that he refuses to let the wreath be taken down on New Year's Day. Time passes, and so does winter. A gentle resolution to a small family drama maintains Marvin's self-respect while sustaining the interest of new readers. Brown's full-color illustrations complement Paterson's skillfully crafted few words. Beginning readers met Marvin and his family during their move to this trailer on a dairy farm in the marvelous book *The Smallest Cow in the World* (HarperCollins, 1988). (Ages 4-7)

Russell, Ching Yeung. *Moon Festival*. Illustrated by Christopher Zhong-Yuan Zhang. Boyds Mills, 1997. 32 pages. (1-56397-596-3) \$15.95

Many Chinese people celebrate the Moon Festival, also called Mid-Autumn Festival, at the time of the full moon. Family reunions and celebratory foods such as “golden brown moon cakes filled with bean paste and salty duck egg yolks” are central to the Moon Festival celebration. Parades display handmade paper lanterns pasted with smashed, freshly cooked rice which are “shaped like fish, star fruits, and rabbits.” Zhang’s luminous full-color oil paintings picture elements of the celebration and show images of the legendary goddess Chang O who is beseeched for blessings. Wise language choices and rich words express the delight of children preparing, parading, eating, and listening to ghost stories. (Ages 6-9)

Wolff, Ferida. *A Year for Kiko*. Illustrated by Joung Un Kim. Houghton Mifflin, 1997. 28 pages. (0-395-77396-2) \$15.00
Acrylic paintings reproduced in full color show Kiko, a little girl of Asian heritage, enjoying each season, beginning with January snow. Other images include March wind, April rain, May gardening, June strawberries and July fireflies. Twelve brief glimpses at the four seasons are accompanied by four lines of text on each page spread. (Ages 2-5)

Ziefert, Harriet. *Eight Days of Hanukkah*. Illustrated by Melinda Levine. (A Holiday Step Book) Viking, 1997. 18 pages. (0-670-87326-8) \$10.99
“For eight days and eight nights special candles we will light. Do you know the reason why? It’s Hanukkah tonight.” An easy review of Hanukkah activities commences on each of the eight pages bordered on one side with a cumulative array of candles. (Ages 2-5)

See also: *Akiak; Bunny Cakes; Cocoa Ice; Days of the Blackbird; Laughing Tomatoes, and Other Spring Poems; Ordinary Things; Story of Hanukkah; Story of Passover; Till Year’s Good End; Year with Molly and Emmett*

Folklore, Mythology and Traditional Literature

Bierhorst, John, editor. *The Dancing Fox: Arctic Folktales*. Illustrated by Mary K. Okheena. Morrow, 1997. 142 pages. (0-688-14406-3) \$15.00

Eighteen tales retold in rich language and set in a large, easy-to-read typeface include “The Woman under the Sea,” “Worms and Lice,” and “The Blind Boy and the Loon.” Bierhorst is known as a scholar of traditional literature with the gift of communicating effectively about these tales to today’s young readers. In a splendid introduction he explains that traditional values remain essential to the modern Inuit community. These values are expressed many ways: in the continued use of the Inuit language; in the harvesting of Arctic foods; in music, graphic art, and the recollection of old stories. Bierhorst interprets the role of storytellers, the presence of the natural world, the “art of living,” the connection of the supernatural, story sources, and “basic themes that link this distinctive literature to the world community.” The tales in this handsome volume are accompanied by Inuit printmaker Mary K. Okheena’s black-and-white illustrations and are followed by source notes and references. (Ages 9-14)

Diakité, Baba Wagué. *The Hunterman and the Crocodile: A West African Folktale*. Scholastic, 1997. 32 pages. (0-590-89828-0) \$15.95

A marvelous storytelling voice with a playful tone relates the circular tale of Bamba the Crocodile who is on his way to Mecca with his family. After Bamba begs Donso, a passing hunter for help, the hunter finds himself in precarious waters, both literally and figuratively. Because Donso and other humans have not lived in harmony with nature, the hunter receives little sympathy from a cow “*dingi-donga*,” an old horse “*ke-te-ba*,” a chicken “*ko, ko, ko*.” A nearby mango tree also declines to help Donso. However Rabbit gives sound advice, and even Bamba agrees to help when Donso has a second crisis. This volume offers a perfect example of a text completely unified with its visual elements. Growing up in a village in Mali, West Africa, Diakité is close to his storytelling heritage. As an artist using the clay surfaces of pottery for his canvas, Diakité created the artwork here on hand-painted ceramic tiles. Diakité’s note provides personal background and suggests “close cousins” of this tale, such as the Korean tale *The Rabbit’s Judgment* retold by Suzanne Crowder Han and illustrated by Yumi Heo (Henry Holt, 1994), an African American variant and one from India. (Ages 5-9)

Ehlert, Lois. *Cuckoo: A Mexican Folktale=Cucú: Un cuento folklórico mexicano*. Translated into Spanish by Gloria de Aragón Andújar. Harcourt, Brace, 1997. 36 pages. (0-15-200274-X) \$16.00

Even though Cuckoo was admired for her lovely voice and bright feathers, a little goes a long way when one is also vain and lazy. "Even the sweetest song can turn sour = *Pero aun la cancion m's dulce se puede amargar.*" One day while the other birds were asleep, Cuckoo noticed flames threatening to destroy a season's supply of seeds. Flying with one seed at a time in her beak, Cuckoo carried seeds "from the fiery fields to the cool woods" and dropped them into Mole's tunnel. The next day a raspy cry, "Cuckoo," was the only sound Cuckoo could muster, and her feathers were scorched black. All of the creatures agreed, "You can't tell much about a bird by looking at its feathers = *Todos estaban de acuerdo al final que no se puede juzgar a un p'jaro por su plumaje.*" The type-face for both languages is large, and the brief text is easy to read. Ehlert's stunning Pre-Columbian palette has a strikingly contemporary appearance. In short notes written at the end of the tale for interested older readers Ehlert writes that "the illustrations were inspired by a variety of Mexican crafts and folk art, including cut-paper fiesta banners, tin work, textiles, metal *milagros*, clay "tree of life" candelabra, and wooden toys and sculptures." Her mixed media assemblages were photographed skillfully, given the illusion of three dimensions. Young readers met Mole's Peruvian "cousin" in *Moon Rope* (Harcourt, 1992) and his Woodland Indian "cousin" in *Mole's Hill* (Harcourt, 1994). (Ages 3-9)

Genesis. Adapted from the King James translation of the Bible. Illustrated by Ed Young. Laura Geringer/HarperCollins, 1997. 32 pages. (0-06-025356-8) \$16.95

Young's abstract full-color artwork transforms the portion of the first chapter of Genesis that recounts a seven-day creation of the heaven and the earth. He writes that to him Genesis "represents the beginning of all possibility - the energy that is the seed of life." He has tried to capture a "spirit of fluidity" in this edition of the creation story. To do this he named hundreds of endangered and extinct animals on the endpapers which appear decorative until one examines them closely. A careful examination of the book jacket art reveals tiny images of these creatures. Young's breathtaking vision of creation is true both to Hebrew Scripture and to the ongoing changes across the planet today. (Age 5-adult)

González, Lucia M. *Se, or Cat's Romance, and Other Favorite Stories from Latin America*. Illustrated by Lulu Delacre. Scholastic, 1997. 40 pages. (0-590-48537-7) \$17.95

The six tales in this colorfully illustrated, handsome collection are: "The Little Half-Chick," "Juan Bobo and the Three-Legged Pot," "Martina, the Little Cockroach," "The Billy Goat and the Vegetable Garden," "How Uncle Rabbit Tricked Uncle Tiger," and the title story. Compiler González provides a two-page foreword explaining how she became familiar with these tales herself as a child in Cuba and why they are "*cuENTOS favoritos*," or favorite tales of children across Latin America. According to González, the dominant themes of these tales are " ...universal to childhood experience. Their characters learn the power of sharing, they learn the value of wit and cleverness." A note about the story immediately follows each, along with a brief glossary and pronunciation guide. Artist Delacre also provides a two-page note in which she relates how she recalls the stories from her Puerto Rican childhood and discusses some of her design and illustration decisions. (Ages 4-11)

Jaffe, Nina. *The Mysterious Visitor: Stories of the Prophet Elijah*. Illustrated by Elivia Savadier. Scholastic, 1997. 112 pages. (0-590-48422-2) \$19.95

Hundreds of tales can be found in Jewish folklore about the prophet Elijah, a messenger from heaven to earth. Jewish children begin to learn about this popular prophet when the door is opened for Elijah to attend the Passover Seder meal. Elijah tales are for all children, however. All children can enjoy the eight tales Jaffe chose for this handsome volume, including "The Dream," "The Bear in the Forest," and "Elijah and the Fisher Boy." Jaffe's helpful introduction precedes the tales, and there is a glossary, notes about these stories, a bibliography and a list of other books containing Elijah stories. The collection is beautifully designed, the high point of which is Savadier's marvelous paintings; eight are reproduced in full color and placed opposite the opening page of each tale. (Age 4-adult)

Manna, Anthony L. and Christodoula Mitakidou. *Mr. Semolina-Semolinus: A Greek Folktale*. Illustrated by Giselle Potter. Anne Schwartz/Atheneum, 1997. 32 pages. (0-689-81093-8) \$15.00

The king's daughter was named Areti, which is the Greek word meaning "virtue." Areti scorned her many suitors and made a man of her own from a cookie, a very large cookie made from three pounds of almonds, three more of sugar and three pounds of semolina. After 40 days, the cookie came to life, and was named Mr. Semolina-Semolinus: "five times beautiful and ten times kind." Naturally others coveted such a kind, beautiful cookie person, and he was stolen by a queen from a distant land. Areti wore out three pairs of iron shoes in her search for him. She visited the mothers of the Moon, Sun, and Stars, but all they could do was provide her with magic tokens: an almond, a walnut, and a hazelnut. As this humorous and freshly developed tale ends, "...the princess and Mr. Semolina-Semolinus had sailed home to Greece, where they lived blissfully but no better. I was there, I should know." Marvelously quirky illustrations developed in colored ink and colored pencil are a perfect complement to an equally quirky story. The author's brief note indicates there are some forty versions of this story about the inanimate object brought to life in Greece alone. (Ages 5-9)

McDermott, Gerald. *Musicians of the Sun*. Simon & Schuster, 1997. 40 pages. (0-689-80706-6) \$17.00

"Out of the starry night he came, invisible, untouchable. Lord of the Night. King of the Gods. Soul of the World." Dramatic language introduces the principle Aztec deity whose name means "Smoking Mirror." Even more dramatic visual images rendered in blues and purples dominate these pages to launch the large presentation of a formerly lost fragment of the mythological tradition of the Aztecs. "Children do not laugh. Women do not dance. Men do not sing. The people spend their lives in darkness and silence. I will change all this," declared the Lord of the Night." And he did. McDermott's bold shapes and colors were created using acrylic fabric paint, opaque ink and oil pastel on paper handmade in Mexico. He provides helpful background information on the final page. (Ages 6-10)

San Souci, Robert D. *The Hired Hand*. Illustrated by Jerry Pinkney. Dial, 1997. 40 pages. (0-8037-1296-0) \$15.99

To find out the secret of how the New Hand hired by his goodhearted father was able to cure the misery of someone with a bad back, New Sam, the lazy careless son of this Black sawmill owner, spies on the New Hand to learn the secrets of his healing powers. New Sam doesn't know the full requirements involved in that healing, and when he tries to heal someone himself, his patient doesn't survive. New Sam is charged with murder. A ghostly tale full of tension is set in what might have been Waterford, Virginia, during the early 1800s when antislavery Quakers who settled there welcomed blacks. Pinkney's trademark skill with historic details such as clothing, machinery, and implements is evident in his complexly developed full-color artwork prepared using pencil and watercolor. His palette gives the impression of an antique photograph, while all nature pays attention to the action he pictures. Helpful source notes are provided by San Souci and Pinkney. (Ages 8-11)

Shepard, Aaron. *The Sea King's Daughter: A Russian Legend*. Illustrated by Gennady Spirin. Atheneum, 1997. 32 pages. (0-689-80759-7) \$17.00

Sadko was a popular musician in the river port city of Novgorod, where he felt fortunate to go to a feast every day, play the music he loved on his *gusli* and watch a whole room dancing. More than anything, he loved Novgorod, "the richest and most free in all Russia." Even so, Sadko was poor, and because he was poor he was lonely. However, one day Sadko's life changed. Travelling with new riches to the ocean bottom, he became betrothed to the daughter of royalty. Ultimately Sadko would have to choose between his bride at the sea bottom and his beloved Novgorod. Spirin's exquisitely detailed, elaborately dramatic period illustrations were rendered in watercolor and colored pencil; they perfectly complement the handsome book design and spirit of this expertly retold Russian tale. (Ages 8-11)

Sierra, Judy. *The Mean Hyena: A Folktale from Malawi*. Illustrated by Michael Bryant. Lodestar/Dutton, 1997. 32 pages. (0-525-67510-8) \$15.99

"Tell me. Who is this? He thinks his vest is so fine he never takes it off, even when he sleeps." A riddle opens this tale of revenge through art, telling how Kamba the tortoise finally fooled Fisi, the tricky hyena who was always playing mean tricks on jungle creatures. After Kamba "paints" new coats for Mbanda the zebra and Nyalugwe the

leopard, other creatures from miles around come to get new coats, even “night-skulking Fisi” wants a new coat. “Don’t play a trick on someone unless you want a bigger trick played on you.” According to Sierra’s note at the back, Kamba and Fisi appear in nearly all the trickster tales of Malawi: “Kamba is the slow, steady trickster who is never outwitted, whereas Fisi is the eternal dupe, always tricked and always shamed.” Bryant’s full-color paintings successfully picture the creatures, the natural setting and the very dramatic action. (Ages 6-10)

Zelinsky, Paul O. *Rapunzel*. Dutton, 1997. 40 pages. (0-525-45607-4) \$16.99

An elegant edition unfolds the classic tale of the dire outcomes of a bargain made in desperation with a sorceress by a father-to-be. The sorceress raises the child she names Rapunzel until age twelve and then imprisons her in a tower. Known to the girl as a stepmother, the sorceress visits Rapunzel by hoisting herself on the girl’s rope-like braid. One day a prince hears the girl singing and begins secret visits to her in the same manner. Their liaison turns into marriage after they hold a private ceremony in Rapunzel’s tower dwelling, and soon her dress grows “tight around her waist.” After cutting Rapunzel’s hair, the sorceress casts her from the tower, and soon disaster befalls the prince. Years later the two lovers meet in the countryside where Rapunzel is raising twin children. Zelinsky drew upon the Italian Renaissance to create a detailed visual environment conveying a great depth of feeling and turmoil. Even within his patterned, formal gardens it’s clear that nothing in life can be completely predictable. Here an herb known in German as “rapunzel” - a bellflower seen throughout the book - becomes the object of a pregnant woman’s craving. Details of architecture, furnishings, clothing, and flowers are beautifully rendered in oil paintings illustrating a book also notable for its splendid design and complete background notes. (Ages 7-11)

See also: *Bowman’s Store; Cinderella’s Rat; Days of the Blackbird; Diez Deditos; Lullabies; Rumpelstiltskin’s Daughter; Sleepy-O!; Stories from the New Testament; Tell Me a Tale; There Was an Old Lady Who Swallowed a Fly*

Historical People, Places and Events

Applebaum, Diana. *Cocoa Ice*. Illustrated by Holly Meade. Orchard, 1997. 44 pages. (0-531-30040-4) \$16.95

More than 100 years ago, ice was harvested in Maine, USA, and cocoa was harvested in Santo Domingo, Dominican Republic. What do the two have in common? The former cocoa ice trade. In the 1870s, “Yankee trading schooners brought ice, manufactured goods, and refined sugar to Santo Domingo to trade for cocoa and coffee beans...children in Santo Domingo and children in Maine could eat chocolate ices on lazy summer afternoons, just as they do in this story.” Cut paper pictures unfold a connected, parallel picture story involving two girls who never meet but yet have one specific thing in common despite many differences. The details about ice harvesting will invite comparisons to that once done in Wisconsin and other parts of North America. (Ages 5-9)

Borden, Louise. *The Little Ships: The Heroic Rescue at Dunkirk in World War II*. Illustrated by Michael Foreman. U.S. edition: Margaret K. McElderry, 1997. 32 pages. (0-689-80827-5) \$15.00

“In 1940, I lived with my father in the town of Deal, on the Kent coast of England, safe from the thunder of the Germans’ guns in France. Some days in May I could hear it, rolling in big booms across the English Channel. Some days I could feel it, rattling the glass in the windows on our street.” So writes a girl who climbed into her brother’s clothes and then - unbidden - onto her father’s fishing boat to become part of the “motley group of ships,” an armada crossing the Channel to rescue the British soldiers trapped on the sandy beaches of France. Thousands of soldiers were saved by that now legendary civilian armada. Fright, drama and simple heroics are described almost poetically by a girl looking all the while for her brother John but seeing, instead, the horrific details of an army in retreat. Foreman’s watercolors vividly expand the first person narrative, while the overall design of the volume adds urgency. An author’s note provides facts about this historic effort and an excerpt from Winston Churchill’s June 4 speech to Parliament - welcome reality from pages otherwise too amazing to be believed. (Ages 8-12)

Colman, Penny. *Corpses, Coffins, and Crypts: A History of Burial*. Henry Holt, 1997. 212 pages. (0-8050-5066-3) 17.95

A disarmingly candid and historically helpful summary of many ways the death is managed and understood is best

explained by indicating its contents. The chapter headings are: Dead Is Dead (defining death); Death Is Destiny (understanding death); What Happens to Corpses (decomposition, transplants, autopsies, and embalming); Bones and Ashes (cremation and other ways to dispose of corpses); How to Contain the Remains (urns, coffins, crypts, and mausoleums); Where Corpses End Up (cemeteries and other burial sites); Rituals for People Who Have Died (burial customs, ceremonies, and celebrations); and Death Is Everywhere (images in the arts and everyday life). Endnotes include the locations of remains and burial sites of some famous people, a collection of "poignant, pious, patriotic, historic, and humorous" epitaphs, images of common carvings on gravestones, a chronology, a glossary, a bibliography and an index. Colman effectively intersperses facts with personal experience and interesting other examples without trying to be clever or becoming morbid. (Ages 7-14)

Currie, Stephen. *We Have Marched Together: The Working Children's Crusade*. Lerner, 1997. 88 pages. (0-8225-1733-7) \$14.96

The 1903 protest involving child textile workers led on a march from Philadelphia to New York City by organizer Mother Jones serves as the centerpiece of this account of child labor in the USA a century ago. Memorable photos reproduced in brown tones provide visual information to complement a riveting narrative about labor history. (Ages 10-14)

Hall, Donald. *The Milkman's Boy*. Illustrated by Greg Shed. Walker, 1997. 32 pages. (0-8027-8465-8) \$15.95

Paul's father delivers a route of bottled milk to individual doorsteps, an older brother delivers another route, and his mother manages the business end of the family's livelihood. Everyone washes bottles, and young Paul watches for cracks and chips. Farmer neighbors bring the milk during the early evening, and after the family fills the bottles at 4:00 a.m., Paul pushes paper caps into bottle tops. This was a time when families kept cows in their back yards, when people depended on horse-drawn wagons, when small business owners knew their customers by name, and - occasionally - when a person would die from a high fever. Later it became known that such a fever might have originated from drinking raw milk, because this was the time before pasteurization. Historic details about dairying fill a picture story about the Graves Family Dairy in Connecticut. Shed's paintings capture the feeling of the early twentieth century and were rendered in gouache on canvas. An endnote relates Hall's childhood connection to a family dairy and suggests additional changes affecting former family dairy businesses. James Cross Giblin's book *Milk: The Fight for Purity* (Crowell, 1986) provides substantial verification of this fictional account about a family dairy. (Ages 5-9)

Hampton, Wilborn. *Kennedy Assassinated! The World Mourns: A Reporter's Story*. Candlewick, 1997. 96 pages. (1-56402-811-9) \$17.99

The author was a young reporter trying to stay out of the way in the Dallas office of United Press International on November 22, 1963, when he found himself in the midst of what became one of the biggest stories of U.S. history. Hampton's sense of how to be helpful in what immediately became a highly competitive situation helped to give UPI an edge as the news broke. The gripping narrative reads like breaking news and is abundantly illustrated with both familiar and unfamiliar press photos reproduced in black and white. Subsequent changes in technology and other aspects of public life can be easily identified as a second level of information. (Ages 9-14)

King, Casey and Linda Barrett Osborne. *Oh, Freedom!: Kids Talk About the Civil Rights Movement with the People Who Made It Happen*. Foreword by Rosa Parks. Illustrated with photographs. Alfred A. Knopf, 1997. 137 pages. (0-679-85856-3) \$18.00; pbk: (0-679-89005-X) \$10.99

Brief interviews were conducted by 34 middle-school students with 34 adults who lived through the mid-twentieth century U.S. civil rights movement. Some of the adults were active in the movement, others describe what life was like when segregation was legal, and one former KKK member talks candidly about his own racist views prior to his religious conversion while in prison for bombing the home of a Jewish civil rights leader in Meridian, Mississippi. Each interview is accompanied by a photographic portrait of the interviewer with his or her subject, along with documentary photographs of the activists at marches and sit-ins, revealing that many of them were middle-school students themselves when they got involved in the movement. The conversational tone of the interviews will make them accessible and appealing to young readers and because the interviewers are children, they often ask their subjects to explain things adults take for granted: how a sit-in

worked, for example, or what "rhetoric" means. The interviews are organized into three sections: life under segregation; the movement to end legalized segregation; and the struggle to end poverty and discrimination. Each of these three sections opens with a cogent overview that provides a context for the interviews that will follow. The third section includes some remarkable interviews with people who were active in the Black Nationalist Movement and the Black Panthers, a side of U.S. history and politics rarely seen in children's books. (Ages 8-14)

Lasky, Kathryn. *Marven of the Great North Woods.* Illustrated by Kevin Hawkes. Harcourt, Brace, 1997. 44 pages. (0-15-200104-2) \$16.00

When the 1918 influenza epidemic hits Duluth, Minnesota, Marven Lasky's family decides to isolate him from the disease. They choose the unlikely scenario of sending their 10-year-old Jewish son to a French Canadian logging camp far from the train station in Bemidji. Fortunately Marven has a head for numbers and figures out how he can become useful in other ways, too. Marven weathers the winter, and he also finds ways to adhere to some of the dietary rules observed by his birth family. The author's father actually was sent by his family to such a logging camp experience to escape influenza. Hawkes' paintings were rendered in acrylic on acid-free museum board and provide a strong sense of frigid landscapes, large lumberjacks and a small strong-willed lad. (Ages 6-9)

Lee, Milly. *Nim and the War Effort.* Illustrated by Yangsook Choi. Frances Foster/Farrar, Straus and Giroux, 1997. 36 pages. (0-374-35523-1) \$16.00

The story concerns a typical World War II school project, a newspaper drive with a contest to see which child can collect the most paper. During a last minute scramble, Nim confronts a white, male classmate who claims an "American" will win the contest. Nim wins, but according to her family's values, she also loses. The paper drive is only one of the ways Nim and her public school friends in San Francisco aid the war effort during World War II. Her family is also part of the war effort but they do not want to be mistaken as Japanese. Nim learns Cantonese at home, practices calligraphy lessons and attends Chinese school in the late afternoons. The home effort of these war years is carefully detailed within a Chinese American context in a relatively long illustrated narrative filled with smoothly incorporated historical and cultural details. Lee raises several issues regarding patriotism, national pride and culture. (Ages 7-10)

Lied, Kate. *Potato: A Tale from the Great Depression.* Illustrated by Lisa Campbell Ernst. National Geographic Society, 1997. 32 pages. (0-7922-3521-5) \$16.00

A picture story enveloped in brown involves a family who found two weeks of work digging potatoes. "This is a story about my grandfather and my grandmother. It is also a story about the Great Depression and how hard things were." Written from the viewpoint of a very young girl and bordered in brown, the narrative moves the family to a round-the-clock two-week seige of potato digging in Idaho and back home to Iowa where they traded potatoes for necessities and continued to work "very hard to live on what little they had." (Ages 6-8)

McCully, Emily Arnold. *Popcorn at the Palace.* Browndeer/Harcourt, Brace, 1997. 40 pages. (0-15-277699-0) \$16.00

Based on real events originating in McCully's hometown of Galesburg, Illinois, this picture story takes place during the mid-1800s and involves Galesburg newcomers Maisie Ferris and her open-minded parents. The Ferris family reads the Bible, but they also read the latest books and magazines. Most of all Maisie enjoys reading about the English royal family and playing with her homemade Queen Victoria doll. The neighbors raise corn and hogs, but Mr. Ferris plants canary seed and mustard. There's no American market for either one, but he thinks there might be a market for a recent American phenomenon: popcorn. Mr. Olmstead travels to England, taking Maisie along in case they get to visit royalty. Prince Albert finds out about their public demonstrations of a peculiar kind of corn and invites them to the Palace. McCully's watercolors have rarely been more effective than the one in which she pictures Maisie and her father practicing curtsies or the wordless double page spread picturing their carriage trip to Windsor. Queen Victoria gave the real Olmstead daughter a French wax doll with real hair and a velvet-and-lace gown; the girl McCully named Maisie for her heartwarming historical story received one, too. However, popcorn did not gain a market outside of America as a result of the Ferris business trip. (Ages 6-9)

Miller, Brandon Marie. *Just What the Doctor Ordered: The History of American Medicine.* Lerner, 1997. 88 pages. (0-8225-

1737-X) \$14.96

Procedures for curing sicknesses over time are described in a compelling narrative and pictured in archival photos and drawings in a survey. Beginning with healing ways of some of the indigenous peoples and moving through the centuries of settlement and colonization in North America, Miller discusses topics from laxatives to leeches. A bibliography and index are included. (Ages 10-14)

Mochizuki, Ken. *Passage to Freedom: The Sugihara Story*. Illustrated by Dom Lee. Afterword by Hiroki Sugihara. Lee & Low (95 Madison Ave., New York, NY 10016), 1997. 32 pages. (1-880000-49-0) \$15.95

A remarkable account of personal bravery and moral courage involves the true story of Chiune Sugihara, a Japanese diplomat in Kaunas, Lithuania. One day in 1940, hundreds of Jewish refugees from Poland camped outside the building containing Sugihara's office and his family's residence. The refugees had acted on the rumor that Mr. Sugihara could issue visas providing passage through the Soviet Union to Japan. As remembered by the diplomat's son in whose five-year-old voice Mochizuki's text is written, the desperate numbers and pleas grew daily. Sugihara decided he couldn't wait any longer for official permission from the Japanese government. "I have to do something. I may have to disobey my government, but if I don't, I will be disobeying God." He began issuing 300 hand-written visas a day. Until the minute he left Lithuania after being reassigned, Sugihara wrote visas. Later the family was imprisoned in a Soviet internment camp. After returning to Japan, Sugihara was asked to resign his post. Lee's emotionally charged illustrations are reminiscent of sepia images from early films; they were created by applying encaustic beeswax on paper, then scratching out images and adding oil paint and colored pencil. (Ages 7-11)

Nikola-Lisa, W. *Till Year's Good End: A Calendar of Medieval Labors*. Illustrated by Christopher Manson. Atheneum, 1997. 32 pages. (0-689-80020-7) \$16.00

"July - Thick rows of peas I hoe and weed. Vile brine I boil for salt I need." This and similar verses open each double page spread on which a full color pen-and-ink illustration shows typical tenant farmer life. A short explanation of the hard labor of rural men and women during each particular season accompanies each double page spread. Inspired by the Books of Hours so popular during the Middle Ages, the author and illustrator have labored to create the feeling of a similarly illustrated calendar. (Ages 7-11)

Tunnell, Michael O. *Mailing May*. Illustrated by Ted Rand. Tambourine/Greenwillow, 1997. 32 pages. (0-688-12878-5) \$16.00

In 1914 the train was the only way to travel the 75 mountainous miles between May's home and Grandma Mary's in Idaho. May's parents couldn't afford a \$1.55 train ticket for May. Ingenuity and lots of luck made it possible for May to be mailed from Grangeville to Lewiston as a package weighing less than 50 pounds. She was mailed to Grandma Mary's legally for 53 cents, like a parcel post shipment of baby chicks might be sent. Tunnell used postal history information and May's family sources to develop a story based on the real Charlotte May Pierstorff's trip in the mail car. Rand's watercolor paintings reflect the time, and the author's note provides facts about travel and communication at the time this happened. (Ages 5-9)

Vizurraga, Susan. *Our Old House*. Illustrated by Leslie Baker. Henry Holt, 1997. 32 pages. (0-8050-3911-2) \$15.95

"There's a wisteria vine that curls around a post on our front porch...It's an old vine and it's an old house. It's our house now...It used to belong to someone else." Examples of other ways to find out about the earlier inhabitants include finding a marble, a name written on the back of the mantle, and earlier layers of wallpaper - and noticing a distinctive color to the roses growing in the neighborhood. Illustrations for the picture story were rendered in watercolors showing the girl narrator, the people she imagines once living there, and an old woman who visits the family and shares her first-hand memories. (Ages 5-8)

Zeinert, Karen. *The Amistad Slave Revolt and American Abolition*. Linnet Books, 1997. 101 pages. pbk: (0-208-02439-5) \$10.95

An account of the historic revolt on the ship *La Amistad* in 1839 led by the indomitable Mende man known both as Cinque and as Senge Pieh and of abolitionist legal cases arising afterwards was written from primary source materials of the *Amistad* Research Center and the New Haven Colony Historical Society. The intricacies of the

court cases and the principle figures in all stages of this prolonged sequence of events are explained with clarity. Footnotes, two bibliographies, a map, archival visual material and a summary of the aftermaths for leading individuals add to the value of a compact report. The subtitle contains a misnomer, "slave revolt." The 35 survivors of the tortuous trip from Sierra Leone, the subsequent revolt on the ship *La Amistad*, and various imprisonments were never enslaved. (Age 11-adult)

See also: *Acorn Eaters; Betsy Ross; Beautiful Days of My Youth; Birdie's Lighthouse; Bowman's Store; Buffalo Days; Charles A. Lindbergh; Copper Lady; Dancing Fox; Fiery Vision; First Flight; Flight of Red Bird; Hired Hand; Hostage to War; House by the River; I Have a Dream; I Have Lived a Thousand Years; I Thought My Soul Would Rise and Fly; In Praise of Our Mothers and Our Fathers; Lily's Crossing; Lives of the Athletes; Lou Gehrig; Ma Dear's Aprons; Melitte; No Turning Back; On Passover; On Rosh Hashanah and Yom Kippur; Our Journey from Tibet; Out of the Dust; Princess of the Press; Red Scarf Girl; Ripple of Hope; Rome Antics; Run Away Home; Running Girl; Seven Brave Women; Silent Night; Sky Pioneer; Talking Cloth; Tomás and the Library Lady; Uncle Ronald; Water Buffalo Days; We're Alive and Life Goes On*

Biography and Autobiography

Adler, David A. *Lou Gehrig: The Luckiest Man.* Illustrated by Terry Widener. Gulliver/Harcourt, Brace, 1997. 32 pages. (0-15-200523-4) \$15.00

David A. Adler's picture-book biography deftly characterizes the hard work and uncomplicated integrity that made baseball player Lou Gehrig a man viewed with genuine respect and affection by his teammates and fans. As a child, Gehrig didn't miss a day of school in eight years. As an adult, "The boy who never missed a day of grade school became a man who never missed a game." Gehrig finally benched himself "for the good of the team" when his play suffered from the as-yet undiagnosed amyotrophic lateral sclerosis, or ALS (today also known as Lou Gehrig's Disease). Adler also writes of the dignity with which Gehrig faced death. "We have much to be thankful for," he would write in cards to his friends at a time the disease was rapidly progressing. Accompanying Adler's understated text are Terry Widener's bold acrylic paintings. The stylized art perfectly captures a feeling of the past at the same time it embraces Gehrig's humanity. (Ages 7-11)

Bitton-Jackson, Livia. *I Have Lived a Thousand Years: Growing up in the Holocaust.* Simon & Schuster, 1997. 224 pages. (0-689-81022-9) \$17.00

In 1995 the author was one of eighteen Auschwitz survivors to return to the Bavarian resort town where the American army had liberated her and other skeletal prisoners 50 years earlier. The former mayor's son was nine years old in 1945. As an adult he had tried to describe the human suffering witnessed then as Auschwitz survivors emerged into the town; he had found post-war generations unwilling to believe his account of that ghastly liberation, so he arranged the dedication of a memorial tribute and invited survivors to attend. Following that visit, the author began to write about her memories. Her personal account begins when she was a 15-year-old living in a small Hungarian town and ends when in 1951 she sails past the Statue of Liberty. Her memoir takes the form of a diary in which she unfolds in excruciating detail what she remembers from the time she spent in the camp. She writes, "My story is my message. Never give up." Her riveting Holocaust narrative is certain to find a large readership. (Age 12-adult)

Bruchac, Joseph. *Bowman's Store; A Journey to Myself.* Dial Books, 1997. 311 pages. (0-8037-1997-3) \$17.99

Joseph Bruchac was raised by his maternal grandparents in a small New York town located in a region where both sides of his family had roots that were deep and strong. But Bruchac was almost an adult before he found out that his was not only an immigrant heritage and that the gentle man who had raised him to love and appreciate nature and to respect himself and those around him was an Abenaki Indian. In a compelling memoir that is beautifully written and brilliantly constructed, Bruchac weaves his narrative from the present and the past, viewing his childhood through a lens of adult understanding that allows him to see how, despite the family silence about his heritage, his grandfather was living a life that was true to who he was, at the same time denying his family background in a way that was surely painful. An Abenaki storyteller and writer who is both educator and student of American Indian cultures, Bruchac frames his memories with his adult insights into Abenaki beliefs that, as he sees now, informed his grandfather's actions and behavior. Bruchac's childhood memories are also fueled by

moments of heartbreaking sadness and sheer joy and delight, as well as secrets and mysteries that were far more compelling to him as a child than the question of his grandfather's dark skin. His parents lived less than a mile down the road with his younger sisters, yet he was living with his grandfather and his strong, loving, protective grandmother. He was a bright child who was often targeted by other children as the object of teasing and bullying when he was young. Bruchac looks at his own childhood behavior with wry, sometimes painful honesty without diluting the impact of powerful incidents that will stand out in every young reader's mind as emotionally familiar. As a story about family, about childhood, about learning to be true to oneself, this is a book that will take its readers on a transformational journey of discovery. (Age 14 and older)

Cox, Clinton. *Fiery Vision: The Life and Death of John Brown*. Scholastic Press, 1997. 230 pages. (0-590-47574-6) \$15.95

Passionate abolitionist. Crazy madman. John Brown has always been a figure of controversy. This comprehensive biography of the man who led former slaves and abolitionists in the raid on Harper's Ferry in 1859 looks beyond polarized summaries to provide a fascinating profile of Brown and the events and times that shaped his life. With his in-depth look at the historical, political and social background of the times in which Brown lived, and his up-close view of Brown's family life, Cox creates a portrait of an individual rather than a judgment of his actions. The well-researched narrative incorporates many quotes from Brown and others who knew him or lived those times. Along with the archival black-and-white photographs, the quotes create an even more vivid sense of Brown's life and times in a book that will be a welcome addition to the history and social studies curriculum. (Age 13 and older) *Honor Book, CCBC Coretta Scott King Award Discussion: Writing*

Giblin, James Cross. *Charles A. Lindbergh: A Human Hero*. Clarion, 1997. 212 pages. (0-395-63389-3) \$20.00

A fine biography of the aviator reveals the independent spirit evident from youth that fueled his love of flying and adventure and led to his famous solo flight across the Atlantic in 1927. Early chapters focusing on Lindbergh's childhood and young adulthood will fascinate young readers; still a boy, Lindbergh drove his politician father around the state of Minnesota on the campaign trail; as a young man he worked as a wingwalker to gain time in the air. Lindbergh's intense planning and preparations to attempt the recordbreaking New York to Paris flight, from finding financial backers and the right plane manufacturer to overseeing the actual plane construction are also detailed. At the same time, author James Cross Giblin shows an intensely private, at times unknowable individual who was unprepared for the world attention thrust upon him when he landed in Paris. Over the year's he wore the hero's mantle with unease, and yet utilized his position of fame to preach his own beliefs. Prior to World War II, those beliefs included passionate advocacy for the United States to stay out of the war, despite growing public awareness of the Hitler's persecution of the Jewish people and others. This led to the hero's, if not the human's, downfall. Young readers will discover a man whose most famous deed was hardly the sum of his life, but whose life was forever changed by that one act which was mistakenly interpreted by so many to mean he was infallible. In this sense, Giblin's biography is as much a portrait of a nation's hero worship and fascination with the rich and famous as it is of the subject of that adulation. It is a profile that is deeply disturbing, and one that resonates today. (Ages 11-14)

Harrison, Barbara and Daniel Terris. *A Ripple of Hope: The Life of Robert F. Kennedy*. Lodestar/Dutton, 1997. 133 pages. (0-525-67506-X) \$16.99

Barbara Harrison and Daniel Terris offer an honest, deft profile of Robert F. Kennedy in this biography that focuses on the events and characteristics that both shaped and marked his life and career in public service. Growing up, he is seen as a somewhat singular, solitary figure in his large, economically privileged family, an individual striving to be as good as his talented older brothers and working to carve his own niche. His tenacious personality was well-suited to work as a prosecutor in the Justice Department, and later to run John F. Kennedy's campaigns for public office. Robert Kennedy is seen as a man genuinely committed to and torn by the issues that defined his era in politics, from the Civil Rights Movement to the Vietnam War. Readers will gain a sense of the terrible, hopeful times that were the 1960s, and the way in which the Kennedys were seen by millions as a source of hope and inspiration to a nation hungry for both. At the same time, the authors present Robert Kennedy as human, making him neither saint nor scoundrel, images that abound these days at the mere mention of the Kennedy family name. Here he is portrayed as a man responding to tense, impassioned times with his own passions, as well as carefully thought out responses and plans. Readers will be grounded in history and enlightened by the emotional tenor of a text that echoes the feelings of a decade that continues to both haunt and inspire today's world. (Ages 11-15)

Huynh, Quang Nhuong. *Water Buffalo Days: Growing Up in Vietnam*. Illustrated by Jean and Mou-Sien Tseng. HarperCollins, 1997. 116 pages. (0-06-024957-9) \$13.95

Huynh Quang Nhuong's memories of his childhood in Vietnam are fresh, appealing stories perfectly suited to child readers. The narratives focus on Nhuong's relationship as a child with the water buffalo bulls owned by his family. Tank, whom Nhuong's father acquired as a calf after Water Jug's death, grew to be Nhuong's friend and protector as well as his companion in adventure. Nhuong's charming recollections give a sense of the peaceful, quiet agrarian life that his own and many other families were living in Vietnam the years just prior to the war that would eventually tear the country in two. The war does finally intrude in Nhuong's life in the book's final chapter, and with its arrival he loses a very good friend. Children will understand why Nhuong felt his life would never be the same again after the death of his beloved Tank. That it was not the same again for many other reasons, and that Nhuong would face many other losses in his life, is only hinted at in a narrative that movingly concludes "How could future losses surprise me now that I knew a single misplaced bullet could destroy...such a benevolent being, such a good friend?" (Ages 9-11)

Jiang, Ji-Li. *Red Scarf Girl: A Memoir of the Cultural Revolution*. Foreword by David Henry Hwang. HarperCollins, 1997. 285 pages. (0-06-027585-5) \$14.95

Readers won't need prior knowledge of the Chinese Cultural Revolution in the 1960s to be compelled by this gripping description of the revolution's impact on the life of 12-year-old Ji-Li Jiang and her family, or to come away with an understanding of the ideas that fueled the revolution, and the personal price paid by thousands as those ideas were carried out by Chairman Mao and his government. In the New China of the revolution, family connections are all it takes to condemn someone, even if the "sin" of the family took place many years ago. As a result, because her grandparents were landlords, Ji-Li and her family are suspect. Ji-Li, a bright and eager student before the revolution began, starts to dread going to school, where Party loyalty now means more than academic achievement. She is humiliated when her name appears in a *da-zi-bao*, a type of propaganda poster that raises suspicions about people's actions without any basis of truth. And she is frightened when her father is detained for weeks by the government for refusing to confess to a "crime" he did not commit; indeed, he does not even know what it is they want him to admit to. Initially, Ji-Li had been swept up in revolutionary fervor, eagerly identifying "four olds"--old ideas, old customs, old cultures and old habits--to be destroyed. But now she is torn and confused. Her teachers tell her she is an "educable" child who can overcome her background if she denounces her family, but this, Ji-li realizes, she is not prepared or willing to do. *Red Scarf Girl* is Ji-Li Jiang's true story, not Orwellian fiction. Her voice is as real as the events it describes in this important, illuminating memoir. (Age 12 and older)

Krull, Kathleen. *Lives of the Athletes: Thrills, Spills (and What the Neighbors Thought)*. Illustrated by Kathryn Hewitt. Harcourt, Brace, 1997. 96 pages (0-15-200806-3) \$19.00

Skater Sonja Henie found "a life without whirling was 'colorless' and 'pointless.'" To prepare Jackie Robinson for the racism and hostility he would face as the first Black man to play in major league baseball, his team manager and others jeered and staged ugly scenes. When track-and-field superstar Wilma Rudolph first began speaking in public, "it scared her more than Olympic competition." These are just a few of the fascinating tidbits that Kathleen Krull has compiled for the latest *Lives of* book, in which she once again teams with artist Kathryn Hewitt to provide offbeat looks at the lives of famous people. The short vignettes in *Lives of the Athletes* profile 20 athletes from a variety of sports. Krull has a gift for digging up interesting facts and condensing them into a rapid-fire narrative that is guaranteed to hold the attention of young readers, regardless of their interest in sports. (Ages 11-14)

Medearis, Angela Shelf. *Princess of the Press: The Story of Ida B. Wells-Barnett*. (A Rainbow Biography) Lodestar/Dutton, 1997. 58 pages. (0-525-67493-4) \$14.99

In May of 1884, 22-year-old teacher Ida B. Wells boarded a train in Memphis with a first-class ticket and sat in the first-class car. The conductor demanded that Ida join other Blacks in the crowded smoking car, but Ida refused to move. This was the first of what would become many public acts of courage that Ida Wells-Barnett would make throughout her life in the name of justice. As a journalist, organizer and speaker, Ida was a fierce and passionate voice in the condemnation of lynching and mob violence, and in support of women's rights. Without guidance, many young readers will miss the information provided in endnotes at the end of the volume. Nonetheless, there is much to discover in Angela Shelf Medearis's welcome biography of this African-American women of spirit and achievement. (Ages 8-11)

Novac, Ana. *The Beautiful Days of My Youth: My Six Months in Auschwitz and Plaszow*. Translated from the French by George L. Newman. Preface and notes by Myrna Goldenberg. U.S. edition: Edge Books/Henry Holt, 1997. 314 pages. (0-8050-5018-3) \$15.95

Fifteen-year-old Ana Novac, a Hungarian Jew, spent the months between June and November, 1944, in Auschwitz and Plaszow, two Nazi concentration camps during World War II. Ana was imprisoned in eight camps altogether throughout the war, but during that six month period in 1944, she used pencil stubs, camouflage paper, the backs of posters, scraps of newspaper and anything

else she could find to keep a journal, hiding the pages she had written inside shoes. This is Ana's journal, astonishing for the maturity of its writing and the freshness and individuality of its voice, astounding for her account of the unbelievable cruelty and evil that the Holocaust embodied. Ana skill's at conveying the personalities of those around her, both prisoners and guards, and her breathtaking depths of expression, make this a rich reading experience. Ana's own personality shines in her words--her spirit, and even her humor, were not yet exhausted at this time. Ana found the pages of this diary years after she had blocked as much of her wartime experience as she could from her mind. She reconstructed the pages, often using a magnifying glass to decipher the painfully tiny script, in Hungarian, and later worked on a French translation. How much has been gained in that translation, and in the subsequent translation into English, for readers around the world, for whom there can never be too many testaments to the horror of that time. (Age 14 and older)

Rappaport, Doreen. *The Flight of Red Bird: The Life of Zitkala-Sa*. Dial, 1997. 186 pages. (0-9037-1438-6) \$15.99

In 1884 eight-year-old Gertrude Bonnin was taken from her family on the Yankton Sioux Reservation in South Dakota and placed in an Indiana boarding school run by Quakers. Her experiences there were similar to those of many native boys and girls removed from family, language, and culture to attend government-run or private boarding schools. In most instances the children learned English, were taught a trade, and were immersed in Euro-American and Anglo-American values. Some returned to their reservations and families ashamed of who they were and what they had become. In adulthood some, like Gertrude, discovered they were caught for life between both cultures, unhappily belonging to neither. Gertrude changed her name to Zitkala-Sa, meaning "Red Bird" in Dakota. She died in 1938 in Washington, D.C., "questioning the worth of her life work." Rappaport has excerpted long passages originally written in English from Zitkala-Sa's memoir. Where there were gaps, Rappaport developed sections based on interviews with people who knew this activist and accounts by others to create what she calls an "autobiographical biography." Titles of chapters about Zitkala-Sa's years on the Yankton Reservation are given in Dakota with translations into English. An afterword summarizes the outcomes of some of Zitkala-Sa's political activism. Lists of extensive sources, resources and attributions are included, as is a glossary, chronology, bibliography and index in this incomparable account. (Age 11-adult)

Roubíková, Eva Mändlová. *We're Alive and Life Goes On: A Theresienstadt Diary*. Translated from the Czech by Zaia Alexander. Foreword by Virginia Euwer Wolff. U.S. edition: Edge Books/Henry Holt, 1998. 189 pages. (0-8050-5352-2) \$16.95

Theresienstadt (today known as Terezín) was Nazi Germany's "model" concentration camp. Located in Bohemia (now the Czech Republic), this camp, unlike Nazi death camps, kept up a front of "normalcy" for the sake of Nazi propaganda. So there were cafes and theaters. Prisoners heads weren't shorn. Eva Mändlová was 21 years old when she was sent to Theresienstadt in 1941. A Bohemian Jew, Eva kept a diary for the three-and-one-half years she was imprisoned. In it, she details the real experience of life in the prison work camp. Eva and her fellow prisoners only heard rumors about other camps, about the unknown but certain horrors that happened to people who were shipped out of Theresienstadt on transports to Poland. The threat of being placed on one of those transports hung over the heads of Theresienstadt prisoners. It was a fear that became as much a part of Eva's daily life as worry about hunger and illness, and death from one or both; the disjointedness of never knowing when she would be moved from one barracks or living quarters to another; the relief and terror of taking food from a sympathetic German civilian (Would she be caught? How long would it last?). To have family and friends to visit in the camp was a comfort, but every fear that Eva knew for herself was also a fear she felt for those she loved. If she wasn't on the next transport to Poland, her mother or father or cousin or a dear friend might be, and sometimes were. The brutality of Theresienstadt was different in many ways from the brutality of the death camps, but that it *was* brutal, and chillingly inhumane, is hauntingly clear, and important to understand. (Age 13 and older)
Honor Book, CCBC Batchelder Award Discussion

St. George, Judith. *Betsy Ross: Patriot of Philadelphia*. Illustrated by Sasha Meret. Henry Holt, 1997. 118 pages. (0-8050-5439-1) \$15.95

Children who have heard of Betsy Ross know of her as the patriot who sewed the first "stars and stripes" flag for our country. What they may not know is that Betsy Ross was also a brave, independent, compassionate woman. They probably never heard that she eloped when her parents wouldn't consent to her marrying outside her religion, or that she was widowed three times, raised seven children, and ran her own business for 50 years. It was because of Betsy's upholstery business that George Washington is believed to have sought her out during the Revolutionary War and ask her to sew the first flag. In an author's note at the end of the text, Judith St. George explains that there is no definitive proof that Betsy *did* sew the first flag, but there is much evidence to suggest that she did, including signed affidavits from her daughter and granddaughters swearing Betsy told them about her meeting

with General Washington, and, most movingly of all, a signed paper pattern for a five-pointed star kept in safe-keeping by her family. An engaging biography casts light on a beloved figure from history who has too often been referenced without really being seen. (Ages 9-11)

Szabo, Corinne. *Sky Pioneer: A Photobiography of Amelia Earhart*. Foreword by Linda Finch. National Geographic Society, 1997. 62 pages. (0-7922-3737-4) \$16.00

Beautiful production distinguishes this photobiography of aviator Amelia Earhart. The stunning jacket, the embossed airplane on the cover of the bound book, and sky-blue endpapers all are an inviting starting point for a journey through Earhart's life. A wonderful graphic design has placed one or more large black-and-white photos, tinted a cloudy shade of blue, on every two-page spread. The photos are sometimes accompanied by maps or quotes from Earhart, and always carefully captioned. The skillfully written text, like the photographs, documents Earhart's life from childhood to her final flight and disappearance and is especially suited to young readers with its engaging, appreciative tone. A chronology and sources are provided at the book's end, as well as an afterword that details theories about what happened to Earhart on her last flight and concludes that the *real* afterword to Earhart's story is not her disappearance but her legacy as a pioneering woman of the air. (Ages 7-11)

Wassiljewa, Tatjana. *Hostage to War: A True Story*. Translation from the German translation of the original Russian by Anna Trenter. U.S. edition: Scholastic, 1997. 188 pages. (0-590-13446-9) \$15.95

Wassiljewa's is an unusual World War II account in that as a child in Russia she was conscripted by the Germans for their work force. She did factory and farm work alongside adults. Her recollections of the many times she was close to starvation will be memorable for readers, as will her descriptions of the forced labor. The occasional humane acts and coincidences that saved her offer respite from an account that is often difficult to read - not to mention believe. Her chronologically organized memoir was written in Russian, translated into German; it was then translated from German into English for publication in Great Britain. She now lives in St. Petersburg, Russia. A short historical summary ends the book. (Age 12-adult)

See also: *Elephant Woman; Etcher's Studio; Glass Town; Hands; In Praise of Our Fathers and Our Mothers; Oh, Freedom!; Mysterious Thelonious; Passage to Freedom; Running Girl; Seven Brave Women*

Contemporary People, Places and Events

Ancona, George. *Mayeros: A Yucatec Maya Family*. Lothrop, Lee & Shepard, 1997. 40 pages. (0-688-13465-3) \$16.00

Photographer George Ancona returns to his roots, a small Mayan village in Yucatán, Mexico, to document the lives of one family who lives there, as seen through the eyes of their two young sons, Armando and Gaspár. The integration of traditional Mayan customs with contemporary Mexican life is evident in every aspect of their daily living, as Ancona explains in his cogent text. Throughout the book, his excellent color photographs are accompanied by reproductions of ancient Mayan artwork, showing Armando and Gaspár's ancestors engaged in exactly the same pursuit, from grinding spices with a *metate*, to carrying a heavy load with a *tumpline*, to sitting at a desk in school, writing. (Ages 7-11)

Blake, Robert J. *Akiak: A Tale from the Iditarod*. Philomel, 1997. 32 pages. (0-399-22798-9) \$15.95

Akiak has been at the head of her team for seven Iditarod races. She knows the 1,151 miles of Alaskan terrain between Anchorage and Nome better than any other dog. Perhaps even better than Mick, the woman whose sled she pulls. In all those tries, they've never won; the closest they've come is second. In this, Akiak's eighth attempt, the ten-year old dog has her final chance to win. But Mick must pull Akiak out of the race on day four because of an injured paw, and the team heads on without her. On day five, Akiak breaks free from the volunteers who would fly her home and sets off down the Iditarod trail alone, in pursuit of her team, in pursuit of her victory. Robert Blake's dramatic story is powerfully illustrated with sweeping oil paintings that span each two page spread, capturing a fierce and stunning frozen landscape and the spirit of those who cross it. (Ages 7-11)

Cole, Joanna. *The Magic School Bus and the Electric Field Trip*. Illustrated by Bruce Degen. Scholastic, 1997. 48 pages. (0-590-44682-7) \$15.95

Miss Frizzle and her class are off and running...literally...as their latest field trip takes them to the electric company, where they are soon traveling through the wires as current and powering everything from vacuum cleaners to toasters to saws. This newest addition to the Magic School Bus series features the usual frenetic combination of lively, informative text and illustrations and

diagrams that are jumping with energy, information, and, of course, humor. Miss Frizzle and her class are real live wires. (Ages 5-7)

Dolphin, Laurie. *Our Journey from Tibet: Based on a True Story*. Photographs by Nancy Jo Johnson. With a letter from His Holiness the Dalai Lama. Afterword by Rinchen K. Choegyal. Dutton, 1997. 40 pages. (0-525-45577-9) \$15.99

Laurie Dolphin and Nancy Jo Johnson recreate the journey of Sonam, a young girl who flees Tibet with her siblings to escape the oppression of Chinese rule. The text begins with a brief summary of the Chinese takeover of Tibet and the absence of religious, political and educational freedom under the Chinese government. It goes on to describe Tibetans' devotion to His Holiness the Dalai Lama, their exiled spiritual and political leader who advocates nonviolence in the Tibetan quest for freedom. Sonam then recalls her journey with an older brother and two sisters from Tibet to Dharamsala, India, where free schools have been established for Tibetan refugee children. It is a decision that Sonam's parents make for their children's future, even though Sonam knows she may never see them again. The decision to write the entire text in Sonam's first-person voice makes the narrative feel a bit too contrived at times, but the facts and emotions it conveys are authentic. Likewise, the color photographs accompanying the description of Sonam's flight from her homeland appear to be documentary photographs of other children and other escapes from Tibet, but they are presented in a way that minimizes confusion and captures the courage and trepidation that any such journey involves. A letter from His Holiness the Fourteenth Dalai Lama that concludes the book assures readers that the oppression of Tibetans in their own country, and the journey of Sonam, her siblings and so many other refugee children and families, is very real indeed. (Ages 9-12)

George, Jean Craighead. *Arctic Son*. Illustrated by Wendell Minor. Hyperion, 1997. 32 pages. (0-7868-2255-4) \$14.95

On the day Luke is born in the Arctic, his parents are visited by an Inupiat friend, Aalak, who offers the baby an Inupiat name. "His name may be 'Kupaaq,' for my papa," Aalak tells them, "an Eskimo name to go with his English name." Jean Craighead George's restrained, lyrical text cycles through the seasons of a harsh and beautiful landscape, and through the years of a young boy's life. Kupaaq grows from infant to toddler to school-age child, learning the ways of the Arctic, and the ways of the Eskimo, from Aalak and others in the village. He witnesses the northern lights in the cold of winter, and welcomes back the sun. He sees millions of birds returning in the spring, and helps on a whale hunt as the weather begins to warm. This fictional work that looks at contemporary life in an Arctic village is based on the experience of the author's grandson, who lives with his parents in the Arctic and was given an Inupiat name when he was born. The text is graced by Wendell Minor's richly colored illustrations that emphasize the many moods of dark and light in the far northern part of the world. (Ages 5-9)

Hoban, Tana. *Construction Zone*. Greenwillow, 1997. 32 pages. (0-688-12284-1) \$15.00

A treasure trove for toddlers, *Construction Zone* features full-page color photographs of the heavy machinery and equipment used at a construction site. Each two-page spread highlights a single piece of equipment. The left-hand page shows the entire machine, with its name in large red type at the bottom, and the right-hand page shows a close-up of the equipment at work. Hoban arranged the equipment in the order it would actually be used in a construction project: first the rubber-tired backhoe, then the bulldozer, then the concrete truck, and so on. A two page photographic glossary at the book's end provides a summary of what each piece of equipment actually does, information that will be appreciated by every adult who shares this book eager and curious young children. (Ages 2-4)

Horenstein, Henry. *Baseball in the Barrios*. Gulliver/Harcourt, Brace, 1997. 36 pages. (0-15-200499-8) \$16.00

Hubaldo Antonie Romero Páez falls asleep each night dreaming of cheering fans. In his imagination, he is the hero, hitting the home run that means the national victory for his baseball team. Hubaldo's dream is one shared by many U.S. children, but this nine-year-old boy lives in Venezuela, where *béisbol* is more than a national pastime--it's a national passion. In Hubaldo's own *barrio* (neighborhood), children of all ages play many types of baseball, and when they're not playing the game or practicing, they are often trading cards and talking about their favorite players and teams in the country's two professional leagues. Active color photographs of Hubaldo and his friends, and reproductions of Venezuelan team logos and baseball cards add to the visual interest of a book in which young Hubaldo describes the love of baseball in this South American country. (Hubaldo notes that the fact that baseball is played in both North and South American makes it a truly *all-American* sport). Baseball fans will especially enjoy learning about different types of baseball played by Venezuelan children and the Spanish language words for many baseball terms, which are provided in a glossary at the back. (Ages 8-11)

Hoyt-Goldsmith, Diane. *Buffalo Days*. Photographs by Lawrence Migdale. Holiday House, 1997. 32 pages. (0-8234-1327-6) \$16.95

Clarence Three Irons, Jr. , a member of the Crow tribe, loves riding horseback and helping out on his family's 40-acre ranch. Ten-year-old Clarence, his father and older brothers also participate in the Crow's annual buffalo roundup, a crucial part of the Nation's efforts to restore the buffalo to reservation lands. And each summer, Clarence and his entire family take part in Buffalo Days, a Crow Fair and Rodeo that celebrates American Indian traditions. A brief history of the Crow, including the critical role that wild buffalo once played in their survival and the devastation that the slaughtering of the buffalo by settlers brought to their way of life in the nineteenth century, is summarized as part of the text of this lively, hopeful profile of an American Indian boy who is taking part in his nation's efforts to build hope for the present and future by restoring and honoring the ways the past. (Ages 7-11)

McMahon, Patricia. *Six Words, Many Turtles, and Three Days in Hong Kong*. Photographs by Susan G. Drinker. Houghton Mifflin, 1997. 45 pages. (0-395-68621-0) \$16.00

Tsz Yan is an eight-year-old Chinese girl living in Hong Kong. Many facets of her life are similar to those of many children in the United States: she rides the bus to and from school, goes to a neighbor's house for daycare, and both her parents work. And like many U.S. children, Tsz Yan eagerly looks forward to the weekend, and definitely does *not* like making homework part of her weekend plans. On this particular weekend, Tsz Yan's assignment is to learn how to write and understand six new words in English: happy, hungry, friend, scared, family and noisy. Over the course of three days (Friday evening, Saturday and Sunday), Tsz Yan finds ways to apply the six words she must learn to her weekend activities, from spending time with her parents (which makes her HAPPY), to feeding the HUNGRY turtles near her apartment building (which was SCARY), to seeing her extended FAMILY. The author works many details of life in contemporary Hong Kong into this extended text that is accompanied by numerous full-color photographs of Tsz Yan, her family, and the city in which she lives. (Ages 8-11)

Macaulay, David. *Rome Antics*. Houghton Mifflin, 1997. 79 pages. (0-395-82279-3) \$18.00

David Macaulay's bird's-eye view of modern-day Rome follows the journey of a homing pigeon released by a woman in the hills outside Rome. The pigeon decides to take the scenic route on her way to deliver a message. As the pigeon travels, she flies over a city where ancient ruins, historic sites, and thoroughly modern life coexist. Macaulay reveals all three in his distinctive black-and-white drawings that fill the oversized pages. The pigeon's path through the city is marked by a bold red line that loops and curves, zips and arcs across the otherwise colorless pages. A droll narrative gives insight into what the pigeon is thinking ("She firmly resolves to stay on course, at least until she reaches this piazza") in addition to documenting her adventures and mishaps. This wholly original book includes information about the sites the pigeon sees: each building or ruin is labeled at the bottom of the full-page illustrations, and a brief description of each one is provided at the book's end. And as for the pigeon message? She delivers it at last, to an anxious man in Rome. It is one word: "Yes." (Ages 9-12)

Mercredi, Morningstar. *Fort Chipewyan Homecoming: A Journey to Native Canada*. Photographs by Darren McNally. (We Are Still Here) Lerner, 1997. 48 pages. (0-8225-2659-X) \$14.96

Twelve-year-old Matthew Dunn accompanies his mother, author Morningstar Mercredi, to her hometown of Fort Chipewyan, Alberta, to visit family and friends. For Matthew, whose parents are divorced and who lives every other year with his father, who is white, the trip also provides the opportunity for his mother to share more about their Native heritage, a mixture of Cree, Denedeh (Chipewyan) and Métis. In a visit with a Métis elder who does traditional beadwork Matthew learns more about Native arts. A Cree family cousin takes Matthew and his mom for a boat ride and talks about Native respect for animals and the environment. When Matthew goes fishing with a Chipewyan friend of his mother's, he sees firsthand the way Native people once lived off the land. Matthew's visit culminates with Treaty Days, an annual Fort Chipewyan event that honors the treaty signing that gave Native peoples in large parts of Canada reservations lands and hunting and fishing rights. At Treaty Days, Matthew participates in games, dances to the drums, and shares in the celebration of Native traditions. An informative photo-documentary provides another welcome profile of a contemporary Native child. (Ages 8-11)

Rotner, Shelley and Sheila M. Kelly. *Lots of Dads*. Photographs by Shelley Rotner. Dial, 1997. 24 pages. (0-8037-2086-6) \$12.99

A clean, simple narrative is paired with full-page color photographs and photographic layouts in an appealing book that celebrates father-child relationships. Each two-page spread features a single sentence or phrase that expresses one idea or concept relating to dads ("There are lots of dads." "They help you when you need it," "Other times they take you on errands or on a trip."). Each statement is illustrated with photographs showing ethnically and racially diverse dads interacting with their children, or undertaking a wide range of tasks and activities. Young children will respond to the warmth of this understated yet exuberant volume that has so much to see and talk about. (Ages 2-4)

Solá, Michèle. *Angela Weaves a Dream: The Story of a Young Maya Artist*. Photographs by Jeffrey Jay Foxx. Hyperion, 1997. 47

pages. (0-7868-2060-8) \$16.95

From the time she was a small child, Angela has been learning the skills of a weaver. Now this young Mayan girl has prepared her first sampler and is about to enter it in a weaving competition. But it is far more than technical expertise on which Angela will be judged. Angela's work must show she understands the seven sacred designs of San Andrés weavers--symbols that incorporate elements of Mayan spiritual beliefs and traditions into weaving. Angela's sampler must also reflect her ability to weave those symbols--and their meanings--into an original, unified pattern, a pattern inspired by a dream. Only when Angela had mastered the technique *and* dreamed her first weaver's dream was she ready to make her first sampler. Accompanying a text that describes the years of Angela's education as a weaver are well-captioned photographs showing Angela and other weavers at work, and lovely up-close looks at Mayan weavings. A welcome, well-written glossary of terms relating to weaving and other facets of Angela's life discussed in the narrative is also provided. (Ages 8-11)

See Also: *Celebrating Families; Elephant Woman; Gathering the Sun; Habibi; Harlem; I Have Lived a Thousand Years; In Praise of our Fathers and our Mothers; HIV Positive; Oh, Freedom!; Only a Pigeon; The Most Beautiful Roof in the World*

Issues in Today's World

Bang, Molly. *Common Ground: The Water, Earth, and Air We Share*. Blue Sky/Scholastic, 1997. 32 pages. (0-590-10056-4) \$12.95

Our common ground is the earth we all share. Molly Bang's introduction to environmental issues gives young readers a simple, accessible means for understanding the difference between reckless consumption and careful use and conservation of the earth's natural resources. Looking at fish, trees, fossil fuels and water, Bang explains how consuming them for short-term benefits such as more fish to sell, more money to make, and more products to buy only hurts all living things in the long run. Unlike the village common of long ago, when those who didn't want to share the land could find someplace else to go, there *is* no place else to go for the people of our planet. That is why, Bang tells readers, we must work all work together to protect the earth's resources. Bang has illustrated her short text with bright, colorful art that is both intimate and grand in scale and feeling--just like the message she conveys in this small (9x6-1/4") and heartfelt book. (Ages 5-8)

Kuskin, Karla. *The Upstairs Cat*. Illustrated by Howard Fine. Clarion, 1997. 32 pages. (0-395-70146-5) \$15.00

The antifighting/antiwar message in this tale from poet Karla Kuskin about two cats who can't get along couldn't be more obvious--that's the point. What distinguishes the text is the breaking rhythms and changing rhymes that propel story and reader along. Additionally, there is Kuskin's skillful use of a metaphor that is wholly accessible to young children as the upstairs cat and the downstairs cat's ongoing battles, waged over years, never amount to anything but damage. Illustrator Howard Fine has obviously seen a domestic cat fight or two in his life, but it is his use of shifting perspective in the full-page illustrations that are especially effective here. (Ages 4-7)

Pirotta, Saviour. *Turtle Bay*. Illustrated by Niles Mistry. U.S. edition: Farrar, Straus and Giroux, 1997. 28 pages. (0-374-37888-6) \$15.00

An elderly Japanese man shares his secrets of the natural world with two young Japanese children in a story that blends their growing appreciation of nature with their deepening understanding of another human being. Taro has always liked Jiro-san, but his sister, Yuko, thinks the old man is weird. Taro thinks Yuko might be right after all the day he arrives at the beach to find Jiro-san sweeping the sand in preparation for the arrival of his "friends." But Jiro-san's friends turn out to be giant loggerhead turtles, and the children are thrilled to witness their arrival on the beach and the laying of their eggs, and later the hatching of the babies. A charming story that appreciates the mysteries of human nature and the larger world is illustrated with quiet, full-color paintings that span each two-page spread. (Ages 5-8)

See Also: *Beautiful Days of My Youth; Flight of Red Bird; Genesis; Habibi; Hostage to War; I Have Lived a Thousand Years; Milkman's Boy; Passage to Freedom; We're Alive and Life Goes On;* and the section "Understanding Oneself and Others"

Understanding Oneself and Others

Bunting, Eve. *Twinnies*. Illustrated by Nancy Carpenter. Harcourt, Brace, 1997. 32 pages. (0-15-291592-3) \$15.00

Twin baby sisters elicit a wide range of emotions in a young girl. She is frustrated by all the space they take up and jealous of the attention they receive from their parents, as well as from strangers. She is resigned to, and proud of, helping her mother out (“She doesn’t know what she’d do without me. I don’t either. She’d be really truly overwhelmed.”) And she is intrigued by the babies’ play and accomplishments (“Boo and Gwendolyn laugh even when nothing is funny. So we laugh with them.”). Above all, however, she is fiercely protective, and “really, truly overwhelmed” by how much she loves them. Eve Bunting hits the mark in this story that describes the ups and downs of big sisterhood in a warm and loving family. Nancy Carpenter’s illustrations, rendered in oil, are especially effective in showing a contemporary family that is bound by the love expressed in everyday moments. (Ages 4-7)

Carter, Alden R. *Big Brother Dustin*. Photographs by Dan Young, with Carol Carter. Albert Whitman, 1997. 32 pages. (0-8075-0715-6) \$14.95

Dustin’s parents are going to have a baby, and preschool-age Dustin is so excited--he can’t wait! But his mom explains that the baby is growing inside her and it will be months before it arrives. Dustin spends that time helping his parents prepare for his baby sister’s arrival, and trying to think up the perfect name for her. This welcoming-the-new-baby story is most remarkable for what isn’t stated in the text: Dustin is a child with Down syndrome. The author’s restraint lets the lively, colorful photographs that illustrate this picture story speak with shining clarity: Dustin is a happy, helpful, capable child. (Ages 4-6)

Hausherr, Rosmarie. *Celebrating Families*. Scholastic, 1997. 32 pages. (0-590-48937-2) \$16.95

No two family structures are alike in this engaging portrait of fourteen American families. Christina lives with her older brother Sherron and their grandmother. Lindsay and her sister Masha live part of the time with their mother and part of the time with their father. Joseph lives on a farm with his parents, aunt and uncle, grandparents and great-grandparents. Justin lives with his dad. Chris lives with his mom and every Sunday they go visit Chris’s dad who is in prison. Alexandra and Sarah live with their lesbian moms. Each double-page spread is devoted to an individual child and his or her family, depicted in a creatively composed family portrait that uses color photographs. On the facing page a brief text describes the distinguishing characteristics of the living situation and tells one or two things that the family members enjoy doing together, using a black-and-white photograph as an illustration. No single family is presented as the norm here and all are celebrated for their strength and diversity. (Ages 4-9)

Wolf, Bernard. *HIV Positive*. Dutton, 1997. 48 pages. (0-525-45459-4) \$16.99

Nine-year-old Jennifer and her six-year-old brother Anthony are like many children living in single-parent families: they attend school each day, they argue sometimes, and they enjoy parties, family outings, cub scouts, and playing with their friends. Unlike most children, however, they are coping with the fact that their mother, Sara, is HIV positive. Wolf’s photo-essay follows the family’s day-to-day life over a five-month period, beginning with a family New Year’s Eve party and ending with their participation in the AIDS Walk, New York. His sensitive color photographs capture the ordinary events in the life of this engaging, down-to-earth family in extraordinary circumstances, while his cogent text deals directly with hard issues such as the children’s anger and embarrassment, the mother’s emotional and physical pain, and the reality that she is not likely to live a long life. In the midst of what is clearly a great personal tragedy, we see that an extensive network of support from family, friends, neighbors, doctors, therapists, a former employer, and other people with AIDS has been the key to this remarkable family’s survival. (Ages 7-12)

Zolotow, Charlotte. *Who Is Ben?* Illustrated by Kathryn Jacobi. HarperCollins, 1997. 24 pages. (0-06-027351-8) \$14.95

A young boy, wholly secure in his world of home and family, comes to a startling and comforting realization on a night when his room is dark, the sky is dark and all that he knows is there cannot be seen. “Where was I before I was born?...And where will I be when I die?” he asks his mother. “But he felt the answer...he felt that lovely soft enfolding blackness...no beginning / no end / he was it / and it was Ben.” Charlotte Zolotow’s poetic, provocative text gives assurance to young children beginning to ask profound and difficult questions. At the same time, the book is an ideal starting point for discussion between children and adults. The deep and quiet picture book is warmly illustrated by Kathryn Jacobi’s full-page color paintings. (Ages 4-7)

See also: Section on “Issues in Today’s World”

The Arts

Bartlett, T.C. *Tuba Lessons*. Illustrated by Monique Felix. Creative Editions/Harcourt, Brace, 1997. 32 pages. (0-15-201643-0) \$18.00

A little boy on his way to a tuba lesson is sidetracked by animals wanting to hear him play for them. There's much more: his path is a music staff. The notes he plays are playfully developed in visual images like a leaf and then a few creatures and more creatures. The music notes and staff become completely chaotic, and everyone gets into the act. The boy's loudest note, or maybe it was his lowest one, awakens a bear who dissembles the spontaneous concert. Ah, but music soothes the savage beast! A wacky, imaginative, abstract story with very few words requires young readers to think for themselves and be ready - like the animals in this picture book - to join in the chorus, if not the orchestra! (Ages 3-7)

Bedard, Michael. *Glass Town: The Secret World of the Brontë Children*. Illustrated by Laura Fernandez and Rick Jacobson. U.S. edition: Atheneum, 1997. 38 pages. (0-689-81185-3) \$16.00

Set in 1829, an unusual picture book explores the rich inner lives shared by the Brontë children, Anne, Emily, Charlotte and their brother, Branwell. Small dramas take place daily in their imaginary village, Glass Town, as the children make up characters and adventures. In contrast to their play, we also see scenes from the children's austere home life, and we come to realize that Glass Town provides a necessary escape for their creative young minds. Told in the distinctive voice of young Charlotte Brontë, the narrative weaves back and forth between fantasy and reality, making this a more complex book than its picture-book appearance would lead us to believe. It will be especially enjoyed by older readers or by those who have read Pauline Clarke's novel *The Return of the Twelves* (Coward-McCann, 1963). (Ages 8-14)

Bruchac, Joseph. *Tell Me a Tale: A Book About Storytelling*. Harcourt, Brace, 1997. 117 pages. (0-15-201221-4) \$16.00

A master storyteller prepares readers to practice the art of storytelling in a volume organized in four main sections: Listening, Observing, Remembering, and Sharing. Each section contains historical and cultural information along with suggested activities. Bruchac develops 14 folktales within the volume, including two tales from his own Abenaki tradition. The others are from native sources such as Adirondack (3), Ewe (1), Mohawk (2), Onondaga (1), and Yakama (1), along with a Hindu story, one from Japan, and two from the Yiddish tradition. Additional resources are listed at the end. (Age 9-adult)

Ehlert, Lois. *Hands*. Harcourt, Brace, 1997. 42 pages. (0-15-201506-X) \$13.00

A book exactly the size of and shaped like a yellow work glove appears to have pages held together by a wooden ruler on which the author's name appears on one side and the words "Beaver Dam, Wisconsin" are written on the other. A unique volume with pages of varied sizes and shapes and two moveable parts offers a tribute to the skills and values encouraged by Ehlert's parents. The book features woodworking, sewing, gardening, and painting and pictures a pot holder Ehlert stitched from scraps when she was eight. Through a first person narrative, young readers are introduced to an environment fostering the skills that all artists must acquire in one way or another: careful measurements, available supplies and tools, sharp observation, a place of one's own to work. "I like to make things with my hands," says the narrator. "Don't you?" Readers can read more about Ehlert's creative process in *Under My Nose* (Richard Owen, 1996) and *Talking with Artists* edited by Pat Cummings (Bradbury, 1992). (Ages 4-8)

Geisert, Arthur. *The Etcher's Studio*. Walter Lorraine/Houghton Mifflin, 1997. 32 pages. (0-395-79754-3) \$15.95

Working in his grandfather's studio, a boy helps him prepare etchings for a studio sale. He sees the painstaking processes through which an etching in process moves. The boy helps with many steps and while hand-coloring some prints, he imagines himself within their stories. A two-page spread at the end diagrams how an etching is made, and one reproduction of an etching shows the studio with supplies and equipment labeled. Alert young readers will discover references to some of Geisert's other published books for children, including *Pigs from A to Z* (1986); *The Ark* (1988); *Aesop & Company* written by Barbara Bader (1991); *Oink* (1991); *Pigs from 1 to 10* (1992); *Oink, Oink* (1994); *After the Flood* (1994); and *Roman Numerals I to MM* (1996), all published by Houghton Mifflin. Readers familiar with Galena, Illinois, will notice familiar landscapes. The illustrations were etched on copper and hand-colored using the technique,

tools and equipment shown in the story. (Ages 5-9)

Hudson, Wade and Cheryl Willis Hudson, compilers. *In Praise of Our Fathers and Our Mothers: A Black Family Treasury by Outstanding Authors and Artists*. Just Us Books (356 Glenwood Ave., East Orange, NJ 07017), 1997. 131 pages. (0-940975-59-9) \$29.95

A handsome tribute to their personal elders and to all who have gone before them contributed by a "who's who" of 50 African American writers and artists provides visual art in many media accompanying stories, poems, memoirs, an interview and other autobiographical writing. Drawing on the creative reflections of knowns and the soon-to-be knowns in the children's literature community, the Hudsons offer a mosaic of images. These are the environments from which these writers and visual artists grew and developed or wish to imagine. They are rural and urban environments, supportive and challenging communities, segregated and inclusive situations. Most of all, they portray the people who paved the way and provide hope for today and tomorrow. The environments suggest community or the need for community. A Liberian proverb is quoted at the end of the Hudsons' introduction: "If you have a praise singer, your fame will spread." Their goal is to "spread the good news and to affirm, through this collection, what we know to be true." A gem for author/illustrator studies as well as for the stated purpose of this unparalleled volume. (Age 9-adult)

La Prise, Larry, Charles P. Macak, and Taftt Baker. *The Hokey Pokey*. Illustrated by Sheila Hamanaka. Simon & Schuster, 1997. 32 pages. (0-689-80519-5) \$16.00

Beginning with a spirited young girl in red high-top tennis shoes and blond pigtails, Hamanaka illustrates the Hokey Pokey by adding a new character to the dance with each verse and double-page spread. The effect is that the song becomes a cumulative tale on a visual level, and young children looking at the book will delight in finding the character who's joined the dance on each page, especially the dancing dog, cat and mouse. Hamanaka also varies the perspective on each page so that sometimes we are looking at the dancers in profile, sometimes we see them from above, and sometimes from below. By the time we get to the "left hip" page, we see the dancers from such a distance that it appears as though the entire world population has joined the dance line. This fact may escape the youngest readers -- they'll be looking for that mouse! And they'll find him, wiping his brow, seated atop the barcode on the back cover of the book. (Ages 2-6)

***Lullabies: An Illustrated Songbook*. Music arranged by Richard Kapp. Metropolitan Museum of Art/Gulliver/Harcourt, Brace, 1997. 96 pages. (0-15-201728-3) \$23.00**

Full-color reproductions of paintings, sculptures and other works of art embellish every page of this collection of 37 lullabies printed with easy music notations. The lullabies include "Hush, Little Baby," Brahms' Lullaby," "Raisins and Almonds," "Swing Low, Sweet Chariot," "Armenian Lullaby," "Fais Dodo," Kumbayah," and Toora, Looora, Looora." The ingenious element of this elegant book rests in the combinations of art and music. For example, the music and words for "Sleep, Baby, Sleep" are paired with Lamb by Austrian artist Josef von Divoky and a detail from needlework upholstery from a Newport, R.I., chair. "Dance, Little Baby" is illustrated by the color photograph of an 18th century rattle, an Edward Steichen photo of a mother and child and the painting on silk titled "Mother Playing with Children" by Utagawa Toyoharu. Among the many other artists represented are Romare Bearden, Pierre Bonnard, Mary Cassatt, Camille Corot, Jean Charlot, 9douard Manet, Horace Pippin, and Vincent van Gogh. Older children can be encouraged to sing and play music intended for wee ones. All who see these images repeatedly will be introduced to great art in many forms. (All ages)

Nye, Naomi Shihab. *Lullaby Raft*. Illustrated by Vivienne Flesher. Simon & Schuster, 1997. 32 pages (0-689-80521-7) \$16.00

"When the day feels short and the night feels wide / Little stars go run and hide / I'll make me a lullaby raft to ride / to the other side." All children should be fortunate enough to be lulled to sleep with Nye's soothing images requiring nothing of them other than dreamy awareness: a chicken sleeping with her head tucked low, a bunny climbing into a dresser drawer, a turtle folding into its walls, and a lizard licking the darkness clean. "On the river of the sky...The stars will drift and gently soar...The moon will float like a little rowboat / Without an oar." If they are especially lucky,

weary children will hear Nye's seven-verse lullaby sung to them. Easy music notation for the original lullaby is provided at the end of this exquisite volume illustrated with Flesher's chalk pastel drawings on paper. The illustrations feature visions of a dream-like parent and a dream-like wee girl in a bouffant white skirt found only in dreams or dress-up boxes. The jacket's die-cut star shapes add to the elegant book production. (Ages 2-6) *Honor Book, CCBC Caldecott Award Discussion*

Orozco, José-Luis. *Diez Deditos=Ten Little Fingers, and Other Play Rhymes and Action Songs from Latin America.* Selected, arranged, and translated by José-Luis Orozco. Illustrated by Elisa Kleven. Dutton, 1997. 56 pages. (0-525-45736-4) \$18.99

Thirty-four traditional and original action songs are abundantly illustrated with Kleven's trademark collage assemblages filled with happy children, interacting families, and people with individual faces and skin colors. The finger games are graphically represented with brief written directions and clear diagrams. Music notations suggest the tunes and can be played on a guitar or recorder by older children and adults quite new to these instruments. A bilingual subject index cites ten entries under Animals, Body Parts (8), Call-and-Response (2), Clapping (7), Counting (4), Dances (5), Family (3), Farewell (2), Finger Play (8), Food (4), Friendship (3), Greetings (3), Group Play (5), Musical Instruments (2), Professions (1), Self-Esteem (5), Sorrow (1), Special Celebrations (3), Tickling (2), Time (1), Transportation (1), Vowel Sounds (1), and Weather (2). Everything about this cheerful book is child friendly. It's Spanish-language friendly, too, with Spanish words under the music and nearest to the graphic finger games; the English translations are secondary. Orozco brings a wealth of first-hand life experience to the book's entries; he and Kleven were matched in the fine earlier volume *De Colores and Other Latin-American Folk Songs for Children* (Dutton, 1994) aimed at a slightly older child audience than this. (Babies - age 8, adults)

Raschka, Chris. *Mysterious Thelonious.* Orchard, 1997. 32 pages. (0-531-30057-9) \$13.95

Raschka's tribute to jazz musician Thelonius Monk is small in physical size (7 3/8 x 6 1/2") and large in concept. Using a complex concept paralleling the color wheel to music notes on the scale, Raschka develops a poem in which Raschka's unique musical composition can be seen and the impact of "Mister Monk's" music "of freedom" can be experienced. "There were no wrong notes on his piano." Not one. Rainbow colors, square shapes and a handwritten text are fully integrated with each other in this incomparable little volume. Raschka's books *Charlie Parker Played Be Bop* (Orchard, 1992) and *Simple Gifts* (Henry Holt, 1998) also show his interest in communicating visually in books for the young about music. (Age 7-adult)

Bible. New Testament. *Stories from the New Testament.* U.S. edition: Simon & Schuster, 1997. 45 pages. (0-689-81297-3) \$18.00

Seventeen paintings from the collection of the National Gallery of London, England, are reproduced in full color to illustrate Jesus's life. The text is taken from the King James Version of the Christian Gospels and the Book of Acts. A visual index at the end of the book provides each artist's name, dates, brief biographical information and equally brief commentary about the theme or import of the painting. The artists include Bassano, Bellini, Botticelli, Caravaggio, Crivelli, Giovanni, Guercino, the Le Nain Brothers, Preti, Rubens, Sebastiano, Tintoretto, Titian, Ugolino, and Veronese. (Age 6-adult)

Taback, Simms. *There Was an Old Lady Who Swallowed a Fly.* Viking, 1997. 32 pages. (0-670-86939-2) \$14.99

Die-cut pages fit snugly around the most recent creature to be consumed by the legendary hungry heroine. They provide the impression of swallowing and a means for showing the repast inside her stomach. Perhaps the most humorous aspect is the woman's growing girth as she gulps yet another victim. Taback's inventive, purposeful design includes side action: headlines from the print media and rhymed commentary from animals yet to enter the action, so to speak. For example, after the woman swallows a bird (how absurd!), one can read or sing the cumulative verse to that point, ending with "Perhaps she'll die." On the lower right hand corner of the same page one sees a cow declaring, "She'll leave us high," and a dog completing the thought, "and dry." Taback's artwork was created using mixed media and collage on paper. The folk poem has never been as hilariously presented as a children's book. "Moral: never eat a

horse." (Ages 3-8)

Ziefert, Harriet. *Sleepy-O!* Illustrated by Laura Rader. Walter Lorraine/Houghton Mifflin, 1997. 24 pages. (0-395-87369-X) \$15.00

"What shall we do with this baby-o if she won't go sleepy-o?" Many an exhausted parent and caregiver has asked that question. The unlikely recommended advice in this picture songbook will very likely wake up young charges, and why not! Why not have the fun of seeing these pictures and reading or singing "Pull her toes, tickle her chin. Roll her up in the countypin" or "Put her in the wagon, take her for a walk. Plant her in the garden like an old cornstalk!" or "Put her on her belly, rock her in a chair. Give her a ride on the old gray mare." Appalachian folk singer Jean Ritchie explains this "affectionate mother's lament" by relating that when she was young, adults always took the children along to square dances or play parties. When the babies began falling asleep they were all put on the same back room feather bed and bounced to whatever tune could be heard at the moment. This high-spirited song is reproduced for singing and playing in an easy arrangement by Jean Ritchie herself. Rader suggests ways to interpret the lyrics - other than literally - in exuberant artwork created with watercolors and ink. (Babies - age 3)

See also: *Angela Weaves a Dream; Ashley Bryan's ABC of African-American Poetry; Cuckoo; Harlem; I Have a Dream; In Daddy's Arms I Am Tall; Praise of Our Mothers and Our Fathers; Rapunzel; Rome Antics; Silent Night; Snapshots from the Wedding; Twelve Days of Christmas*

Poetry

Ada, Alma Flor. *Gathering the Sun: An Alphabet in Spanish and English.* English translation by Rosa Zubizarreta. Illustrated by Simón Silva. Lothrop, Lee & Shepard, 1997. 40 pages. (0-688-13903-5) \$16.00

Alma Flor Ada celebrates the lives and work of Latino farm laborers in this singular bilingual alphabet book that pays welcome tribute to the hardworking people who harvest the bounty of the land. Each double-page spread features a short poem about some aspect of field workers' lives in both Spanish and English. The featured alphabet letter is taken from the first letter of the Spanish-language titles to poems such as *Arboles* (Trees), *Lluvia* (Rain) and *Orgullo* (Pride). The poem for the letter **C** is titled *César Chávez*, in whose memory Ada dedicated this book that is illustrated with the glowing, expansive artwork of Simón Silva, which spans each two-page spread of this 11 1/2 x 9 1/2 " volume. Silva's deeply hued gouache paintings of the laborers and the land are infused with the heat of the sun and the dignity of the people. (Ages 5-10)

Adoff, Arnold. *Love Letters.* Illustrated by Lisa Desimini. Blue Sky/Scholastic, 1997. 32 pages. (0-590-48478-8) \$15.95

Moving through the worlds of school, home and neighborhood, 20 short poems from Arnold Adoff look at classroom crushes, playground romances, the essence of family relationships and more with humor and touching sincerity. Each poem is structured as a love letter, complete with salutation and closure. "Dear Playground Snow Girl" begins one poem that is signed "Your Frozen Friend: / Frosty the Snow Boy." Another that starts "Dear Teacher" and written in the voice of a shy student closes with "Yours As a Mouse." The poems focusing on families include "Dear Gram:" in which a boy who loves his grandmother's cookies concludes that "I am / even / full of love / when all your / jars are empty." With illustrations rendered in a variety of media, from torn paper and found-object collage to painting to photographs, Lisa Desimini has created a distinctive, clever work of art to accompany each amusing, appealing poem. (Ages 9-12)

Alarcón, Francisco X. *Laughing Tomatoes, and Other Spring Poems=Jitomates Risueños, y Otros Poemas de Primavera.* Illustrated by Maya Christina Gonzalez. Children's Book Press (246 First St., Suite 101, San Francisco, CA 94105), 1997. 32 pages. (0-89239-139-1) \$15.95

"A poem makes us see everything for the first time." Francisco Alarcón's epigraph to his vibrant picture book collection of 20 original poems holds the promise of discovery, and young readers will not be disappointed at what they find--poems that reminisce, delight and surprise. Some of the poems, like "Other Voices," "Strawberries" and "Chile," are a mere handful of words, drops of water forming a small pool that reflects everyday items and occurrences in new and exciting ways. Other poems, like "My Grandmother's Songs," are a cascade of memories and observations as seen through the poet's passionate and exacting eye ("My grandmother's songs / ... consoling / the chairs placed / upside down / delighting / the family portraits / on the walls"). Some of the

poems were written originally in Spanish and others in English. All are presented in both languages and paired with Maya Christina Gonzalez's colorful artwork--imaginative, interpretive paintings that will conjure up a laugh, a smile, a moment (or more) of contemplation, just as the poems do. (Ages 7-10)

Bryan, Ashley. *Ashley Bryan's ABC of African-American Poetry*. Jean Karl/Atheneum, 1997. 32 pages. (0-689-81209-4) \$16.00

Lines and images from African-American poetry form the foundation of this unusual alphabet book in which Ashley Bryan let form and content inspire one another. Rather than trying to arrange the names of 26 poets so that each corresponded to a single letter of the alphabet, or finding poems in which the first letter of the first word would do the same, Bryan was moved to create tempera and gouache images inspired by individual poems and then "use only the lines of each poem that inspired the image, and...capitalize the alphabet letter wherever it occurred in those lines." The result is an alphabet book for older children that offers a world of cultural richness and is not bound by traditional rules (though all 26 letters do make an appearance, in their usual order). Each dazzling page of this 12-1/2 x 9-1/2" volume features a full-page image in Bryan's vibrant color scheme. In the upper left-hand corner of the page is the alphabet letter, in the lower left-hand corner is the short poem or excerpted lines that relate directly to the art, with the featured letter emphasized. At the bottom of the page is the name of the African-American poet who wrote the words. An acknowledgments page is arranged by each letter of the alphabet and provides the full bibliographic citation for the cited poem or excerpt in this bold, dynamic book. (Ages 6 -12)

Fletcher, Ralph. *Ordinary Things: Poems from a Walk in Early Spring*. Illustrated by Walter Lyon Krudop. Atheneum, 1997. 48 pages. (0-689-81035-0) \$15.00

"I walk the way I write / starting out all creaky, / sort of stumbling along, / looking for a rhythm. / Each footstep is like a word / as it meets the blank page..." A writer takes a break from working to venture outdoors and into spring, going on a walk that is marked by keen-eyed discoveries of the ordinary and the extraordinary found in the season's awakening. Ralph Fletcher's poems are exact and surprising, and graced with a sense of quiet contemplation. This soothing, satisfying collection is given narrative structure by the opening and closing poems, both titled "Walking" (one of which is excerpted above) and two additional poems, "Into the Woods" and "Looping Back," all of which chronicle the writer's physical progress and emotional transformation. Readers, too, will be transformed--by thoughts of the natural world and language and the wonder that each can hold as revealed within the lines of these poems. Black-and-white pencil drawings illustrating some of the poems complement the book's quiet mood and give readers another point of connection by depicting the "character" of the writer as a young person. (Age 11 and older)

Florian, Douglas. *In the Swim*. Harcourt, Brace, 1997. 47 pages. (0-15-201307-5) \$15.00

Douglas Florian has created another outrageous collection of poems and paintings in the spirit of *Beast Feast* (Harcourt, 1994) and *On the Wing* (Harcourt, 1996). This time he has turned his attention to fish and other creatures of the undersea world. In the 21 lighthearted, teasing poems and full-page paintings of *In the Swim*, no rhyme is unrealized, no pun is left unturned. Florian's quirky, inventive humor is brimming with wit and child appeal. Verbal and visual humor extends, where appropriate, to the layout of text on the page; these and other elements of the poems and paintings give an edge of sophistication to the silliness of this collection in which the poems themselves are funny but words and art together are a fishy feast of humor. (Ages 8-11)

Grimes, Nikki. *It's Raining Laughter*. Photographs by Myles C. Pinkney. Dial, 1997. 32 pages. (0-8037-2003-3) \$14.99

An exuberant picture-book collection pairs 12 lively poems by Nikki Grimes with Myles Pinkney's shining color photographs of African-American children. Some of Grimes's poems are culturally specific, celebrating the love and pride reflected in African-American children's names, or the significance of a brownskinned child at the library who can see herself in the books she reads. The collection as a whole acknowledges the importance of self-esteem, of joy, of laughter, in all children's lives. Young children will love looking at the pictures of other boys and girls, and listening to--or reading--the poems with which they are paired. (Ages 4-8)

Livingston, Myra Cohn, editor. *I Am Writing a Poem About...: A Game of Poetry*. Margaret K. McElderry Books, 1997. 54 pages. (0-689-81156-X) \$15.00

A book for young poetry lovers, poetry haters, and teachers of language arts provides an intriguing--and inspiring--look at how creativity takes form in many different ways. Editor Myra Cohn Livingston gave students in a master poetry class at UCLA an assignment: write a poem with the word "rabbit" in it. The results were as diverse as the students themselves: haiku and free verse, serious and silly. The assignment continued, more complex: write a poem with three words (ring, drum and blanket). Finally, the students wrote poems in which they all used the same five words, and an optional sixth word. Many of the results are published in this collection that includes the work of Tony Johnston, Ann Whitford Paul, Alice Schertle, Janet S. Wong and other students from

Livingston's class. *I Am Writing a Poem About...* is an exciting look at poetry and poem-writing that is whimsical, observant and insightful. Neither students nor teachers should miss it. (Age 10 and older)

Moss, Jeff. *Bone Poems*. Illustrated by Tom Leigh. American Museum of Natural History/Workman, 1997. 92 pages. (0-7611-0884-X) \$14.95

Every dinosaur expert under the age of 10 will be eager to know about *Bone Poems*, and even children who don't know a triceratops from a pterodactyl may find the outrageous rhymes, silly jokes, witty puns and broad humor of Jeff Moss's collection hard to put down. Who can resist the lure of a poem titled "A Poem to Help You Figure Out What Bone the Patella Is" or the charm of the short verse "Bones"? ("Bones are important / they do a big job. / Without them, you'd be just / big squishy blob.") Two-color line drawings in blue and black depict the humor of many of the poems in a collection that will tickle young readers' funny bones. (Ages 6-10)

Myers, Walter Dean. *Harlem: A Poem*. Illustrated by Christopher Myers. Scholastic, 1997. 32 pages. (0-590-54340-7) \$16.95

Walter Dean Myers has written a riveting, richly textured poem that traces the history of Harlem in a cascade of freewheeling, carefully chosen words. Harlem was the gathering place. Harlem was the welcoming place. Harlem was Black faces, Black voices, Black energy. Harlem was Black without apology, "...a promise / Of a better life, of a place where a man didn't / Have to know his place / Simply because he was / Black." Myers's rhythmic free-verse text vibrates with joy and pain and pulses with the people and places, the sights and sounds of Harlem throughout the twentieth century: Langston Hughes, Countee Cullen and W.E.B. DuBois. Marcus Garvey and Malcom X. The Apollo Theater and the Cotton Club. A capella on the street corners, Sunday night gospel, a soprano saxophone. Rent parties, checker games, funerals. Children "living out their own slam-dunk dreams / Listening / for the coming of the blues." The images are touchstones of history and emotional experience, inviting readers to dive deeply into the history of Black experience in America, to know the facts, but also the feelings of both triumph and despair. To accompany his father's poem, Christopher Myers has used ink and gouache over torn paper to create bold, dramatic collage art that is as richly layered as the words, giving face and form to the soul of Harlem. (Age 12 and older) *Winner, CCBC Caldecott Award Discussion; Winner, CCBC Coretta Scott King Award Discussion: Illustration; Honor Book, CCBC Coretta Scott King Award Discussion: Writing*

Prelutsky, Jack, selector. *The Beauty of the Beast: Poems from the Animal Kingdom*. Illustrated by Meilo So. Knopf, 1997. 101 pages. (0-679-87058-X) \$25.00

Arranged in sections titled "In Trillions We Thrive" (insects), "Jubilant, We Swim" (sea creatures), "Dragons in Miniature" (reptiles and amphibians), "Hollow-Boned Singers" (birds), and "Wrapped in Coats of Fur" (mammals), more than 200 poems selected by Jack Prelutsky sing the praises of the non-human inhabitants of our planet. Over 100 poets who view the natural world with keen eyes and genuine appreciation, and who express their observations and feelings in lyrical, exacting language, are featured in this collection. The lovely watercolor illustrations of Meilo So contributes to the beauty and appeal of the large, expressive volume. Her full-color art is lyrical in its own right, with brush strokes that capture essence and detail of the natural world. (Ages 3-11)

Steptoe, Javaka, illustrator. *In Daddy's Arms I Am Tall: African Americans Celebrating Fathers*. Lee & Low (95 Madison Ave., New York, NY 10016), 1997. 32 pages. (1-880000-31-8) \$15.95

Thirteen African-American writers explore and celebrate Black fathers in a collection that is illustrated with power and distinction by artist Javaka Steptoe. In poems that feel intensely personal at the same time they speak to broader cultural experiences, the poets write from the perspective of "child" in varying voices. Sometimes the voice is childlike and youthful and filled with pride and delight, as in the title poem "in daddy's arms" by Folami Abiade or "Tickle Tickle" by Dakari Hru, and sometimes it speaks straight from adulthood or echoes adult understanding of a world in which Black men face great struggle, as in Davida Adedjouma's "Artist to Artist" or "The Things in Black Men's Closets" by E. Ethelbert Miller. Each writer contributed one poem, and collectively these works speak to the dignity and the grace, the comfort and the guidance, the joy and the heartbreak. The poems are paired with singular collage illustrations by Steptoe. His artwork takes each poem to heart and to mind, revealing insights into the words and extending the emotional experience on every two-page spread. Steptoe used a wide range of media to create the collages, from torn paper and paint to found objects such as sand, seeds, nails and pennies. Like the words they accompany, the illustrations are connected to life in a way that is both immediate and revealing. (Age 8 and older) *Honor Book, CCBC Caldecott Award Discussion; Honor Book, CCBC Coretta Scott King Award Discussion: Illustration*

See also: *I Am the Darker Brother*; *Lullaby Raft*; *Nocturne*

Books for Babies and Toddlers

Banks, Kate. *Baboon*. Translated from the French. Illustrated by Georg Hallensleben. U.S. edition: Frances Foster/Farrar, Straus, Giroux, 1997. 26 pages. (0-374-30474-2) \$14.00

A baby baboon, seeing the world for the first time, tries to describe the whole by observing pieces of it. Upon seeing the forest, for example, he tells his mother: "The world is green." and she replies, "Some of it." After observing a turtle, the baby baboon tells her: "The world is slow." "It can be," his mother responds. Throughout the day the baby draws generalizations from specifics, and his mother gently clarifies, until the tired baby, falling asleep at night, declares, "The world is big" and his mother wholly agrees at last. Bold paintings of the lush jungle environment convey the diversity of the world as seen through the baby baboon's eyes, as the comforting, understated text focuses on the bond between parent and child. (Ages 2-4)

Bauer, Marion Dane. *If You Were Born a Kitten*. Illustrated by JoEllen McAllister Stammen. Simon & Schuster, 1997. 32 pages. (0-689-80111-4) \$16.00

"If you were born a kitten, you'd slip into the world in a silvery sac, and your mother would lick, lick, lick your face," begins this comforting, child-centered explanation of birth. Each subsequent page follows the same pattern, prodding young imaginations to think about starting out in life as a seahorse, a chick, a porcupine, a whale, an opossum, a snake, a bear cub, a deer mouse, an elephant, and a tadpole, before ending on a completely realistic note: "You rode curled beneath your mother's heart, growing and growing. You floated in a salty sea, waiting and waiting. Waiting for us, who were waiting for you. 'We're ready,' we said. And you were ready, too. So you squeezed out, wailing." The accompanying illustration, showing a human mother embracing her newborn baby, is exactly life-size. Detailed, realistic paintings fill every double-page spread to give viewers a close-up look at each newborn animal with its parent, shortly after birth, and focuses on the adult animal's response to the newborn, rather than the birth itself. The book's large size, clear illustrations and lyrical text make it perfect for reading aloud to groups of preschoolers; they will most likely be as interested in seeing and hearing about the various animals as they will be in the subject matter as a whole. (Ages 1-4) *Highly Commended, Charlotte Zolotow Award*

Carle, Eric. *From Head to Toe*. HarperCollins, 1997. 32 pages. (0-06-023515-2) \$16.95

An engaging participation book for preschoolers pairs colorful animals with equally colorful children, as each animal invites a child to imitate a natural movement, beginning with: "I am a penguin and I can turn my head. Can you do it?" and proceeding down through the body to "I am an elephant and I can stomp my foot. Can you do it?" A different child on every facing page shows each animal (and thus the young audience of listeners) how the movements are humanly possible, responding "I can do it!" And you can bet that any child within earshot will give it a try, too, calling out the same response. Broad strokes rendered in bold colors have been painted onto separate pieces of paper which have in turn been cut out and glued onto a stark white background. This technique give the figures a lively, larger-than-life quality. The clarity of the stunning artwork combined with the simple, patterned text and the obvious child appeal of the subject matter will make *From Head to Toe* a great favorite as a read aloud for groups and for individual children who like to dance to the rhythm of a good story. (Ages 18 months-4 years)

Dale, Penny. *Big Brother, Little Brother*. U.S. edition: Candlewick Press, 1997. 26 pages. (0-7636-0146-2) \$15.99

Big brother seems to be able to read little brother's mind--he knows why he's crying at the dinner table, what he's afraid of on their walk through the park, and why he's fussing when they're playing with their friends. How does he know? "We're brothers, that's why," he explains. In truth, it's empathy and close observation on a day-to-day basis that informs him. The same factor works in reverse: when big brother cries because he can't find his toy truck, little brother knows just where it is (because he hid it himself!).

A loving yet fully realistic sibling relationship between a toddler and his slightly older brother is shown with appealing watercolor and pencil-crayon illustrations accompanied by a brief patterned text. (Ages 1-4)

Greenfield, Eloise. *Kia Tanisha*. Illustrated by Jan Spivey Gilchrist. HarperFestival, 1997. 12 pages. (0-694-00847-8) \$5.95

Greenfield, Eloise. *Kia Tanisha Drives Her Car*. Illustrated by Jan Spivey Gilchrist. HarperFestival, 1997. 12 pages. (0-694-00848-6) \$5.95

An energetic African-American toddler, Kia Tanisha enjoys both active and imaginative play in this pair of board books. In *Kia Tanisha* she is bursting with energy indoors, so her big sister takes her outside to run off some of her energy. The second volume

finds her driving her toy car down the block to her best friend's house to say hello. Both books have a spare rhyming text illustrated with ink and watercolor paintings that capture the young child's playful moods. (Ages 12 months-3 years)

Hughes, Shirley. *Being Together*. U.S. edition: Candlewick Press, 1997. 12 pages. (0-7636-0399-6) \$3.99

Hughes, Shirley. *Playing*. U.S. edition: Candlewick, 1997. 12 pages. (0-7636-0400-3) \$3.99

Two board book volumes underscore the realistic, playful relationship between a toddler and her infant brother, the same children featured in Hughes's picture books *Bouncing*, *Giving* (both Candlewick, 1995), and *Chatting* (Candlewick, 1996). In both books, the older sister clearly leads the action while her baby brother tries to play along as best he can. The author/illustrator's astute observations of typical baby and toddler behavior are delightfully depicted throughout in both text and illustrations, for example: "When I hide from the baby he thinks it's fine / but when he hides from me, he's there all the time!" The accompanying illustration shows the self-confident baby covering up his eyes. (Ages 9 months-2 years)

Hutchins, Pat. *Shrinking Mouse*. U.S. edition: Greenwillow, 1997. 32 pages. (0-688-13961-2) \$15.00

Once again, Pat Hutchins turns an elementary concept into an engaging story for preschoolers. In this instance, Fox, Rabbit, Squirrel, and Mouse notice that their friend Owl gets smaller and smaller as he flies away from them and they logically conclude that he is shrinking. First Fox sets off in pursuit of Owl to warn him before Owl disappears altogether. Noticing that Fox is also shrinking as he runs away, Rabbit sets off in pursuit of Fox. One by one, the friends chase after each other to sound a warning but once they've all been reunited, they notice that each one had been restored to exactly the right size. This clever story uses a patterned text and brightly colored, uncluttered illustrations to drive the point home subtly. Even if toddlers don't understand the complexity of spatial perception, there will be much for them to enjoy in the story. Meanwhile, older children will find humor in the animals' misunderstanding of a concept they themselves have only just mastered. (Ages 2-6)

Lavis, Steve. *Cock-a-Doodle-Do: A Farmyard Counting Book*. Lodestar/Dutton, 1997. 28 pages. (0-525-67542-6) \$13.99

There are a lot of animals to count in the barnyard, beginning with "one noisy rooster waking up the farm" and ending with "ten clucking chickens roosting in the barn." Each double-page spread features a clearly illustrated group of countable animals, accompanied throughout by the mooing, oinking, baa-ing, and neighing noises that are so appealing to toddlers. (Ages 1-3)

Leuck, Laura. *My Baby Brother Has Ten Tiny Toes*. Illustrated by Clara Vulliamy. Albert Whitman, 1997. 24 pages. (0-8075-5310-7) \$14.95

Most picture books about older siblings coping with new babies deal with the sorts of conflict that many preschoolers know all too well: changes in household routine, loss of a parent's undivided attention, and the intrusion of a helpless (and often noisy) stranger. The big sister in *My Baby Brother Has Ten Tiny Toes*, however, has accepted the newcomer with rare grace and charm. She actually seems to like the little fellow. Maybe it's because the circumstances of his arrival have given her so many things to count: the baby's nose, his two eyes, his three silver spoons, his four hats, his five teddy bears, and so forth, right down to his ten tiny toes. As the big sister counts objects associated with her little brother, the two siblings are shown at play throughout the day while the story moves from morning till night. Artist Clara Vulliamy is quickly establishing herself as one of the finest illustrators of picture books aimed at toddlers because she obviously understands a young child's world view as well as she does an infant's distinctive anatomy. Together the story and pictures make it clear that the best thing in this baby's world is his adoring, attentive older sister. (Ages 1-3)

Mahy, Margaret. *Boom, Baby, Boom, Boom!* Illustrated by Patricia MacCarthy. U.S. edition: Viking, 1997. 24 pages. (0-670-87314-4) \$15.99

A rollicking, language-rich picture book describes a typical -- and not so typical -- toddler mealtime. Typical is the behavior of baby, who cannot resist throwing each item of the lovely lunch which Mama has prepared onto the floor. Not so typical is Mama, who relaxes by playing a set of drums while baby eats. Blissfully beating her energetic rhythm ("Boom-biddy-boom-biddy boom-boom-boom!"), Mama is unaware that one by one the farmyard animals are entering the kitchen to eat each tasty morsel that baby tosses: "Boom-biddy-boom-biddy mew-mew-mew!... cock-a-doodle-doo!... moo moo moo!..." Margaret Mahy's simple yet sophisticated text is paired with softly textured, vividly colored illustrations by Patricia MacCarthy in a book that will engage young children with its cadence, sound and story. (Ages 18 months - 2 years)

Pinkney, Andrea Davis. *I Smell Honey*. Illustrated by Brian Pinkney. Red Wagon/Harcourt, 1997. 14 pages. (0-15-200640-0) \$4.95

Pinkney, Andrea Davis. *Pretty Brown Face*. Illustrated by Brian Pinkney. Red Wagon/Harcourt, 1997. 14 pages. (0-15-200643-5)

\$4.95
Pinkney, Andrea Davis. *Shake Shake Shake*. Illustrated by Brian Pinkney. Red Wagon/Harcourt, 1997. 14 pages. (0-15-200632-X) \$4.95

Pinkney, Andrea Davis. *Watch Me Dance*. Illustrated by Brian Pinkney. Red Wagon/Harcourt, 1997. 14 pages. (0-15-200631-1) \$4.95

The same African-American family, consisting of mom, dad, toddler sister and baby brother, is featured in four board book volumes. In *I Smell Honey* the older sister watches as mom prepares a meal of fried catfish, collard greens, red beans and sweet potato pie. Big sister entertains baby brother with her fancy moves in *Watch Me Dance* and both children are intrigued with a traditional African instrument, the *shekere*, in *Shake, Shake, Shake*. In front of a mirror at bedtime, Dad and little brother play a distinctly afrocentric version of "Where's your nose?" in *Pretty Brown Face*. Each volume successfully blends early childhood concepts with elements of African-American culture. (Ages 9 months-3 years)

Ruelle, Karen Gray. *The Book of Baths*. Illustrated by Lizi Boyd. Red Wagon/Harcourt Brace, 1997. 10 pages. (0-15-201003-3) \$4.95

Ruelle, Karen Gray. *The Book of Bedtimes*. Illustrated by Lizi Boyd. Red Wagon/Harcourt Brace, 1997. 10 pages. (0-15-201001-7) \$4.95

Ruelle, Karen Gray. *The Book of Breakfasts*. Illustrated by Lizi Boyd. Red Wagon/Harcourt Brace, 1997. 10 pages. (0-15-201064-5) \$4.95

A set of three board books uses rhyming verbs to describe the bathing, sleeping and eating habits of a fish, bug, bird, cat, dog, pig, mouse, whale, duck and baby. In *Bedtimes*, for example, "Fish stays / bug sways / bird nests / cat rests..." while in *Bathtimes* "Fish flips / bug dips / bird flicks / cat licks..." The same animals appear in each volume in exactly the same order making these high effective as a set, although each one could be enjoyed individually as well. (Ages 12 months-3 years)

Schlein, Miriam. *Sleep Safe, Little Whale: A Lullaby*. Illustrated by Peter Sís. Greenwillow, 1997. 16 pages. (0-688-14757-7) \$14.95

"Sleep safe, little whale, close to your mama in the waves. Sleep safe. / Sleep safe, baby kangaroo, in your mama's pocket. Sleep safe..." A soothing patterned text describes nighttime for a whale, kangaroo, bear, panda, penguin, elephant, and eagle, and shows an illustration of each one with its mother, printed on heavy stock, accordion fold-out pages. The opposite side of the pages can be stretched out to reveal a visual panorama representing the entire world, that shows all of the same animals (and many others) in their natural environments. (Ages 1-4)

Tafari, Nancy. *What The Sun Sees/What the Moon Sees*. Greenwillow, 1997. 36 pages. (0-688-14493-4) \$16.00

The sun sees blue skies, crowded barnyards, sleeping owls, bustling streets, and more, while the moon sees bright stars, quiet barnyards, hooting owls, and empty streets. The contrast between the same scenes during the day and at night is shown in bold, stylized illustrations with two-word captions, making this an obvious choice for toddler story times and for one-on-one bedtime reading. (Ages 1-3)

Williams, Vera B. *Lucky Song*. Greenwillow, 1997. 28 pages. (0-688-14460-8) \$15.00

When little Evie woke up wearing her moon-and-stars pjs, she knew she wanted to do something, something new. She found a new hat on a hook, and her grandpa made her a small kite to fly. Evie's mother ran out to watch, and her grandma had some supper ready after she came in from the adventure. Her sister wrapped Evie's own blanket around her. Her father sang a song about his little Evie, her kite, and her day. Lucky Evie. She had everything any child needs most: a home, clothing and food. Most of all, she had loving family members to give her what every child also needs most: loving attention. In *More, More, More, Said the Baby* artist/author Vera B. Williams proved that she fully understands both the color wheel and very young children. In *Lucky Song* she demonstrates this once again with joyous expressionistic images in an emotionally rich circular story explicitly inviting readers to go back to the beginning. Evie is already equipped to sing her own song for many years to come. So are the children who accept the invitation to see, hear and reread *Lucky Song*. Because of the book's joy, affection and beauty, adults won't even mind hearing their children ask them to "Read it again." (Ages 2-5) *Winner, Charlotte Zolotow Award*

See also: *All About Alfie; Construction Zone; Hokey Pokey; Rabbits and Raindrops; Shrinking Mouse; Sleepy-O!; Snowball; There Was an Old Lady Who Swallowed a Fly; Year for Kiko*

Picture Books

Alarcón, Karen Beaumont. *Louella Mae, She's Run Away!* Illustrated by Rosanne Litzinger. Henry Holt, 1997. 32 pages. (0-8050-3532-X) \$14.95

Grandpa, Grandma, Ma, Pa, three kids and an assortment of house pets are all in a dither, dashing here and there, all around the barnyard, in search of the elusive Louella Mae. A spirited rhyming text and picture clues continually prompt young listeners to guess the next place they'll look, all the while keeping Louella Mae's exact identity a secret. They finally find her (a plump pink pig) in a tub with a brand new litter of piglets. (Ages 3-6)

Brown, Ruth. *Toad*. U.S. edition: Dutton, 1997. 28 pages. (0-525-45757-7) \$14.99

Toad settles into the muck of a primeval swamp, wallowing in the gooey glory of his ghastly toadiness: "He's nasty, septic, toxic, and bitter, and he leaves a slimy trail..." These are features that will serve him well, however, when he's snapped up by a "monster" (a dinosaur), who promptly spits him out because he tastes so awful. It's survival of the fittest in Ruth Brown's rollicking, rhyming tale, cleverly set in prehistoric times. The realistic paintings heighten the drama by subtly showing the predator, lurking in the background, waiting for the right moment to strike, as the toad trundles along "...clumsy and careless, sluggish and slow..." (Ages 3-6)

Calhoun, Mary. *Flood*. Illustrated by Erick Ingraham. Morrow, 1997. 40 pages. (0-688-13919-1) \$16.00

If she stands on her tiptoes, Sarajeon can just reach the high water mark on the wall of the fire station in her small Iowa town. Sarajeon's grandmother remembers the Big Flood that left it there when Sarajeon's father was just a baby. Now everyone in her town is preparing for another big flood. Mary Calhoun's somber picture story is filled with everyday details of an ordinary Midwestern family, hoping for the best but preparing for the worst. Her tone is perfectly matched by Ingraham's realistic pastel pencil and watercolor illustrations that show Sarajeon's family as strong, distinctive individuals, busying themselves with the small things that need to be done, all action taking place against the ominous backdrop of a bruised sky. (Ages 5-8)

Cannon, Janell. *Verdi*. Harcourt, Brace, 1997. 32 pages (0-15-201028-9) \$16.00

Like all green tree pythons, Verdi is born with beautiful golden yellow skin and he dreads the day he will mature into the an adult with green skin. Verdi has seen the old greens, lounging around on tree branches, day after day, doing nothing. He vows to stay young and active-- and yellow! But even a creative snake can't change nature, and Verdi finds a way to feel comfortable in his own green skin. Jannell Cannon's acrylic paintings are filled with surprising humor, owing to her blend of natural realism with completely unnatural acrobatic stunts performed by the pythons in the story. (Ages 4-8)

Cooper, Elisha. *Country Fair*. Greenwillow, 1997. 40 pages. (0-688-15531-6) \$15.00

Early one summer morning, trucks, tractors and trailers rumble into an empty field and workers begin to set up tents for the country fair that will take place that day. Some farmers groom their prize animals to get them ready for the competition, while others wrestle "uncooperative pumpkins" in preparation for the vegetable weigh in. A judge samples banana bread. A bald man shears sheep. A yellow jacket hovers around a man eating an enormous lunch. In every little corner a small drama takes place. Collectively, they add up to a lively country fair, gracefully captured in Elisha Cooper's understated watercolor paintings and matter-of-fact, yet witty, prose. (Ages 3-8) *Highly Commended, Charlotte Zolotow Award*

dePaola, Tomie. *Days of the Blackbird: A Tale of Northern Italy*. G.P. Putnam, 1997. 32 pages. (0-399-22929-9) \$15.95

Once there was a Italian duke and his daughter Gemma who especially enjoyed the evening bird songs, especially the song of a white bird they named La Colomba. One year the duke became seriously ill. To keep him contented, Gemma continued to feed the birds that might otherwise migrate. La Colomba stayed with them throughout Christmas, Epifania, and icy January. To keep warm the little white songbird nestled into the chimney and as a result she turned into a blackbird. According to dePaola's note, legend holds that in late January the days in northern Italy are "so cold that the white doves hide in the chimney tops to stay warm. And when they come out, they are black from the soot." January 29, 30 and 31 are typically the coldest days of the year in the Piedmont area of Italy where they're called *Le Gironate della Merla*. After dePaola heard this from an Italian now living in the USA, he began imagining a tale that might correspond to the name of these days. (Ages 8-11)

Dodds, Dayle Ann. *Sing, Sophie!* Illustrated by Rosanne Litzinger. Candlewick, 1997. 32 pages. (0-7636-0131-4) \$15.99

Young Sophie loves to sing but members of her family don't enjoy listening to her loud cowboy songs that all share the

chorus “Yippee-ky-ye! Yippee-ky-yo!” But Sophie’s loud singing voice comes in handy when her baby brother is frightened by a thunderstorm and she can comfort him by drowning out the storm with a composed-on-the-spot cowboy song, just for him. Yippee-ky-ye! Yippee-ky-yo! (Ages 3-6)

Dragonwagon, Crescent. *Bat in the Dining Room*. Illustrated by S.D. Schindler. Marshall Cavendish, 1997. 32 pages. (0-7614-5007-6) \$15.95

Pandemonium breaks out when a bat swoops into a hotel restaurant. While the staff tries to keep the customers calm, young Melissa imagines what the situation must feel like to the bat. Her empathy and quick thinking help her to figure out just what to do to help the bat find its way back outside. S.D. Schindler’s colored pencil and watercolor illustrations humorously show the contrast between the panic-stricken diners and quiet, observant Melissa. (Ages 4-8)

Fleming, Candace. *Gabriella’s Song*. Illustrated by Giselle Potter. Anne Schwartz/Atheneum, 1997. 32 pages. (0-689-80973-5) \$16.00

As she walks through Venice, young Gabriella hears music in the hustle and bustle of city life. The tune she hums has been inspired by the calls of street vendors, church bells, and the sound of boats gently bumping against the canal walls. Her infectious song is picked up and passed along from one person to another, until it reaches the ears of the brilliant composer, Giuseppe Del Pietro, who turns it into a full symphony. Giselle Potter’s distinctive watercolor paintings use curved lines and leaning figures to give a sense of music wafting through the streets of Venice. (Ages 4-7)

Graham, Bob. *Queenie, One of the Family*. U.S. edition: Candlewick, 1997. 32 pages. (0-7639-0359-7) \$15.99

Caitlin is still a baby on her dad’s back when her family finds a hen struggling to swim in a lake. Her dad comes to the rescue and they take the little hen home with them, where she promptly becomes a member of the family. They call her Queenie. But after a few months, Mom begins to think they should try to find Queenie’s real home. And they do--it’s a farm over the hill on the other side of the lake. They return Queenie to her rightful owner but, day after day, Queenie comes back! The marvelously amusing story is told largely through Graham’s cartoon-like illustrations that show the determined hen making her way back and forth between the farm and her family of choice. Looking at the pictures, one could easily see why Queenie would choose to live with Caitlin’s laid-back, unconventional family--they’re so much fun! Even Bruno the dog is a tad eccentric after he unwittingly sets on a clutch of eggs that Queenie has laid in the basket/nest they share. (Ages 3-7)

Hafner, Marylin. *A Year with Molly and Emmett*. Candlewick, 1997. 32 pages. (1-56402-966-2) \$15.99

The popular duo from the regular comic-strip feature published in *Ladybug* magazine make their first appearance in a full-length picture book. Throughout the year, pig-tailed Molly and her feline sidekick, Emmett, go everywhere together--to the zoo, on a camping trip by the lake, to Uncle Edward’s brownstone apartment, and to the store to buy school supplies. They play together, plan together and plot separately when it comes to birthdays and Christmas. Molly’s enthusiastic energy is matched by Emmett’s wry observations, frequently directed to the reading audience, as the delightful episodes unfold entirely through pictures and dialogue bubbles. (Ages 4-8)

Hoberman, Mary Ann. *One of Each*. Illustrated by Marjorie Priceman. Little, Brown, 1997. 32 pages. (0-316-36731-1) \$15.95

There’s a cozy old-fashioned feel to this story of Oliver Tolliver, a dog who owned one of everything: “...one little bedroom and one little bed / with one little pillow for under his head / and one little blanket and one little sheet / and one little bottle to warm up his feet.” After proudly showing off his singular possessions to a cat named Peggoty Small, he finds that his house is not suitable for entertaining guests, so he sets out to double his wealth, by acquiring one more of each thing. Marjorie Priceman’s whimsical illustrations are reminiscent of those created two generations ago by Leonard Weisgard. (Ages 3-5)

Hoberman, Mary Ann. *The Seven Silly Eaters*. Illustrated by Marla Frazee. Browndeer/Harcourt Brace, 1997. 38 pages. (0-15-200096-8) \$15.00

Pure nonsense abounds in this rhyming tall tale about the plight of Mrs. Peters, who has seven children who are such fussy eaters it becomes nearly impossible for her to serve a meal that more than one of them will eat. The pleasure here is the manner in which the author has taken her idea to extremes, bound only by the limits of rhyming iambic pentameter. The detailed pen and ink illustrations show each of the family members as distinctive as their individual tastes. (Ages 4-8)

Jennings, Dana Andrew. *Me, Dad & Number 6*. Illustrated by Goro Sasaki. Gulliver Books/Harcourt Brace, 1997.

32 pages. (0-15-200085-2) \$15.00

Six-year-old Andy catches his father's contagious enthusiasm one Saturday morning when Dad and his pals bring home an old junker, a 1937 Pontiac coupe he bought for \$20.00. For two solid months they spend their free time working on the car, bringing it back to life so Dad can race it in the stock car races every summer weekend. He rarely places in any race, but for Andy and his parents, the thrill is in possibilities. Paul Jennings's homey, first-person narrative and Goro Sasaki's violet-tinted watercolor paintings bring to life a fond childhood memory from an earlier era. (Ages 6-8)

Johnson, Angela. *Daddy Calls Me Man*. Illustrated by Rhonda Mitchell. Orchard, 1997. 32 pages. (0-531-30042-0) \$15.95

Four lyrical, homey vignettes underscore the loving relationships a young African-American boy has with the people in his family: father, mother, older sister and baby sister. With just a few words per page, Angela Johnson touches on all the most important things in the family life of a young child. In "Shoes," the child playfully describes his sneakers and looks forward to the day when they're as big as his daddy's shoes. "Spin" highlights the energetic twirling, swinging games he plays with his older sister, inside and outside. Looking at the moon through his bedroom window at night, he thinks about the things his mother has told him about "Noah's Moon." Lastly, the arrival of a new baby sister means he has to share his room and his toys with her and, when he does, "... then Mama calls me sweetheart / and Daddy calls me man." Rhonda Mitchell's realistic paintings of everyday life from a child's perspective are contrasted with the abstract paintings Daddy is shown painting at his easel in the background throughout the book. Astute viewers will enjoy seeing how Daddy's home life inspires his art, as well as how abstract art contrasts with realism, and newly independent readers will enjoy finding a sophisticated book they can read on their own. (Ages 6-9)

Johnson, Paul Brett. *Farmers' Market*. Orchard, 1997. 32 pages. (0-531-30014-5) \$15.95

On summer Saturdays, Laura and her family are up before sunrise to load their pick-up truck with the vegetables they will sell at the farmers' market in Lexington. It is still dark when they arrive at Vine Street to set up their stand and put out the vegetables: "We do it the same every week," she observes. As dawn breaks and customers start to file by, Laura helps out by keeping the vegetable baskets on display well stocked, as her brother and parents each have their own responsibilities with the stand. But just before noon, when things have started to slow down, mom tells her that she's earned some free time and Laura runs off to find her "Saturday friend," a girl her age whose mother has a flower stand. Detailed acrylic paintings realistically portray a busy farmers' market from a child's point of view. (Ages 4-7)

Jonas, Ann. *Watch William Walk*. Greenwillow, 1997. 32 pages (0-688-14172-2) \$15.00

William and his dog Wally meet Wilma and her duck Wanda at the water's edge one summer morning. Every word in this clever picture book begins with the letter "w" as William, Wally, Wilma and Wanda walk, wiggle, wade and waddle through the story. Viewers are treated to a bird's eye view of the action, so that we see the tops of the characters' heads throughout, as well as their shadows and footprints, and astute viewers may notice a few natural w's formed by the characters' bodies, footprints, and Wanda's wakes in the water. (Ages 4-7)

Kasza, Keiko. *Don't Laugh, Joe!* G.P. Putnam's Sons, 1997. 32 pages (0-399-23036-X) \$15.95

What will Mother Possum do about Joe? Although she tries and tries to teach him the most important possum survival skill-- how to play dead--Joe just can't stop giggling when she sniffs, pokes, and shakes him like a predator might do. Even the promise of some lovely bug pie won't inspire Joe to take her lessons seriously. When Joe and Mother Possum run into a grouchy bear in the forest, however, Joe demonstrates that he has indeed been paying attention to his mother all along. He knows exactly what to do when real danger approaches. Keiko Kasza's perfectly paced text ends with an amusing childlike twist that will both please and surprise young listeners. (Ages 3-7) *Honor Book, Charlotte Zolotow Award*

Kroll, Virginia. *Butterfly Boy*. Illustrated by Gerardo Suzán. Boyds Mills, 1997. 32 pages. (1-56397-371-5) \$15.95

Even though his grandfather can no longer speak or smile, Emilio can sense Abuelo's pleasure at the sight of the red admiral butterflies that fly into their yard. Every summer afternoon Emilio wheels Abuelo outside so they can watch them together. When the weather cools and the butterflies disappear, Emilio brings home a library book so he can tell Abuelo more about red admirals: how they hibernate in the winter but will return in the spring, and how they are attracted to bright white surfaces, like the family's garage. Virginia Kroll's warm, charming story depicts a rich relationship between a young boy and his grandfather in the context of a loving Latino family, all magnificently illustrated by Gerardo Suzán. The vibrant, stylized paintings aptly suggest magical realism and show the bond between Emilio and Abuelo with a joyous sense of celebration. At

the same time they reveal that behind Abuelo's silence is a lively, active mind that soars with imagination and love. (Ages 5-8)

Kurtz, Jane and Christopher Kurtz. *Only a Pigeon*. Illustrated by E.B. Lewis. Simon & Schuster, 1997. 40 pages. (0-689-80077-0) \$16.00

Ondu-ahlem goes to school every morning and spends his afternoons shining shoes in the market area to earn some spending money. Busy as he is, his thoughts are never far from the homing pigeons he is raising. He spends most of his free time caring for them--checking on the eggs that are just about ready to hatch and protecting them from the pesky mongoose who visits frequently at night. Inspired by the experiences of a real boy Jane and Christopher Kurtz met in Addis Ababa, Ethiopia, the story captures the child's deep devotion to his pigeons. E.B. Lewis's rich watercolor illustrations shimmer with small details of Ondu-ahlem's everyday life. (Ages 4-8)

McKissack, Patricia C. *Ma Dear & Aprons*. Illustrated by Floyd Cooper. Anne Schwartz/Atheneum, 1997. 32 pages. (0-689-81051-2) \$16.00

History comes to life in a story inspired by an apron that once belonged to Patricia McKissack's great-grandmother, an African-American domestic worker who lived in rural Alabama a hundred years ago. Young David Earl can always tell the day of the week by the apron his mother is wearing when he wakes up in the morning. Each apron is associated with a specific chore to be accomplished on a particular day: Monday, for example, is wash day and Ma Dear wears the apron with the big pockets across the front that hold clothes pins. On Tuesday she wears a bright yellow apron to remind herself of sunshine on a long day of ironing. Not only does McKissack's story pay tribute to the women who worked hard to support their families, it also demonstrates some of the ingenious ways parents helped their children cope with drudgery: "Inch along, inch along, like an inch worm," Ma Dear sings to her son as he helps her scrub floors. Later on he sticks to the arduous task of pulling weeds by pretending to be an inchworm. Floyd Cooper's compelling brown-tone paintings give the story a strong sense of its historical setting, even as they provide a timeless quality in a story about the love between a mother and her child. (Ages 4-7) *Highly Commended, Charlotte Zolotow Award*

McPhail, David. *Edward and the Pirates*. Little, Brown, 1997. 32 pages. (0-316-56344-7) \$15.95

Edward has an active imagination, greatly enhanced by the stories he reads in library books. He has adventures with Robin Hood, Joan of Arc, and Admiral Peary and, once, he even thought he saw a dinosaur walk past his window while he was reading. But none of these sights compare to what happens when he starts to read of hidden pirate treasure: a gang of pirates come into his bedroom at night, demanding he turn over the book or else he'll have to walk the plank. Edward refuses--it's a library book, after all, checked out on *his* card! A witty, satisfying tribute to the life of the mind and the power of reading aptly blurs the line between fantasy and reality. (Ages 3-7)

Meddaugh, Susan. *Cinderella & Rat*. Houghton Mifflin, 1997. 32 pages. (0-395-86833-5) \$15.00

A clever fractured fairytale tells the Cinderella story from the point of view of the rat-turned-coachman. The focus here is truly on the rat--Cinderella is merely a minor character. Both the plot and the humor are derived from the problems he faces as a rat in a boy's skin, especially when he runs into his sister (who is still a rat) and an incompetent wizard who has a great deal of difficulty helping them sort out their mistaken identities. (Ages 4-8)

Miller, William. *A House by the River*. Illustrated by Cornelius Van Wright and Ying-Hwa Hu. Lee & Low (95 Madison Ave., New York, NY 10016), 1997. 32 pages. (1-880000-48-2) \$15.95

Belinda dislikes the old house down by the river where she lives with her mother. She wishes she could live up on higher ground as her school friends do, so that she and her mother wouldn't have to worry about their house getting flooded when the rains came. During a big summer storm, as they prepare to wait out the flood by heading for the attic, Belinda's mother explains to her why the house is important to her family, how her daddy worked so hard to buy it, just as her great-grandfather Elias had worked during slavery times, and that like Belinda's family, the house is stronger than the storm. Realistic watercolor illustrations show Belinda and her mother preparing to ride out the storm as her mother comforts her with a story that can be understood either literally or metaphorically in the context of African-American history. (Ages 5-8)

Mitchell, Rhonda. *The Talking Cloth*. Orchard, 1997. 32 pages. (0-531-30004-8) \$15.95

Amber likes to visit her Aunt Phoebe who owns "things and things and things." She calls it her "collection of life" but Amber's father calls it "junk." Aunt Phoebe can tell the history of everything she owns. Much of it comes from the African

continent and is part of her family heritage. Amber is especially intrigued with Aunt Phoebe's "talking cloth"--*adinkra* cloth from Ghana--because every color and every symbol has a meaning. Sharp oil paintings reflect the pride that Amber feels in her heritage and the enthusiasm for it that she shares with her aunt. (Ages 4-7) *Honor Book, CCBC Coretta Scott King Award Discussion: Illustration*

Mora, Pat. *Tomás and the Library Lady*. Illustrated by Raul Colón. Alfred A. Knopf, 1997. 32 pages. (0-679-80401-3) \$17.00

When a family of migrant farm workers from Texas stops in Iowa to pick corn, Tomás's grandfather, Papá Grande, suggests that he spend part of each day at the public library because it is filled with stories he can read and then bring back to share with the family at night. While Tomás expects to find good books at the library, he doesn't expect to find a new friend--but he does. From the beginning the librarian welcomes him. She shows him where the water fountain is, suggests books he might enjoy, and helps Tomás feel at home whenever he comes to the library. In return, Tomás teaches her some Spanish phrases and she is able to greet Papá Grande in Spanish when Tomás brings him to the library to meet his new friend. Based on an event that occurred in the childhood of national education leader Dr. Tomás Rivera, Pat Mora brings the story to life through excellent characterization and natural-sounding dialogue. Raul Colón's warm earthen illustrations give a strong sense of action occurring in the past. Also available in a Spanish-language edition as *Tomás y la Señora de la Biblioteca* (ISBN 0-679-94173-8; pbk: 0-679-84173-3). (Ages 4-7)

Perkins, Lynne Rae. *Clouds for Dinner*. Greenwillow, 1997. 32 pages (0-688-14903-0) \$15.00

Growing up in an unconventional family, Janet is certain her life would be better if her parents were ordinary, like her Aunt Peppy and Uncle Tim. When she spends the weekend at her cousins' house, she admires the predictable routine of their daily life, especially the fact that they all sit around a table to eat three square meals a day. Janet romanticizes every mundane detail of Aunt Peppy's household, from her constantly ringing telephone to her recliner chair, and she voices her desire to live with her all the time. "Kids always think that about their aunts," Aunt Peppy assures her. But when Janet witnesses a natural wonder early one morning while she's still at her aunt's house, she realizes that it is her poetic mother who will appreciate her account of it. Lynne Rae Perkins's gentle story, grounded in psychological truth, is enlivened with touches of realistic humor in both the text and the detailed watercolor illustrations. (Ages 4-8)

Pinkney, Brian. *The Adventures of Sparrowboy*. Simon & Schuster, 1997. 40 pages. (0-689-81071-7) \$16.00

Brian Pinkney cleverly uses a comic-book style to bring to life a heroic African-American boy. On the surface, Henry is an ordinary newspaper carrier but in his imagination he is a superhero named Sparrowboy. As he delivers newspapers door to door around his neighborhood, Sparrowboy comes to the rescue of two small children being chased by a dog, a baby bird who's fallen into the path of a runaway red wagon, and a cat who's being terrorized by the neighborhood bully. And he still manages to get all of his papers delivered on time. Even though Pinkney has used the conventions of comic-strip art, the strong lines of his scratchboard illustrations make the pictures clear from a great distance so that the book can easily be shared with a large group. (Ages 4-9)

Sisnett, Ana. *Grannie Jus 'Come!* Illustrated by Karen Lusebrink. Children's Book Press (246 First Street, Suite 101, San Francisco, CA 94105), 1997. 32 pages. (0-89239-150-2) \$15.95

A young Black child living in Paraíso, Panama, shares the excitement she feels when her grandmother arrives on the bus to visit her family. Grannie's shoes, dress, eyeglasses, blue straw hat, soft skin, white hair, and all the small things she carries in her purse are treasured by the little girl, simply because they belong to her beloved grandmother. The story is written in a lilting Caribbean-English dialect that was spoken in the author's home when she was growing up in Paraíso. (Ages 3-7)

Soto, Gary. *Snapshots from the Wedding*. Illustrated by Stephanie Garcia. G.P. Putnam's Sons, 1997. 32 pages (0-399-22808-X) \$15.95

The flower girl at a Mexican-American wedding describes all the highlights of the event--from *her* perspective. We notice the yawning altar boy with dirty tennis shoes and Uncle Juan in his itchy new suit during the ceremony. At the banquet, we see how perfectly black olives fit onto each of the narrator's fingertips. Gary Soto aptly captures the child's view of an adult occasion. Stephanie Garcia's distinctive three-dimensional illustrations are equally appealing. Each one uses human figures sculpted in clay, painted and dressed in clothes made from fabric, and placed in small boxes that have been created to look like stage sets. The overall effect is a pleasing mixture of fantasy and reality, rather like a real wedding ceremony. (Ages 4-8)

Stanley, Diane. *Rumpelstiltskin & Daughter*. Morrow, 1997. 32 pages. (0-688-14327-X) \$15.00

Modern twists and wry asides embellish an original story based on the premise that the miller's daughter eventually fell in love and married Rumpelstiltskin ("...you'd make a good provider and I have a weakness for short men."). Years later, plagued once again by the same greedy king who demands to have straw spun into gold, their daughter manages to outwit him with a scheme that redistributes the wealth among the all the poor farmers in the kingdom, and ultimately satisfies the king as well. Guess what? They *all* live happily ever after! (Ages 4-8)

Stewart, Sarah. *The Gardener*. Illustrated by David Small. Farrar, Straus, Giroux, 1997. 36 pages. (0-374-32517-0) \$15.00

At the height of the U.S. Depression, Lydia Grace Finch must leave home to spend a year living with her stodgy uncle in the city to help out in his bakery. The story of how she transforms his tenement apartment (and eventually her uncle) with her gardening skills is told through a series of letters she writes from August 27, 1935 to July 11, 1936, and through David Small's detailed pen-and-ink illustrations, as well. Small's line work, in particular, shows the determination of the plucky young heroine, contrasted with the gruff character of her hard-working uncle. (Ages 5-9)

Waber, Bernard. *Bearsie Bear and the Surprise Sleepover Party*. Houghton Mifflin, 1997. 40 pages. (0-395-86450-X) \$15.00

On a cold night, Bearsie Bear is just settling down to sleep in his cozy cabin when there is a knock at the door. It's Moosie Moose, looking for a warm place to sleep. Reluctantly, Bearsie Bear invites him in and just after the two have snuggled into bed, there's another knock at the door. It's Cowsie Cow, looking for a warm place to sleep. She is soon followed by Piggie Pig, Foxie Fox, and Goosie Goose, who arrive, one by one, looking for a warm place to sleep. With growing hesitance, each one is welcomed inside and squeezes into bed. All is well until Porkie Porcupine shows up--no one wants to sleep next to him! A satisfying resolution is reached in this deliciously funny cumulative story which is sure to leave young listeners asking for morsie-more. (Ages 3-7) *Highly Commended, Charlotte Zolotow Award*

Waddell, Martin. *We Love Them*. Illustrated by Barbara Firth. U.S. edition: Candlewick Press, 1997. 28 pages. (0-7636-0339-2) \$13.99

Becky and her little brother love their new pet rabbit, Zoe, but not as much as their old dog Ben does. Becky claims that their two pets get along so well because Ben thinks Zoe is a dog and Zoe thinks Ben is a rabbit. When Ben dies and a new puppy comes along, a similar relationship develops between the dog and the rabbit. The repetition of simple words and short sentences make this cozy picture book accessible to newly independent readers. (Ages 3-6)

Wells, Rosemary. *Bunny Cakes*. Dial, 1997. 24 pages. (0-8037-2143-9) \$13.99

Max and Ruby are both baking cakes for their grandmother's birthday. Fussy Ruby's kitchen habits, of course, are neat and precise, in spite of the fact that Max keeps getting in the way. He continually spills Ruby's ingredients, requiring Ruby to write shopping list after shopping list for Max to take to the store for replacements. To each list Max adds his own desired ingredient: "Red-Hot Marshmallow Squirters." Unfortunately, the grocer is unable to decipher Max's own scrawl, nor does he even recognize it as handwriting. Luckily Max, who has had plenty of opportunities to try his hand, finally figures out a way to get his message across. Persistence pays off in this funny, child-centered story rooted in the contrast of characters. (Ages 3-7) *Highly Commended, Charlotte Zolotow Award*

Yolen, Jane. *Nocturne*. Illustrated by Anne Hunter. Harcourt, Brace, 1997. 32 pages. (0-15-201458-6) \$15.00

"In the night, in the velvet night, in the brushstroked, bluecoat velvet night..." begins this lyrical lullaby that celebrates the coming of the night. Concrete images of the nighttime drama occurring in the natural world are carried on comforting rhythms to set the stage for sleep. The somber hues of the accompanying illustrations enhance the peaceful mood. (Ages 4-7)

Zamorano, Ana. *Let's Eat!* Illustrated by Julie Vivas. U.S. edition: Scholastic, 1997. 32 pages (0-590-13444-2) \$15.95

Just about the time dinner is served every day, little Antonio's mother asks him to call the members of his large extended family to the table. And each day, a different family member is busy doing something else and is unable to sit down to dinner. "¡Ay, qué pena! (What a pity!)," Mamá responds to the news each time, until at the end of the week, she herself is absent from the table. Her excuse is the best of all, though--she's in the hospital having a baby. A distinctive story, set in the author's native Spain, is accompanied by stylized watercolor paintings that heighten the sense of a busy, loving family. (Ages 3-7)

See also: *All About Alfie*; *Arctic Son*; *Ashley Bryan's ABC of African-American Poetry*; *Big Blue Whale*; *Big Brother Dustin*; *Birthday Swap*; *Brass Button*; *Christmas Tree*; *Cocoa Ice*; *Construction Zone*; *Cuckoo*; *December*; *Emperor's New Clothes*; *Etcher's Studio*; *Hands*; *Hired Hand*; *Hokey Pokey*; *Little Ships*; *Hunterman and the Crocodile*; *Glass Town*; *Loon at Northwood Lake*; *Lullaby Raft*; *Mailing May*; *Marven of the Great North Woods*; *Mean Hyena*; *Milkman's Boy*; *Mr. Semolina-Semolinus*; *Moon Festival*; *Musicians of the Sun*; *Mysterious Thelonious*; *Nim and the War Effort*; *Our Old House*; *Popcorn at the Palace*; *Potato*; *Puppy Love*; *Rapunzel*; *Rikki-Tikki-Tavi*; *Rome Antics*; *Sea King's Daughter*; *Sleepy-O!*; *There Was an Old Lady Who Swallowed a Fly*; *Thinking About Ants*; *Time to Sleep*; *Tuba Lessons*; *Twinnies*; *What Can You Do with a Shoe?*; *Who Is Ben?*

Easy Fiction

Bauer, Marion Dane. *Alison's Puppy*. Illustrated by Laurie Spencer. (Hyperion Chapters) 32 pages. (0-7868-2237-6) \$13.89; pbk: (0-7868-1140-4) \$3.95

The same plucky young heroine who starred in *Alison's Wings* (Hyperion, 1996) is back again in a very easy chapter book. Alison's birthday is coming up and she is certain she wants a puppy. Unfortunately, Alison's mother and father are just as certain that she's not going to get one. "Puppies chew," they remind her. "Puppies make messes," they add. And besides there's no one at home during the day to take care of the puppy. Surprisingly, Alison's mom and dad share a characteristic rare in fictional parents these days: when they say no, they mean it. Alison doesn't get a puppy but her story reaches a satisfying resolution nonetheless. (Ages 6-8)

Bauer, Marion Dane. *Turtle Dreams*. Illustrated by Diane Dawson Hearn. (A Holiday House Reader) Holiday House, 1997. 48 pages. (0-8234-1322-5) \$14.95

To prepare for the long winter ahead, Great-Great-Great-Grandmother tells a young turtle to go and gather dreams. But the little turtle doesn't know where to look! She asks an otter, a squirrel, and a bird for assistance, but none of them know anything about turtle dreams. All they can tell her is about their own dreams which, as it turns out, provide her with all the inspiration she needs for a dream-filled sleep. Full-color illustrations appear on every page of this clever easy reader. (Ages 5-7)

Byars, Betsy. *Ant Plays Bear*. Illustrated by Marc Simont. (Viking Easy-to-Read) Viking, 1997. 32 pages. (0-670-86776-4) \$11.99

In a follow-up to last year's *My Brother Ant* (Viking, 1996), Betsy Byars once again creates a remarkably true-to-life easy reader. With his wonderfully wry tone, Ant's older brother narrates four episodes that show us little Ant's overactive imagination. First, after finally convincing his older brother to pretend to be a bear hiding in a cave, Ant is frightened by his growling and decides he doesn't want to play anymore. Next, he bothers his older brother and his friend by pretending to be a dog, until the friend throws a stick and tells him to go fetch it. At night, Ant is convinced that a tree branch tapping against his upstairs bedroom window is a giant trying to get in. And finally, he drives his brother crazy by trying to make him guess what he'll be when he grows up. Seldom have two characters and such a realistic sibling relationship been developed with so few words--and easy words at that! (Ages 6-8)

Dragonwagon, Crescent. *Brass Button*. Illustrated by Susan Paradise. Atheneum, 1997. 40 pages. (0-689-80582-9) \$16.00

Ten brief chapters follow the chain of events that occur when Mrs. Moffatt unknowingly loses a shiny brass button off her new winter coat. It passes from person to person throughout the neighborhood and finally back to Mrs. Moffatt before she has even noticed it missing. The clever episodic story is lavishly illustrated with detailed gouache paintings. (Ages 6-8)

Hazen, Barbara Shook. *Digby*. Illustrated by Barbara J. Phillips-Duke. (An I Can Read Book) HarperCollins, 1997. 32 pages. (0-06-026253-2) \$14.95; pbk (0-06-444239-X) \$3.75

A small brown-skinned boy learns from his older sister that even though their dog can't run and jump and play ball like she once did, Digby can still be a wonderful friend. This text depicts a warm sibling relationship and is perfect for beginning readers, with short, simple sentences and colorful illustrations that distinguish which child is speaking on each page. (Ages 4-6)

Hearne, Betsy. *Seven Brave Women*. Illustrated by Bethanne Andersen. Greenwillow, 1997. 24 pages. (0-688-14502-7) \$15.00

Family history meets fine art in this singular tribute to women, written from the perspective of a young girl who recounts the family stories she has heard about her female forebears, going back to her great-great-grandmother. Each of the women is placed in the context of her time by the child citing the name of the war era she lived through but pointedly stating each time that ". . . she did not fight in it." This brilliant choice on the author's part aptly serves more than one purpose: it playfully gives young readers a clear historical text-book time line; it contrasts the lives of men and women; it underscores the book's premise that women have contributed to history by leading everyday lives requiring strength and courage; and, most importantly perhaps, it gives the story continuity through a lyrical use of repetition that reminds us this history is alive due to an oral tradition. The colorful figures in the young girl's past--an artist, a missionary, an architect, a secretary--seem at once ordinary and extraordinary. The naive style of Bethanne Andersen's rich oil paintings perfectly capture the story's sense of history, as well as its serious, yet celebratory, tone. Just as Hearne uses the repeated phrase about women not fighting in wars to tie the story together, Andersen uses a rose-colored ribbon, seen streaming horizontally across the background of each page and held at the book's beginning and end in the beak of a dove. Both devices are subtle, artfully adding depth and meaning to an inspiring picture book for older readers. (Ages 5-11) *Honor Book, CCBC Caldecott Award Discussion*

Hopkinson, Deborah. *Birdie's Lighthouse*. Illustrated by Kimberly Bulcken Root. Anne Schwarz/Atheneum, 1997. 32 pages. (0-689-81052-0) \$15.00

Diary entries from January 1855 to January 1856 document a year in the life of a fictional girl based on a composite of the may true-life female lighthouse keepers. The family's move to a new lighthouse island, the departure of her older brother, Nate, and increasing responsibilities for ten-year-old Birdie are the highlights of her year. Exquisite pen-and-ink and watercolor illustrations enliven an already adventurous tale, bound in a 6 1/4 x 11 1/2" volume that resembles, appropriately, a lighthouse. (Ages 7-10)

King-Smith, Dick. *Puppy Love*. Illustrated by Anita Jeram. U.S edition: Candlewick Press, 1997. 36 pages. (0-7636-0116-0) \$15.99

Dick King-Smith loves all kinds of animals but he has a special fondness for dogs, especially in their puppy stages. Here he shares stories, some humorous, some sweet, of his favorite canine pets over the years, trying to put into words exactly why he loves them so much. A large, clear type-face makes this accessible to newly independent readers, as do Anita Jeram's engaging watercolor and ink illustrations which sprawl across the pages, rather like eager young puppies themselves. (Ages 6-8, younger for reading aloud)

Miller, Sara Swan. *Three Stories You Can Read to Your Cat*. Illustrated by True Kelley. Houghton Mifflin, 1997. 48 pages. (0-395-78831-5) \$13.95

Author Sara Swan Miller gives equal time to felines in this clever follow-up to *Three Stories You Can Read to Your Dog* (Houghton Mifflin, 1995). "Why do cats sleep so much? Maybe they get bored," Miller writes in the introduction. Her solution: "Invite your cat to come hear a story. Ask nicely. Cats hate being told what to do." The three brief stories are "The Rainy Day," "The Yummy Bug," and "The Good Day" and each second-person narrative will make cats feel right at home in the story and children feel right at home with the humor, which is heightened by True Kelley's whimsical color illustrations. Children who live with cats will especially appreciate the author's and the artist's keen understanding of feline behavior. (Ages 5-7)

Pinkney, Andrea Davis. *Solo Girl*. Illustrated by Nneka Bennett. (Hyperion Chapters) Hyperion, 1997. 51 pages. (0-7868-2265-1) \$13.89; pbk: (0-7868-1216-8) \$3.95

Cass is a whiz at math, but that's little consolation to this young African-American girl when she wants to learn double Dutch. Her feet can't keep even one rope from getting tangled. Her brothers, Jackson and Bud, write a rhyme to help Cass keep the rhythm when she jumps. When Cass blows the beat of the rhyme on the whistle she won in a school math contest, she learns how to jump a single rope. But will she ever learn double Dutch? To Cass's pleasure and surprise, her math skills play an unexpected role in how she masters the difficult footwork in this satisfying story about a young girl adjusting to life in her new city neighborhood. (Ages 6-8)

Ross, Alice and Kent Ross. *The Copper Lady*. Illustrated by Leslie Bowman. (Carolrhoda On My Own) Carolrhoda, 1997. 48 pages. (0-87614-934-4) \$13.13

Living in Paris in the 1880s, Andre, a nine-year-old who was taken in by a neighbor after his parents died, earns his keep by helping Mr. Malet deliver coal. On his rare breaks from work, he sneaks down the street to a shop where Mr. Bartholdi is

supervising the construction of a gigantic lady made of copper. It is meant to be a gift from the people of France to the people of the United States, they tell him. Fascinated by the process, Andre returns day after day to watch and, as he watches, he develops a great curiosity about the place to which the completed statue will be delivered. When it is finally shipped to the United States, Andre decides to travel with it on the same ship--as a stowaway. Although Andre is a fictional character, the details about the building of the Statue of Liberty and its perilous journey overseas are based on facts. Children who are making the transition from beginning readers to longer chapter books will find a lot of drama and a surprising amount of depth in this extremely accessible story. (Ages 6-9)

Rylant, Cynthia. *Henry and Mudge in the Family Trees*. Illustrated by Suçie Stevenson. (Ready-to-Read) Simon & Schuster, 1997. 40 pages. (0-689-81179-9) \$14.00

Henry worries about meeting so many new people when he and Mudge and his parents are invited to a family reunion. "Would they be nice?...Would they understand *dog drool*?" Henry's fears are quickly laid to rest when he discovers a family reunion means frisbee and dancing, singing and laughing, and cousins and aunts and uncles and grandparents with lots of sloppy kisses, "all of them for Mudge." Lively full-color illustrations accompany the text of this short chapter book for newly independent readers. (Ages 5-7)

Rylant, Cynthia. *Mr. Putter and Tabby Fly the Plane*. Illustrated by Arthur Howard. Harcourt, Brace, 1997. 44 pages. (0-15-256353-2) \$11.00

***Mr. Putter and Tabby Row the Boat*. Illustrated by Arthur Howard. Harcourt, Brace, 1997. 44 pages. (0-15-256257-5) \$11.00**

Mr. Putter and his trusty orange cat, Tabby, are once again featured in two easy readers. Still a kid at heart, Mr. Putter enjoys visiting the toy store to try out all the new wind-up toys in *Mr. Putter and Tabby Fly the Plane*. He finds he simply can't resist buying the remote control airplane he finds for sale. The cat is much less taken with it, however "...Tabby loved Mr. Putter, so she put up with all of it." In *Mr. Putter and Tabby Row the Boat*, the two try to cool off on a hot day by inviting two friends to join them in a rowboat on the lake. It's much cooler there but by the time they've rowed back to shore and walked home again, they are just as sweaty as when they started out! As she has done in her *Henry and Mudge* series, Cynthia Rylant shows her considerable skill at creating engaging easy readers based on a friendship between man and beast. (Ages 5-7)

Shea, George. *First Flight: The Story of Tom Tate and the Wright Brothers*. Illustrated by Don Bolognese. (An I Can Read Chapter Book) HarperCollins, 1997. 46 pages. (0-06-024503-4) 14.95; pbk (0-06-444215-2) \$3.75

Children will be intrigued to read about a boy who lived in Kitty Hawk, North Carolina, at the time the Wright Brothers were preparing for their first flight. Tom Tate was a real boy, and this chapter book for newly independent readers describes Tom's meeting with the Wright brothers and the flight he took in one of their kite gliders. It also conveys the Wright brothers' try-try again efforts over three summers in Kitty Hawk when they tested their designs for flying machines until they finally were able to sustain a man in flight. Muted color illustrations accompany the story. (Ages 6-8)

See also: *Gus and Grandpa and the Christmas Cookies*; *Marvin's Best Christmas Present Ever*; *Not Until Christmas, Walter!*; *Princess of the Press*; *Tales of Trotter Street*; *Three Tales of My Father's Dragon*; *We Love Them*

Fiction for Children

Billingsley, Franny. *Well Wished*. Jean Karl/Atheneum, 1997. 170 pages. (0-639-81210-8) \$16.00

Wishing well magic; a spirited, temperamental girl; and a production of *The Snow Queen* all feature prominently in this fantasy novel from a newly published author. The Avy, Nuria's grandfather, has forbidden her ever to cast a wish on the well in Bishop's Mayne. The power of the well is tricky and wishes not carefully stated can easily go wrong. That is how all the village children disappeared before the orphaned Nuria came to live with the Avy. But the only other child in town, paralyzed Catty Winter, wheedles Nuria into making a wish on her behalf. "I wish Catty had a body like mine," Nuria reluctantly declares, but even so she could not have predicted the result. She and Catty are unexpectedly transformed--transported into one another's bodies, and into each other's lives. Nuria's plan to recall the wish and return to her beloved Avy involves outwitting the self-centered Catty during a production of *The Snow Queen*. Warm interiors and frosty winter landscapes set

the scene and tone in this novel in which language and feeling both play significant roles. (Ages 9-12)

Bruchac, Joseph. *Eagle Song*. Illustrations by Dan Andreasen. Dial, 1997. 80 pages. (0-8037-1918-3) \$14.99

Chief. Hiawatha. Danny hates that his classmates tease him with these names. But ever since his family moved away from the Mohawk reservation so his mother could take a job as a social worker in Manhattan, his life at school has been miserable. Outside of the fourth grade, things aren't always easy either. His father works 50 stories up in the air on the iron beams of skyscrapers under construction, a dangerous job that takes him away from home for weeks at a time. No matter how much his parents love him and one another, and no matter how much they encourage Danny to trust the Iroquois way of life that says "if you believe in peace...an enemy can become a friend," Danny can't find a way to feel at home in the world away from his own home and people. In Joseph Bruchac's welcome novel about a contemporary American Indian child and family, a young boy's struggle with the stereotypes and prejudice of his peers begins to turn around when he finds the strength inside himself to extend a hand in friendship. (Ages 9-11)

Creech, Sharon. *Chasing Redbird*. Joanna Cotler/HarperCollins, 1997. 261 pages. (0-06-026987-1) \$14.95

In the middle of a large and loving family, 13-year-old Zinny Taylor sometimes feels like an outsider. She is a quiet girl who often prefers the calm of her Aunt Jessie and Uncle Nate's house next-door to the constant activity in her own family's home. The soothing quiet of the rural Kentucky countryside is also a source of solitude for her. The outdoors become an even greater source of solace for Zinny after Aunt Jessie dies unexpectedly. An old, overgrown trail on the edge of her family's farm provides Zinny with a focus for her grief, her energy, and her imagination as she determines to uncover the trail and follow it to its source. But Zinny unwittingly begins to unearth more than just the trail as she works. There are her own confused feelings about Jake Boone, an older boy who has recently returned to Bybanks; not to mention her mixed up feelings about her family. And there are also secrets--family secrets--that are rooted in an earlier family grief and waiting for discovery. The further Zinny travels from home, the closer she comes to knowing just how much strength and love there is that binds her to her family. Sharon Creech has once again created a book of fine emotional tenor and slow-smiling humor. (Ages 9-14)

Dorris, Michael. *The Window*. Hyperion, 1997. 106 pages. (0-7868-2240-6) \$16.95

Rayona Taylor was first introduced at age 15 in *A Yellow Raft in Blue Water* (Henry Holt, 1987). *The Window* describes earlier events in the fictional Rayona's life as the 11-year-old biracial (American Indian/Black) girl discovers that her family heritage is more complex than she knew. When Rayona's mother, with whom she lives, goes into treatment for alcoholism, her father places her at first in foster care, unable--or unwilling--to make the adjustments in his own life that taking care of Rayona would mean. When the foster placements don't work out, he takes Rayona to his family--relatives she's never known. It is on the flight to meet them that he reveals the secret he has kept from Rayona and her mother--he is half white, "Irish, actually." For Rayona, the news is stunning, all the more so because she senses there is something he isn't telling her about how her grandparents met and how his father--her African-American grandfather--died. As Rayona gets to know her white grandmother, great-grandmother and great-aunt, she sees how her father has, in one sense, rejected them, leaving a hole in their lives that she momentarily wonders if she can fill. But she feels loyalty to her own mother, too, and to her father, whose trust she wants to earn by keeping the secret he has guarded so long from her mother and others in his life. It is her feelings more than the facts that ultimately make a difference to Rayona in this portrait of a child at the center of complex family events. (Ages 11-13)

Doyle, Brian. *Uncle Ronald*. U.S. edition: Greenwood (Distributed by Publishers Group West, 4065 Hollis Street, Emeryville, CA 94608), 1997. 138 pages. (0-88899-266-1) \$16.95; pbk: (0-88899-309-9) \$4.95

In 1895, Mickey's mother sends him by train from Ottawa to the small town of Low, Quebec, to escape the abuse of his violent father. In Low, Mickey is welcomed into the home of his mother's brother Uncle Ronald, a gentle bear of a man, and her adult cousins the O'Malley sisters, identical twins who love a little mischief in the name of a good cause. That good cause presents itself in the form of government tax collectors, who have come to Low to insist on payment from the entire town's delinquent population. A delicious staging of comedy results when Uncle Ronald, the O'Malley sisters and other town characters exhaust the government's patience--and resources--with their colorful pranks and ingenious diversions. In the midst of humor that is both subtle and broad, Brian Doyle never loses sight of Mickey's personal story. The arrival in Low of Mickey's smart, courageous mother, badly beaten by his father's hand, and later the arrival of the father himself, intent on reclaiming his family, are masterfully integrated into the narrative. Told in flashback from the point of view from the now

112-year-old Mickey, Doyle skillfully weaves a 12-year-old boy's fear, and the real danger he and his mother face, into a story that is a sheer pleasure to read. (Ages 10-13)

Fleischman, Paul. *Seedfolks*. Joanna Cotler/HarperCollins, 1997. 69 pages. (0-06-027471-9) \$13.95

A young Vietnamese girl plants six lima bean seedlings in an overgrown, garbage-strewn, inner-city lot in Cleveland. An elderly longtime resident of the neighborhood watches the child from a third-story apartment window, unsure of what the girl is doing all alone in that abandoned lot, but suspicious. Life in the neighborhood has taught the woman to be distrustful of people, even of children. But when the woman discovers the girl has planted beans, she is startled and moved by the tender act, and when she realizes it is far too early in the spring for such young plantings to survive, she calls upon a friend to help her secretly tend them so the child's small garden will grow. From these small acts, a neighborhood begins to change. Where once there was an old, abandoned lot, a garden emerges. Where once there were disconnected lives, a fragile sense of community begins to grow. *Seedfolks* takes place in economically disadvantaged urban neighborhood comprised of individuals from diverse racial and ethnic backgrounds, a neighborhood in which some of the residents are relative newcomers to the United States while others have lived on those very city blocks for most or all of their lives. Author Paul Fleischman gives them voice, writing each chapter from the point of view of a different individual in the neighborhood who gets involved in the garden. There are conflicts as well as connections that result from the garden's growth in *Seedfolks*, but ultimately there is hope, and a flowering of the human spirit. (Ages 9-13) *Winner, CCBC Newbery Award Discussion*

Giff, Patricia Reilly. *Lily's Crossing*. Delacorte, 1997. 180 pages. (0-385-32142-2) \$14.95

Although Lily generally looks forward to spending the summer at her family's vacation home in Rockaway, the summer of 1944 is different. For one thing, her best friend Margaret has moved away for the summer and, for another, her father has gone to fight in the War. Left with just her stern grandmother for company, lonely Lily tries to make friends with the only person close to her own age: Albert, a Hungarian refugee spending the summer in Rockaway. Lily initiates the friendship with a lie by telling Albert she is planning to swim to a ship that will take her to Europe so that she can find her father. She promises Albert that he can join her. As their friendship grows throughout the summer, so, too, does the lie and Lily simply doesn't know how to stop it before it leads to tragedy. Details of time and place are skillfully interwoven into a story that features well-rounded, believable characters. Throughout, Giff provides plenty of dramatic tension by contrasting Lily's private thoughts with her public actions, until she is ultimately able to merge the two in Lily's powerful crossing into adolescence. (Ages 9-14)

Hansen, Joyce. *I Thought My Soul Would Rise and Fly: The Diary of Patsy, a Freed Girl*. (Dear America) Scholastic, 1997. 202 pages. (0-590-84913-1) \$9.95

The Civil War is over, but Patsy doesn't feel free. Little has changed on the plantation for this girl who has been a house slave all of her life. Even as some of the older Black men and women start brave journeys into difficult but hopeful new lives, Patsy is still tending to the needs of Master, Mistress and the house. She has no one with whom to start her own life of freedom. Instead, Patsy continues the work she has always done, waiting for the promised plantation school that she and others look upon as a beacon of hope. Patsy, who learned how to write by surreptitiously listening when the children of the house had their lessons, finds solace in her diary, where she describes these new and confusing times. These diary entries in Patsy's authentic, believable voice comprise a captivating narrative in Joyce Hansen's novel that articulates the emotional weight and historical significance of these times of slow yet sweeping change. (Ages 10-13) *Winner, CCBC Coretta Scott King Award Discussion: Writing*

Henkes, Kevin. *Sun & Spoon*. Greenwillow, 1997. 135 pages. (0-688-15232-5) \$15.00

Although the rest of his family seems to have adjusted to Gram's death, ten-year-old Spoon continues to grieve quietly two months later. His fear that he will begin to forget his grandmother becomes almost an obsession with him as he searches for the perfect memento, something private that will always remind him of her. He thinks he has found just the right thing when he takes her favorite deck of playing cards from the bottom drawer in her dining room cabinet, the one with a picture of a sun on the back of each card. And, at first, things seem perfect: sleeping with the deck under his pillow inspires dreams of Gram and sharpens his memory. But when his grandfather announces that the deck is missing, Spoon is filled with remorse and worry. Kevin's eloquently spare novel shows his deep understanding of the inner life of the child, which comes through in his outstanding characterization of the main character. Spoon is both moody and thoughtful, a middle child who sees himself as

nobody's favorite since his grandma died. He is learning how to cope after having lost his place in the sun. enriches the narrative with subtle imagery relating to sunlight and shadow, changes in weather and in emotions, and the natural growth that results from it all. (Ages 9-12)

Hesse, Karen. *Out of the Dust*. Scholastic, 1997. 227 pages. Scholastic, 1997. 227 pages. (0-590-36080-9) \$15.95

At 14, Billie Jo sometimes thinks about leaving the parched Oklahoma Panhandle where her family still struggles to farm. She has always been a restless and now, in the midst of the Depression, the dust storms that blow across the prairie fuel her desire to wander. She imagines being in California, "where the wind takes a rest sometimes." But she has Ma and Daddy to ground her, and a fierce love for playing a wild piano to soothe her restless soul. Then a horrible accident kills Ma and the baby she was carrying and badly burns Billie Jo's hands. And though Daddy's body is unharmed, his life and his spirit seem broken. With nothing left to hold her, Billie Jo heads west, only to discover that her ties to the land and the people she left behind are stronger than she knew; strong enough to bring her home again. Karen Hesse's stunning narrative is comprised of brief vignettes written in Billie Jo's unforgettable first-person voice. Richly detailed and raw with emotion, her writing reveals both despair and hope, anger and forgiveness, and renders the land and nature as palpable as any human life. With much to discover between the gritty, poetic lines, this novel speaks with grace and aching honesty to the power of nature and, above all, the resilience of the human spirit. (Age 12 and older)

Holub, Josef. *The Robber and Me*. Translated from the German by Elizabeth D. Crawford. U.S. edition: Henry Holt, 1997. 213 pages. (0-8050-5599-1) \$16.95

Boniface Schroll is slowly adjusting to life with his uncle in Graab, a small German town in the Black Forest. His uncle, the town mayor, is kind enough and he runs an amusingly efficient household, but he is not the sort of man who is easy with his feelings. Boniface is also making a friend, Christian, an unusual boy who draws the schoolmaster's wrath with his quiet defiance of authority. Boniface discovers that Christian is the son of the Robber Knapp, whose nefarious reputation among many in the village far outweighs the severity of the crime that earned him his name: he was accused of stealing to feed his family. Boniface, whose own father died a year-and-a-half before, is intrigued by the warm, respectful relationship he witnesses between Robber Knapp and his son. Is this man really a criminal? When Robber Knapp is accused of stealing yet again, Boniface realizes that he alone can prove him innocent. Boniface starts a chain of events that impact life for the entire village, his own most certainly of all, in this in this charming novel set in 19th century Germany. Author Joseph Holub's skillful, witty characterizations of village characters and village life, as well the sweet tenor of a narrative that unfolds entirely through Boniface's naive eyes, distinguishes a story told with humor and poignancy about a young boy's longing for a place to belong, a family. (Ages 10-13) *Winner, CCBC Batchelder Award Discussion*

Kraan, Hanna. *The Wicked Witch Is at It Again!* Translated from the Dutch by Wanda Boeke. Illustrated by Annemarie van Haeringen. U.S. edition: Front Street, 1997. 122 pages. (1-886910-18-9) \$14.95

"Ooyoooyoo!" First introduced to U.S. readers in *Tales of the Wicked Witch* (Front Street, 1995), the wicked witch returns in this collection of 14 engaging, gently comic stories. Life in the forest has gotten boring for the witch since she learned to be nice and swore off sorcery. So when she finds her book of magic spells while cleaning out her closet, she can't resist trying one...and then another. For the animals in the forest, word that the wicked witch is at it again is greeted with some nervousness. But the witch has never been too bright, and her potions present little danger. The appeal of these stories is rooted in the behavior and interactions of the self-indulgent hedgehog, the owl with a fondness for poetry, the hare who usually figures things out, and the not so wicked witch in a collection in which humor is perfectly suited for younger readers. (Ages 8-10)

Maguire, Gregory. *Six Haunted Hairdos*. Illustrated by Elaine Clayton. Clarion, 1997. 151 pages. (0-395-78626-6) \$15.00

More strange things are happening in the tiny town of Hamlet, Vermont, where a smoky specter has been seen near the local quarry. The Copycats, a club comprised of the boys in Miss Earth's sixth grade class, are both frightened and intrigued by such a ghostly--or is that ghostly?--possibility. But newcomer Salim Bannerjee worries that he may be responsible for the apparition--is it the spirit of a baby elephant that followed him to Vermont from India? Members of the sixth grade girl's club, the Tattletales, don't believe in ghosts, and as part of their ongoing rivalry with the Copycats, they engage in some haunting behavior to prove themselves the smarter, or at least less gullible, sex. Only Pearl Hotchkiss, the lone sixth grade holdout with regard to club membership ("She was a rogue and a freethinker.") suspects the Tattletales are up to something sneaky. When she shares her suspicions with the Copycats, Pearl and the boys do a little digging and unearth a lot more than Tattletale trickery: Hamlet is being haunted, and it will take the efforts of Miss Earth and all her students to put the sad spirits to rest in an outrageous, enjoyable sequel to *Seven Spiders Spinning* (Clarion, 1994). (Ages 8-11)

Mathis, Sharon Bell. *Running Girl: The Diary of Ebonee Rose*. Browndeer/Harcourt, Brace, 1997. 60 pages (0-15-200674-5) \$17.00

"I AM A RUNNER!" 11-year-old Ebonee Rose tells her diary. Indeed, this young middle-class African-American girl is passionate about running and eagerly training with her team for the upcoming All-City track meet. In this short work of fiction written and designed in diary form, Ebonee chronicles her competitive progress, her rivalry and tenuous friendship with team newcomer Queenie, a foster child in the neighborhood, and her knowledge of the many African-American women who have excelled in track and field throughout the 20th century. Sharon Bell Mathis offers an energetic protagonist whose pride, disappointments and dreams come alive through her diary entries and poems. Captioned photographs of many of the African-American athletes who inspire Ebonee add to the scrapbook feel of this upbeat volume. (Ages 8-11)

McKay, Hilary. *The Amber Cat*. U.S. edition: Margaret K. McElderry, 1997. 134 pages. (0-689-81360-0) \$15.00

A letter from Robin Brogan's Uncle Charley might be just what the doctor ordered as Robin, his best friend, Dan, and his young neighbor, Sun Dance, are recovering from the chicken pox. The letter moves Robin's mother to recall the summer in her childhood when she first met Charley and his older brother, Nick, and Robin and his friends are captivated by her memories. It was a summer of beach combing and sea cave hideouts, and a summer of mystery and danger, too, when the three friends met young Harriet, a boastful, strong-willed girl whose life nonetheless seemed defined by loose ends and sadness. Events from the past begin to take shape in the present when sensitive Sun Dance, recovered from chicken pox but haunted by nightmares, meets a strange young girl on the beach, and Robin and Dan make plans to build a sea raft, unaware that a similar raft led to a childhood tragedy in his mother's past. Warm, lively, distinctive characters in the present and the past distinguish Hilary McKay's gentle, comforting ghost story that features the same delightful families first introduced in *Dog Friday* (Margaret K. McElderry, 1995).

McKissack, Patricia C. *Run Away Home*. Scholastic, 1997. 160 pages. (0-590-46751-4) \$14.95

In 1888, Apache Indians who had been held as prisoners of war in Florida were transported to Alabama. Patricia McKissack's own great-great-great grandfather was a Native American whose tribal ancestry remains undetermined, and in *Run Away Home* she has written a story based on "what might have been" as she imagines the meeting between a fictional Apache boy and a rural African-American family in Alabama at that time. The novel is told from the point of view of 11-year-old Sarah Crossman, an African-American child who lives with her mother and father on a small farm. When an Apache boy escapes from the train transport and hides in the Crossman family barn, Sarah discovers him and he is sheltered and cared for by her parents. At first Sarah is jealous of Sky and the attention he receives from both her parents, but he soon becomes like an older brother to her. Sky's values and way of life blend with those of Sarah's family, and he stands with them when white supremacists who are angered and threatened by the very idea of a Black man voting or Black families who are economically independent present a danger. A strong African-American family and community whose understanding of freedom embraces the desire for self-determination of an American Indian child and his people form the strong foundation of this novel. (Ages 10-12)

Naylor, Phyllis Reynolds. *Saving Shiloh*. Atheneum, 1997. 137 pages. (0-689-81460-7) \$15.00

Naylor people's her third novel in the *Shiloh* trilogy begun with *Shiloh* (Atheneum, 1992) and continuing with *Shiloh Season* (Atheneum, 1996) with the same down-to-earth characters readers have grown to know: the formerly abused dog Shiloh; resourceful young Marty and his foil, a town kid named David; the boy's sisters and his parents who remind him that everyone deserves a second chance; and the person his parents have in mind, Judd Travers. This is another heart-warming dog-and-boy story that is sure to please readers of the first two. (Ages 8-11)

Nye, Naomi Shihab. *Habibi*. Simon & Schuster, 1997. 259 pages. (0-689-80149-1) \$16.00

Like many 14-year-old girls growing up in St Louis, Liyana Abboud's life revolves around her immediate family, her school, her neighborhood, and her small circle of friends. She has already experienced her first kiss and she enjoys writing poetry, which she occasionally shares with her old fourth grade teacher who first encouraged her in creative writing. (She specializes in writing first lines, which we see here at the beginning of each chapter.) When her father announces that he wants to return with his family to his hometown, Jerusalem, Liyana is initially stunned, even as her family packs a few belongings and sells most of their worldly goods. Life changes dramatically for Liyana and her good-natured younger brother, Rafik, when they move halfway across the world to a place Liyana has only known through headlines and nightly news reports. Her Arabic-speaking relatives are all strangers to her and even her father seems to have changed a bit in the context of his native

culture. Liyana soon develops a close relationship, however, with Sitti, her grandmother; although they don't speak the same language, they recognize one another as kindred spirits. Free to explore Jerusalem ("a cake made of layers of time"), Liyana takes everything in, lyrically screened through the heart and soul of the poet she's becoming. Her passion for life and language, for justice and humanity, leads her down some unfamiliar streets, looking for "...a door in the heart that had no lock on it." She finds it in a most surprising place: in the heart of a Jewish boy named Omer. Liyana is an extremely likable, well-rounded character, and readers will enjoy accompanying her on her journeys to and through Jerusalem, as well as on her journey of self-discovery. Like Liyana's first lines, Naomi Shihab Nye's crackling prose is filled with humor, imagery, compassion and insight which all work together to create one of the strongest senses of place ever seen in a work of fiction for children, a place where "...water came from the earth and stories sprang from the stones." (Ages 11-14) *Honor Book, CCBC Newbery Award Discussion*

Pearson, Gail. *The Secret Box*. Jean Karl/Atheneum, 1997. 119 pages. (0-689-81379-1) \$15.00

Five loosely connected short stories capture moments of revelation in the lives of their young protagonists. In "The Secret Box," 12-year-old Taylor has a crush on her 15-year-old brother's best friend. When they invite her to an outing in San Francisco, however, she sees her brother and his friend in a new--and painful--light. Taylor's friend Lindsey gets a surprising new perspective on her own big brother, Eric, in the hilarious "Cousin Dolores" when a somber funeral for her aunt's dog (Cousin Dolores) turns into an outrageous embarrassment for Lindsey, until she is saved by Eric's unexpected kindness. In "They Year of the Pig" and "Teacher of the Year," Eric must deal with embarrassments of his own, first trying to maintain his dignity and composure during a bout of serious, unrequited love, and later when dealing with the hurt and confusion that comes when an idolized teacher proves to be fallible. The final offering, "The Magic Box," picks up the strands of the opening story as Taylor longs for her brother's attention at the same time she struggles to make sense of his growing anger. When he lashes out at a defenseless cat that Taylor had befriended, Taylor strikes back in a singular act of nonviolence that carries the weight of ritual and the momentary power of transformation. Gail Pearson has created a set of wholly believable characters and relationships in this fine collection of stories. (Ages 10-13)

Pearson, Kit. *Awake and Dreaming*. U.S. edition: Viking, 1997. 228 pages. (0-670-86954-6) \$13.99

Kit Pearson's fresh, original ghost story is grounded in a young girl's longing for family. Nine-year-old Theo likes to imagine herself a middle child, surrounded on all sides by love. She's sure that life in "real" family--with a mother and father, brother and sisters--would mean happiness. Daydreaming about it certainly allows her some respite from the hard, scraping life she shares with her mother, a young woman emotionally ill-equipped to take care of herself, let alone Theo as well. Then Theo finds herself taken in by the Kaldors, a family as blissful and perfect as those in books like *All-of-a-Kind Family* that Theo loves to read. It never occurs to Theo that the Kaldors are too perfect to be true, she only knows that being with them makes her feel safe and secure and loved. When Theo discovers that her months with the Kaldors were only a dream, she is devastated. And when she finds out that the Kaldors are real people and live in the very house that Theo dreamt about, she is convinced it is something more than a dream she experienced. The answer to what happened lies in the restless spirit of a woman who, when she was alive, wrote the kind of books for children that Theo loves, a spirit who helps Theo understand that perfect families are never real, and real families--whoever they are--make for much more interesting reading--and life. (Ages 11-13)

Spinelli, Jerry. *Wringer*. Joanna Cotler/HarperCollins, 1997. 228 pages. (0-06-024913-7) \$14.95

Palmer is dreading his tenth birthday. In his community, ten-year-old boys become wringers in the annual pigeon shoot and must twist the necks of the pigeons who are shot but haven't died. Palmer knew from a very young age that he didn't want to be a wringer, but he's afraid to tell anyone. Among his friends, becoming a wringer is an important rite of passage; as serious as submitting to the brutal birthday punches of the legendary wringer Farquar, or bestowing Palmer with his nickname, Snots. And his parents have never seemed to question that Palmer would be a wringer like his father was before him. In this atmosphere of expectation, there is no one Palmer can turn to without facing ridicule, or worse. Already haunted by dreams--nightmares--of being a wringer, Palmer's stress is heightened when he befriends a pigeon outside his bedroom window and then must keep this secret, too, from his family and friends, along with concern for the pigeon's safety. In a challenging, powerful novel that documents the tense year between Palmer's ninth and tenth birthdays, Jerry Spinelli looks at the cruel and chilling way that children often treat each other, and the fear and anxiety that can isolate them from the caring adults in their lives as a young boy struggles to find enough courage to take a stand on his own behalf. (Ages 10-14)

Yep, Laurence. *The Case of the Goblin Pearls*. HarperCollins, 1997. 179 pages. (0-06-024444-5) \$14.95

Lily's glamorous Auntie Tiger Lily is a Hollywood actress who once starred in the Tiger Lil action movies. Now she is visiting Lily's family in San Francisco's Chinatown to coordinate the Lion Salve float in the Chinese New Year parade. When the famous Goblin Pearls are stolen from Miss Lion Salve in the middle of the parade by a Chinatown gang, Lily and Auntie Tiger Lil are on the trail of a mystery that leads them to dangerous thieves and villainous business owners who are exploiting immigrant workers in their Chinatown clothing factory. Laurence Yep's foray into genre fiction offers mystery fans a bright and lively Chinese-American protagonist in an adventure distinguished by its setting and cultural details. (Ages 9-11)

See also: Bearskin; Little Ships; Rikki-Tikki-Tavi; Three Tales of My Father's Dragon

Fiction for Teenagers

Bond, Nancy. *The Love of Friends*. Margaret K. McElderry, 1997. 296 pages. (0-689-81365-1) \$17.00

It's been a year-and-a-half since 16-year-old Charlotte has seen her friend Oliver. Now she's in London to visit him. Is the young man of 18 still the same boy she knew in Concord? Charlotte is not so sure. Oliver is bossier, more abrupt and impatient than Charlotte remembered. And every time she questions him about the whereabouts of his mother and stepfather, who were supposed to be in London during her visit, he is evasive. When Oliver finally admits his parents were called out of town on business and thought that Charlotte's visit would be postponed, Charlotte is angry and hurt by Oliver's deception. Still, she reluctantly agrees to accompany him Scotland, where Oliver is determined to visit an ailing friend of the great-uncle who had cared for him back in Massachusetts. An already difficult situation grows even more tense when Charlotte invites a lonely and troubled young American woman to travel with them for part of their journey, an action that Oliver resents. There are more questions than answers for Charlotte as she tries to make sense of her own feelings and Oliver's behavior in a novel that respects the complexity and intensity that young adult friendships often have. Readers familiar with Bond's earlier novels featuring Charlotte and Oliver, *The Best of Enemies* (Margaret K. McElderry, 1978) and *A Place to Come Back To* (Margaret K. McElderry, 1984), will find the many references to characters from those novels easier to follow, and will be especially captivated by this portrait of their changing relationship. (Age 13 and older)

Cole, Brock. *The Facts Speak for Themselves*. Front Street, 1997. 184 pages. (1-886910-14-6) \$15.95

As Linda speaks about the chain of events that led to the murder-suicide of two men she knew, the tragic story of the 13-year-old's life unfolds. To hear Linda tell it, these are the facts of her existence; nothing to feel bad about. In fact, Linda doesn't feel anything at all. In Brock Cole's somber, skillful narrative, the reader supplies what Linda, at first, cannot--an emotional response to the hard and horrifying facts of Linda's life, which has been characterized by abuse and abandonment. But at the group home for girl's where Linda is staying, the barrier to emotions that Linda has built over the years in self defense shows signs of cracking, and in those small spaces, fragile signs of hope emerge for this bright yet battered child. (Age 14 and older)

Cormier, Robert. *Tenderness*. Bantam, 1997. 240 pages. (0-385-32286-0) \$16.95

Robert Cormier breaks more new ground in young adult fiction with a compelling profile of a teenage serial killer and the young woman who seems fated to be his next victim. Eric Poole was convicted of killing his mother and stepfather. Now he is 18 and free. The police detective who suspects, correctly, that Eric was also responsible for the deaths of two young women around the same time his parents were killed cannot produce any evidence to charge him. Lori Cranston is 16 and adrift, trying to figure out the difference between "love and sex and lust" as she searches for "someone who would be tender with me." It is a search that leads her to Eric Poole. At first unaware of Eric's background, Lori soon realizes the danger he presents, but it is a danger that doesn't matter to her, so intent is she on trying to connect with someone and so little does she value her life. Something in this touches Eric like nothing else ever has. In a compelling and disturbing narrative that alternates between Lori's heartbreaking first-person voice and a chilling third-person description of Eric's moral and emotional disconnection from the world around him, Cormier creates an intense psychological drama that bares two wounded souls. (Age 15 and older)

Doherty, Berlie. *Daughter of the Sea*. U.S. edition: DK Ink, 1997. 115 pages. (0-7894-2469-X) \$14.95

Gioga. Named for a sea princess who saved a man from drowning, the baby that Jannet and Munroe claim as their own was discovered by Munroe on the skerries. He saved her--and she saved him--when he followed the sound of her crying and found shelter in the midst of a horrible storm on the sea. But Jannet worries that the child with skin like pearls will be taken away by the ones she will not name. Her fear is further fueled by Eilean, an old woman who many say is crazy. "She's not for you, and never will be. They'll want her back," Eilean tells her. When a man with a cloak of oceans appears one day, warning Jannet

he will reclaim his child, Jannet sends Gioga inland, far away from the sea. In doing so she brings devastation on her village and heartbreak to the child, who knows the ocean in her soul. Berlie Doherty has drawn upon tales from ancient Iceland, Scotland and Ireland to write a beautiful, haunting story. (Age 12 and older)

Ellis, Sarah. *Back of Beyond: Stories of the Supernatural*. U.S. edition: Margaret K. McElderry, 1997. 136 pages. (0-689-81484-4) \$15.00

Some teens may be drawn to this collection because it sounds scary (it isn't) or eerie (it is). But they will continue reading because of the honest human emotions that give these 12 featured stories their stamina and appeal. Sarah Ellis presents a rich and varied array of tales that range from humorous to highly dramatic. All are set in the space where reality is made more acute by the occurrence of events that can't be explained, at least in rational terms. While this makes the stories provocative and pleasingly spine tingling, their grounding in emotional experience gives them their real impact. (Age 12 and older)

Klause, Annette Curtis. *Blood and Chocolate*. Delacorte, 1997. 264 pages. (0-385-32305-0) \$16.95

Vivian Gandillon feels the pulse of the moon and runs with the pack. But ever since the death of her father, the pack has been running wild. Now a human has been killed, and all the work to become part of a community, to live among the humans without suspicion, is wasted. The *loops-garoux*--werewolves-- must move on and start again. In high school in the new town, Vivian meets Aiden. He seems to understand some part of her without knowing what she is. Angry at her mother, Esmé, for not honoring her father's memory, and disgusted with the Five, the young men of the pack who howl and leer when she passes them on the street, Vivian finds it easy to fall in love with this human boy. But her mother and the pack disapprove of her romance. It's dangerous, they warn her, to fall in love with a meat-boy. He will never understand what you are. But Vivian refuses to believe them. Her dates with Aiden are normal to the point of distraction--and she likes it. At the same time, she knows that when the time is right she will reveal herself to Aiden, and he will accept what she is. Annette Curtis Klause's werewolf tale is suspenseful and sensual, humorous and chilling, and hard to put down. (Age 15 and older)

Mazer, Norma Fox. *When She Was Good*. Arthur A. Levine/Scholastic, 1997. 228 pages. (0-590-13506-6) \$16.95

Teenage Em has been socially and emotionally deprived her entire life, but nothing has been harder than the past few year's spent living with her older sister. Her mother's death was difficult, it left her feeling empty and sad and somehow inadequate. But living with Pamela, who is deeply disturbed and frighteningly violent, isn't about emptiness, it's about danger and fear. It's about being made to feel you are worthless. It's about hatred. Then, as if Em's thoughts were read and acted upon, Pamela is dead, of heart failure. And now Em is alone. But even though Pamela is gone and can never come back, Em can still hear her voice--full of threats and spite and meanness, telling Em she's no good. Norma Fox Mazer's exquisite, acutely sensitive prose captures intense emotions and the tender, painful moments that mark Em's difficult emergence from darkness into light in this haunting, riveting novel. (Age 15 and older)

Naidoo, Beverley. *No Turning Back: A Novel of South Africa*. U.S. edition: HarperCollins, 1997. 189 pages. (0-06-027505-7) \$14.95

Early one morning, Siphio takes a few coins from his mother's purse and slips silently into the darkness outside his family's shack. He is headed for Johannesburg, where he has heard that boys his age are able to survive on their own, living in the streets. He feels he has no choice: running away is the only way he can escape his stepfather's frequent beatings. The gang of street children Siphio joins offers camaraderie and the hard wisdom they have gained on the streets. They show him how to earn some money pushing grocery carts for shoppers and helping people find parking places. They share the cardboard slabs they use as beds, as well as the glue they sniff to dull the cold and the pain so they can sleep. Naidoo's compelling novel provides a stark portrait of post-apartheid South Africa, where life is still cruel and, for street children like Siphio, dangerous. Amidst the violence at home and the violence on the streets, Siphio must figure out whom he can trust as he tries to build a new life for himself in a new South Africa. (Ages 11-14)

Orr, Wendy. *Peeling the Onion*. Holiday House, 1997. 166 pages. (0-8234-1289-X) \$15.95

A debilitating car crash has stripped 17-year-old Anna Duncan of everything she once knew to be true about herself: athletic, graceful, self-confident, smart. Now she struggles to sit, to stand, to walk; to move without shaking and eat without spilling; to navigate each day in a haze of dizziness and pain. " 'Invalid' is a funny word. You say it one way it means sick person. 'Enfeebled,' says the dictionary, 'or disabled by illness or injury.' Say it another way and it means not true. Not valid. Worthless." Anna once measured success in terms of karate championships; now it is a few steps taken, a few hours free of pain. As she watches her best friend fall in love and hears stories about the senior year of high school they were supposed to

share together, she mourns what she has lost. "Sometimes I feel so cheated....I've had a whole chunk of my life stolen. Nobody's going to hand me a few months at the other end and say, 'Here you are, here's the bit you missed out on.' " In *Peeling the Onion*, author Wendy Orr has transformed personal experience into riveting fiction with clarity; the story of Anna's emergence into a new self-awareness holds the center tight. Anna's first-person narrative detailing the impact that her accident has on her own life and the lives of her family and friends is unflinchingly honest but never overwhelming. If the romance which blossoms at the story's end seems a little bit too perfect, it is more than offset by the taut, hard-edged observations about life and death, bitterness and pain, hopelessness and hope throughout the rest of the novel. (Ages 12-16)

Pelgrom, Els. *The Acorn Eaters*. Translated from the Dutch by Johanna H. Prins and Johanna W. Prins. U.S. edition: Farrar Scott Giroux, 1997. 211 pages. (0-374-30029-1) \$16.00

The title suggests people hungry enough to eat almost anything, and it could not be closer to the overall theme of this powerful novel that features Curro, a boy who knows nothing but poverty, hunger, and family crisis. He's eight when the book begins and a young man when the final page is turned. The story begins in the 1930s, after the Spanish Civil War has ended. For the peasants living in the mountainous region of Spain known as Andalusia, the war is not over. The rich still control everything, including the Church. Partisans of various political ilks can intimidate or kill anyone, even a working child. Curro is greatly loved midst his parents' ever-growing family. He's close to his grandmother, and her death scene will be memorable to readers of this novel that can be both tender and harsh on the same page. His mother saves a slice of bread for him each day so her exhausted child who is barred from attending school can eat after getting home late from work. Curro has a quick wit and ingenuity, as witnessed by his actions after he discovers a honeycomb in the monastery and a short-lived business of selling dishes. *The Acorn Eaters* evokes a strong sense of community within a wonderfully developed plot that includes growing tensions, a touch of romance, strong characters, and a variety of views regarding material culture. This matchless novel is based on the childhood experiences of the author's husband and won Holland's 1989 Golden Pencil Award. (Ages 12-16) *Honor Book, CCBC Batchelder Award Discussion*

Rapp, Adam. *The Buffalo Tree*. Front Street, 1997. 188 pages. (1-886910-19-7) \$15.95

Sura may be only 12, but the ugliness and brutality he witnesses each day inside the juvenile detention center, where he is serving a six-month sentence for robbery, has made him old and wary. Some of the other juveniles in detention are frightening in their cruelty. So, too, are some of the adults; supervisors like the one who humiliates Coly Jo, Sura's patch (cell) mate, and tries to break his spirit. "I don't cry and I'm not scared or nothing," Sura writes his mother, telling her not to worry. But Deacon Bob Fly, the caring counselor whom Sura sees, thinks Sura's been blocking his fear and other feelings for far too long. In Adam Rapp's shocking, stunning novel *Sura*, an adolescent boy of the street, is a sensitive observer of a closed and frightening place that has rules and language all its own. This insider language may be a barrier to some readers, but there is poetry in Sura's words that transcends literal meaning, and the emotional weight of Sura's story is heightened by this language of crudity and grace. A grim and hard-edged novel concludes with a fragile but real sense of hope for Sura's future. (Age 15 and older)

Rochman, Hazel and Darlene Z. Campbell, selectors. *Leaving Home*. HarperCollins, 1997. 231 pages. (0-06-024873-4) \$16.95

In this collection of short stories, poetry, and excerpts from novels, Hazel Rochman and Darlene Z. McCampbell explore the journey--sometimes physical, sometimes metaphorical--that every person takes at some point in their youth; a journey that leads one away from home and toward a larger understanding of the world. Most of the pieces come from works originally published for adults, and the compilers bring a keen eye for excellent writing that will appeal to young adults, as well as a clear understanding of the many facets of their theme. In their introduction, Rochman and McCampbell note the archetypal nature of journey stories, but the pieces they have included go far beyond the archetypes and will challenge readers' perceptions of what a journey can be, and the many ways in which our lives are transformed. The varied perspectives of fifteen diverse writers are encompassed in this collection. Among the writers included are Sandra Cisneros, Toni Morrison, Edward P. Jones, Francisco Jiménez, Gary Soto and Amy Tan. (Age 14 and older)

Shaik, Fatima. *Melitte*. Dial, 1997. 147 pages. (0-8037-2106-4) \$15.99

Thirteen-year-old Melitte cannot remember her life before she came to the rural cabin to live with Monsieur, but she can remember back to a time before he married Madame; before she was made to understand she is a slave. Now--finally--Melitte has run away, but with her is Monsieur and Madame's six-year-old child, Marie. Marie is Melitte's white half sister, whom

she dearly--fiercely--loves. Yet Melitte's own survival may depend on breaking her physical bond with Marie and going her separate way. This painful scenario frames a story told in flashback as Melitte reflects on her life with Monsieur and Madame and her relationship with young Marie. Before Marie's birth, Melitte knew she was unloved, but she did her best to create her own sense of security. She wove memories of an unknown mother from a worn piece of cloth; Monsieur gave it to her, a keepsake from her real mother, Madame later took it away. Marie's arrival changed everything--teaching Melitte what it means to love unconditionally and to have that love returned, but also heightening the intolerable difference between being owned and being free. A novel set in the Louisiana territory during the 1760s and 1770s, when the area was pulled between French and Spanish rule, is graced by a gripping, poignant narrative voice. (Age 13-15)

Skurzynski, Gloria. *Virtual War*. Simon & Schuster, 1997. 152 pages. (0-689-81374-0) \$16.00

Corgan, Sharla and Brig are only children, but all three are warriors. Corgan and Sharla, both 14, were bred to be superior--genetically engineered. Corgan has outstanding speed, precision and agility, while Sharla can break codes with astounding speed. Brig is a Mutant, an example of genetic engineering gone wrong. His sharp, tactical strategist's mind cannot be matched, but his body is severely deformed. At a time in the future when biological hazards have contaminated the earth and humans live in domed cities across the hemispheres, uncontaminated land is the most valuable thing there is, and Corgan, Sharla and Brig have been chosen to represent the Western Hemisphere Federation in the upcoming Virtual War over a small Pacific island. For Corgan, the war is what he has been training for his entire life; he has prepared for it without question. Corgan has lived in isolation his entire life, "nurtured" by Mendor, a virtual mother/father figure who has informed his understanding of himself and the world in which he lives. It isn't until Corgan commits his first real act of defiance and rendezvous with Sharla--the real Sharla, not the filtered, virtual image of her he has known--that he begins to seek answers to questions he never before thought to ask, including the most important question of all: who am I, and what do I believe in? (Ages 12-14)

See also: *Chasing Redbird*; *Habibi*; *Out of the Dust*; *Seedfolks*; *Window*

New Editions of Classic Literature

Adoff, Arnold, editor. *I Am the Darker Brother: An Anthology of Modern Poems by African Americans*. Foreword by Nikki Giovanni. Introduction by Rudine Sims Bishop. Revised edition. Simon & Schuster, 1997. 208 pages. (0-689-81241-8) \$16.00; pbk (0-689-80869-0) \$4.99

A welcome second edition of Adoff's invaluable anthology contains 85 poems largely written for adults which he first compiled three decades ago. Rudine Sims Bishop's five-page introduction "Notes from a Darker Sister" increases the worth of this important groundbreaking book and deserves to become required reading in the young adult literature community. Bishop provides general and personal historical contexts. She points out that in 1968 "few Black writers were being published, and virtually no comprehensive anthologies of Black poetry were available to young people." In a one-page foreword poet Nikki Giovanni writes, "Poems shouted the truth; mumbled the pain; threatened with anger; soothed with love...we turn to poems for affirmation of our spirits." The roster of poets represents a "who's who" of literary figures whose brief biographies contribute essential information. Critical comments are provided for 21 poems not included in the first edition. Adoff's inspiring endnote suggests that "all of us, from all the colors of the race...can share these visions, and join with these African-American voices, to share the equality of strength that must be common language for all of our American lives. Together." (Age 11-adult)

Andersen, Hans Christian. *The Emperor's New Clothes*. Translated by from the Danish Naomi Lewis. Illustrated by Angela Barrett. U.S. edition: Candlewick, 1997. 28 pages. (0-7636-0119-5) \$15.99

Anyone seeing Barrett's remarkable watercolors will find it difficult to imagine the vain emperor and his rascal weavers living in any decade other than the one Barrett's details establish. As Lewis writes in a two-page foreword to the story first published in 1837, the illustrations can be dated specifically to 1913, "a time later than Andersen's own, yet still in many ways part of it: the final prewar year of the little kingdoms that once made up Europe." Barrett's illustrations include a Hispano Suiza auto, a biplane from that time, period clothing, stamps, coins, furniture, and design elements that place the emperor in an increasingly foolish context. The final page shows him from the back wearing only shoes and crown and exhibiting tan lines from the swim wear fashionable for that day.

(Ages 4-9)

De Regniers, Beatrice Schenk. *What Can You Do with a Shoe?* Illustrated by Maurice Sendak. Margaret K. McElderry, 1997. 32 pages (0-689-81231-0) \$15.00

“What can you do / what can you do...” what *can* you do, anyway, with a shoe? An imaginative brother and sister suggest lots of possibilities: “You can put it on your ear / On your beery-leery ear...Or wear it on your head / Or butter it like bread / Or use apple jam instead, ha ha...” And what can you do with a chair? A hat? A cup? A broom? A bed? A quirky, silly, delightful, oblong (5 7/8 x 11 1/4") volume is now available with Sendak's new full-color illustrations. What can you do with such a classic? Why, enjoy it, of course! (Ages 2-5)

Gannett, Ruth Stiles. *Three Tales of My Father's Dragon*. Illustrated by Ruth Chrisman Gannett. Random House, 1997. 241 pages. (0-679-88991-6) \$15.99

A welcome compilation of three still-popular short children's novels are illustrated with the original black and white artwork and large typeface familiar to the adults who recall these fantasies. *My Father's Dragon* (1948), was named a Newbery Honor Book; it was followed by *Elmer and the Dragon* (1950) and *The Dragons of Blueiland* (1951), all published by Random House and subsequently translated and published in eight languages. A one-page note from the author indicates that she has declined to write a fourth story, even though readers have suggested plots for her consideration. (Ages 4-8)

Hughes, Shirley. *All About Alfie*. U.S. edition: Lothrop, Lee & Shepard, 1997. 128 pages. (0-688-15186-8) \$18.00

Alfie is a quintessential four-year-old with loving parents and a toddler sibling. In Hughes's artwork created with watercolors, their home contains the natural clutter and the chaos of an active, middle-class white family. Usually Alfie uses logic to begin solving his problems on his own, a step or two ahead of the scurrying adults around him. Alfie appears in four stories published separately as picture books in the USA by Lothrop, Lee and Shepard and collected here in one volume. By racing in the house before anyone else can get through the door in *Alfie Gets in First* (1982), Alfie inadvertently locks out his mother and little sister, Annie Rose, before he's quite big enough to turn the key by himself. *Alfie's Feet* (1983) involves a new pair of boots, while in *Alfie Gives a Hand* (1984), the little boy goes to his first party without an accompanying parent but with his security blanket in hand. *An Evening with Alfie* (1985) features a leaky pipe, Alfie's toy Noah's ark, and a “flood” to parallel the story about Noah he heard at bedtime. Nursery rhymes and folklore unobtrusively become part of Hughes's stories, and neighborly Mr. and Mrs. MacNally, their daughter Maureen, a friend named Bernard, and a helpful milkman appear in most Alfie and Annie Rose stories, too. Although these cheerful contemporary stories emphasize Alfie's family, the neighborhoods and shopping expeditions the family experiences are diversely populated with people looking like real folk. (Ages 2-5)

Hughes, Shirley. *Tales of Trotter Street*. U.S. edition: Candlewick Press, 1997. 60 pages. (0-7636-0090-3) \$16.99

The Trotter Street tales are Hughes's exemplary picture stories about children old enough to interact independently with their peers and also with people of all ages. A new version groups this quartet of picture story books in which Hughes developed a context for some of the first decisions children at that stage make themselves. Contemporary intergenerational, mixed racial neighborhood, and school communities provide the fictional and visual contexts. In *Angel Mae* (1989) a little girl finds a way to star in the class Christmas play in a freshly conceived story paralleled with her family's new baby. *The Big Concrete Lorry* (1990) involves a neighborhood response to one family's dilemma after adding a room to their home. *The Snow Lady* (1990) addresses the issue of a mean-spirited childhood trick at the expense of an older neighbor. In *Wheels* (1991) a boy who didn't get a new bike for his birthday can still participate in a noncompetitive neighborhood race for all manner of wheels. The characters featured in one story appear in the neighborhood of the other three stories. A glossary of a dozen British words is included for Americans. Children familiar with the original separate books will miss some of the illustrations and notice more words on each page. All were first published in the USA by Lothrop, Lee and Shepard. (Ages 4-8)

King, Martin Luther, Jr. *I Have a Dream*. Foreword by Coretta Scott King. Illustrated by fifteen Coretta Scott King Award

and Honor Book Artists. Scholastic, 1997. 40 pages. (0-590-20516-1) \$16.95

An illustrated edition of Dr. Martin Luther King, Jr.'s famous speech during the March on Washington in 1963 has been divided into 15 sections, each one illustrated by award-winning artists. Artists' statements about their tributes following the speech offer insights about their art and their sense of this particular history. Their comments vary widely, as do their visual interpretations of one section of text. The artists are Ashley Bryan, Carole Byard, Floyd Cooper, Pat Cummings, Diane and Leo Dillon, Tom Feelings, George Ford, Jan Spivey Gilchrist, Brian Pinkney, Jerry Pinkney, James E. Ransome, Ter'a Shaffer, and Kathleen Atkins Wilson. (Age 5-adult)

Kipling, Rudyard. *Rikki-Tikki-Tavi*. Illustrated by Jerry Pinkney. Morrow, 1997. 48 pages. (0-688-14320-2) \$16.00

The popular Kipling story about a fearless little mongoose who becomes part of an English family living in India can be newly understood because of Pinkney's forte in painting and drawing incomparable flora and fauna. His respect for artist Arthur Ransome is evident in the ways he's developed his trademark illustrations of flowers and wildlife. Pinkney's personal childhood attachment to this particular Kipling story is clear in his full-color artwork and his statement at the end of this picture book edition that is certain to become a collector's item. (Ages 4-9)

Pyle, Howard. *Bearskin*. Illustrated by Trina Schart Hyman. Books of Wonder/Morrow, 1997. 40 pages. (0-688-09837-1) \$16.00

The first of the original works of short fiction in Pyle's classic *The Wonder Clock, of Four and Twenty Marvelous Tales* (1887) is "filled with magic, heroic action, and selfless bravery," according to Peter Glassman's one-page commentary following the story's happy ending. He remarks that Pyle's inspirations for *Bearskin* included elements from story of Moses in the bulrushes, the myth of Romulus and Remus, and the tale of Snow White. All of these stories launched Pyle into imagining an entirely fresh adventure. Hyman's full-color paintings, created for every page using India ink and acrylic paints, are a joy to behold. Glassman observes that Hyman's "striking line, bold colors, and joyous good humor leap off the page...[in a] fairytale kingdom in which people of different races live, love, work, and play together." (Ages 6-10)

Simon, Norma. *The Story of Hanukkah*. Illustrated by Leonid Gore. HarperCollins, 1997. 32 pages. (0-06-027419-0) \$14.95

Simon, Norma. *The Story of Passover*. Illustrated by Erika Weihs. HarperCollins, 1997. 32 pages. (0-06-027062-4) \$14.95

The original editions of these standard explanations of two Jewish holidays had a dated, quaint appearance for far too long. Their reappearance with lovely designs and perfectly fitting full-color illustrations is pleasing news for all in schools and libraries who cannot find anything more reliable than Simon's outstanding interpretations of these religious observances. Each includes one or two things to make or do for that particular holiday. Weihs' artwork was created in oils, and Gore's were developed using a mixed media technique with ink and acrylic. (Ages 5-8)

See also: *Beauty of the Beast*; *Leaving Home*; *Lullabies*; and the section on "Folklore, Mythology and Traditional Literature"

Appendix I

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

Obtaining the Books in *CCBC Choices*

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

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

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

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

Addresses are provided for small publishers only. We recognize the challenge, the staff time and the cumulative financial obligation of small enterprises involved in responding to a wide variety of correspondence. We recommend that any queries sent to small publishers include a business-size, self-addressed, stamped envelope along with prepayment by check of the total amount of the order plus 15% for shipping and handling. CCBC experience with small/alternative publishers for more than 17 years underscores the observation that their books will no doubt be in print for a long time, maybe even longer than many of the books published by larger houses.

Obtaining CCBC Publications

CCBC Choices 1997

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

For those residing outside Wisconsin, please write to the Friends of the CCBC, Inc. (address in Appendix V) for information regarding the availability of this publication and for individual and quantity rates. You may also inquire about the availability of earlier editions of *CCBC Choices*. Please do not phone the CCBC to ask for this information.

Regardless of where they live, current members of the Friends of the CCBC, Inc., receive a copy of this edition of *CCBC Choices* as one benefit of annual Friends of the CCBC, Inc., membership. Address requests for membership information to: Friends of the CCBC, Inc., Box 5288, Madison, WI 53705-0288 USA.

Other CCBC Publications

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

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

The following CCBC publications can be purchased:

- 1) *The Multicolored Mirror: Cultural Substance in Literature for Children and Young Adults* edited by Merri V. Lindgren (Highsmith, 1991). Available from: Highsmith Press. Phone 1-800-558-2110 to inquire or place an order.
- 2) *Multicultural Literature for Children and Young Adults, Volume One: 1980-1990* (3rd edition) by Ginny Moore Kruse and Kathleen T. Horning (DPI, 1991). Available from: Publication Sales, Wisconsin Department of Public Instruction, P.O. Box 7841, Madison, WI 53707-7841 USA. Phone 1-800-243-8782 to inquire about this publication, which is Bulletin No. 1923, or to place an order. It is also possible to purchase this publication from the Friends of the CCBC. Write to: Friends of the CCBC, Inc., P.O. Box 5288, Madison, WI 53705-0288 USA regarding availability and price.
- 3) *Multicultural Literature for Children and Young Adults, Volume Two: 1991-1996* by Ginny Moore Kruse, Kathleen T. Horning and Megan Schliesman (CCBC, 1997). Available from the Friends of the CCBC, Inc. for \$12.00 plus \$3.00 for postage and handling. Write to Friends of the CCBC, Inc., P.O. Box 5288, Madison, WI 53705-0288 USA (cash orders only; no purchase orders). Also available from Publication Sales, Wisconsin Department of Public Instruction, P.O. Box 7841, Madison, WI 53707-784. Phone 1-800-243-8782 for \$12.00 plus \$5.00 postage and handling. Volumes 1 and 2 may be purchased together from DPI for a discount.

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

Appendix II The Cooperative Children's Book Center

Vision Statement

All children and young adults deserve excellent literature which reflects their own experience and encourages them to imagine experiences beyond their own, which satisfies their innate curiosity, and which 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 which recognize the importance of high quality materials for all children and young adults.

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

Purpose

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

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

Collection

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

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

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

The CCBC collection is noncirculating.

Services

Reference assistance from a professional librarian/children's literature specialist is available most weekdays between 9 a.m. and 4 p.m. Reference assistance from student assistants is available to anyone on a walk-in basis on evenings and weekends, and at other times when a librarian is unavailable during the week. University students and faculty and Wisconsin librarians and teachers wishing to speak with a professional librarian/children's literature specialist are advised to make advance arrangements. Specialized reference assistance and children's literature consultation is also available by mail and phone to the above constituents anywhere in the state. Intellectual freedom information services are available to anyone serving minors in Wisconsin libraries and schools.

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

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

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

CCBC-NET is an electronic forum of the School of Education at the University of Wisconsin-Madison designed to encourage awareness and discussion of ideas and issues essential to literature for children and young adults. CCBC-NET is a community of

individuals with an interest in children's and young adult literature extending across Wisconsin, the nation, North America and beyond. CCBC-NET provides opportunities for spontaneous as well as guided discussions of contemporary children's and young adult literature, including multicultural literature, translated books, outstanding and award-winning books, and equity themes and topics in literature. This listserv provides a forum for discussion of book arts; book publishing, including alternative press publishing for the young; intellectual freedom issues involving minors' access to books in classrooms, school library media centers and public libraries, and other topics. Specific books to be discussed are announced in advance. To subscribe to CCBC-NET, inquire at the CCBC or send e-mail to: cdowling@ccbc.soemadison.wisc.edu.

The CCBC's web site is at <http://www.soemadison.wisc.edu/ccbc/> on the Internet.

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

Anyone interested in specific information is invited to send a self-addressed, stamped envelope when writing to request a list of *CCBC Materials* or a copy of *CCBC This Season*, a quarterly flyer briefly listing current CCBC on-campus and off-campus information and program services.

Governance of the Cooperative Children's Book Center

The University of Wisconsin - Madison School of Education is responsible for policies and funding of the Cooperative Children's Book Center. During 1997-98, supervisory responsibilities are handled by School of Education Dean Charles Read. Assistant Superintendent Carolyn Folke of the Division for Libraries and Community Learning/Wisconsin Department of Public Instruction administered the DPI contract that provides CCBC services for Wisconsin libraries and schools. The School of Education dean, the DPI/DLCL administrator and the CCBC director comprise the CCBC Executive Committee.

The CCBC Advisory Board represents CCBC users on the University of Wisconsin-Madison campus and from libraries and schools throughout Wisconsin. The 1997-98 Advisory Board is chaired by Gayle Falk, Director, Burlington Public Library.

Members of the 1997-98 Advisory Board are: Claudia Backus, Children's Services Coordinator, Waukesha County Federated Library System; Dolores Barabe, Library Support and Technical Services Coordinator, Northern Waters Library Services, Ashland; JoAnn Belanger, Elementary Library/Media Coordinator (K-6), Unified School District of Antigo;

Ann Chopp, Elementary IMC Librarian (K-5), Franklin Elementary School, Wausau; Sandi Cornelius, Director, Indian Community School, Milwaukee; Carole De Jardin, Children's Services Supervisor, Appleton Public Library; Barbara Elleman, Distinguished Scholar of Children's Literature, Marquette University, Milwaukee;

Lance Ellmann, Federal Programs Consultant, Cooperative Educational Services Agency (CESA) #4, Onalaska; Lois Emberson, Media Specialist (K-5), Sauk Prairie Schools; Suzanne Fondrie, Graduate Student, School of Education, UW-Madison; Mary Louise Gomez, Associate Professor, Curriculum & Instruction, School of Education, UW-Madison;

Dianne McAfee Hopkins, Associate Professor, School of Library & Information Studies, UW-Madison; Claire Jandt, LMC Director (Pre-School-5), Franklin Elementary School, La Crosse; Jacquie Karbon, Reading Education Consultant, Wisconsin Department of Public Instruction; John Kean, Associate Dean, School of Education, UW-Madison; Nancy Kiefer, School Library Media Specialist, Chain O'Lakes Elementary School, Waupaca;

Ellen Last, English/Language Arts Consultant, Wisconsin Department of Public Instruction; Mary McCarty, Elementary Library Media Specialist (K-5), Forest Glen Elementary School, Green Bay; Caroline G. Majak, Professor, Curriculum & Instruction, UW-Eau Claire; Heidi Rae Mumm, Language Arts/Reading Resource Teacher, Oconomowoc Schools; Diana Nett, Director, Cedar Grove Public Library; Linda Pils, Multi-age Primary Teacher (1-2), Northside School, Madison;

Kathy Prestidge, Director of Children's Services, New London Public Library; Jane Roeber, Youth Services Consultant, Division for Libraries and Community Learning, Wisconsin Department of Public Instruction; Mary E. Saphner, LaCrosse; Beth Sillars, Youth

Services Liaison, Wisconsin Valley Library Service, Wausau; and Liz Strachan, Principal/Library Media Coordinator, Downsville Elementary School, Menomonie.

Kris Adams Wendt, Assistant Director and Children's Librarian, Rhinelander District Library, serves as the Legislative Liaison for the CCBC Advisory Board.

Student Advisory Committee

A Student Advisory Committee was established in 1997 to provide the Cooperative Children's Book Center with direct input from School of Education students on the UW-Madison campus as to how the library can better serve their needs.

Members of the 1997-98 Student Advisory Committee are Suzanne Fondrie, Joan Flynn, Vivian Greblo, Kristin Ichishita, Sara J. Mattson, Matthew Novak, and Sarah Schmidt.

The Staff

In addition to Director Ginny Moore Kruse and Librarians Kathleen T. Horning and Megan Schliesman, the CCBC staff during 1997 included librarian Larisa John, who worked as a limited-term cataloger for four months, and undergraduate and graduate students who helped carry out the daily responsibilities of assisting individuals on campus, in schools and in libraries who are working in many ways to meet the interests of all young readers.

The student staff during the creation of *CCBC Choices 1997* included graduate students Laurie Benda (1997), Sheri Boser, Michelle Collins (1997), Abigail Elder (1997), Karen Finney, Shannon Horton (1997), Cindy McQueen (1997), Laurel Maguire, Jolen Neumann, Heidi Oliverson, Stephanie Steinwedel, Rebecca Van Dan (1997), and Pete Zeimet (1997); and undergraduate students Sara Cotton, Emily Davis (1997), Sunny Hur, Jennifer Lausier (1997), Karie Miller (1997), and Alison Relyea (1997).

Volunteer staff members from the Friends of the CCBC, Inc., during 1997 were retired professional librarian Sally A. Davis, professional librarian Tana Elias, graduate student Emily Mugnolo, undergraduate student Kristy Weifenbach, and Cynthia Lott.

Public Service Schedule

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

During Summer School, the CCBC is open weekly Monday-Saturday 9 a.m. - 4 p.m. During 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 III
Guidelines for Book Discussions

Cooperative Children's Book Center

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

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

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

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

Appendix IV The Compilers of CCBC Choices 1997

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

Ginny Moore Kruse is director of the Cooperative Children's Book Center in the School of Education at the University of Wisconsin-Madison and a teacher of undergraduate children's literature and adult continuing education courses on and off campus and by means of distance learning. She is a former public school teacher, school librarian and public librarian. Ginny founded the award-winning CCBC Intellectual Freedom Information Services, and participated in developing the Charlotte Zolotow Award. She has chaired or served on many national children's literature award and distinction committees including the John Newbery, Randolph Caldecott, Mildred L. Batchelder, May Hill Arbuthnot, Laura Ingalls Wilder, Pura Belpré, Coretta Scott King, Boston Globe-Horn Book, and Teachers' Choices committees. She is national coordinator for the Jane Addams Children's Book Awards. She chaired the *Book Links* Editorial Advisory Board and served on the Freedom to Read Foundation Board, the ALA Intellectual Freedom Committee, and the USBBY Board. Ginny is co-author with Katy of *Multicultural Literature for Children and Young Adults, Volume One: 1980-1990* and with Katy and Megan of *Multicultural Literature for Children and Young Adults, Volume Two: 1991-1996*. She is also a contributor to *The Multicolored Mirror: Cultural Substance in Literature for Children and Young Adults*. Ginny is particularly interested in multicultural literature, translated books, poetry, and contemporary fiction for readers of all ages. During 1996 Ginny received four formal acknowledgments of her professional leadership: Award of Excellence (Wisconsin Educational Media Association), Alumna of the Year Award (School of Library and Information Studies, UW-Madison), Distinguished Service Award (Association for Library Service to Children, ALA), and the Intellectual Freedom Award (Wisconsin Library Association/SIRS). In 1997, she was the recipient of the ALA/AASL-SIRS Intellectual Freedom Award and the Hope S. Dean Memorial Award (Foundation for Children's Books). Ginny has a B.S. Degree in Education from UW-Oshkosh and a Master's Degree in Library Science from the University of Wisconsin-Madison.

Megan Schliesman is a librarian and administrator at the Cooperative Children's Book Center of the School of Education at the University of Wisconsin-Madison. Megan is co-author with Ginny and Katy of *Multicultural Literature for Children and Young Adults, Volume Two: 1991-1996*. She compiled the bibliography *Poetry for All Seasons and Many Reasons: Selected Books for Children and Young Adults* (CCBC, 1996) and was co-compiler with Ginny of *Poetry for Children and Young Adults: Selected Resources* (CCBC, 1996). She currently coordinates the CCBC's annual compilation of books by Wisconsin authors and illustrators and books about Wisconsin, and edits the bi-annual *CCBC Resource List for Appearances by Wisconsin Book Creators*. Megan currently serves on the Charlotte Zolotow Award Jury. With Ginny and Katy, she co-teaches Educational Telecommunications Network (ETN) continuing education courses for librarians and teachers across the state, and she is an active member of the American Library Association. Megan oversees daily information requests received at the CCBC public service desk and manages the CCBC's book examination collection. She also coordinates and supervises the library's cataloging efforts. She has worked as a writer and editor on several publications in the Madison area and continues this work in various capacities outside the CCBC. She has a special interest in poetry, biography and fiction, and is also interested in books of any genre for children and young adults that offer positive, affirming portrayals of women and girls. Currently a member of the South Central Library System Board of Trustees in Wisconsin, Megan has a B.A. degree in English from UW-Whitewater and a Master's Degree in Library and Information Studies from the University of Wisconsin-Madison.

Tana Elias, who created the index for *CCBC Choices 1997*, is a librarian at the Meadowridge Branch of the Madison Public Library and a freelance researcher and indexer. Tana previously created the index for *Multicultural Literature for Children and Young Adults, Volume Two: 1991-1996*, and the 1996, 1995 and 1994 editions of *CCBC Choice*. She also indexed the CCBC publication *On Wisconsin: Books about the Badger State for Children and Young Adults* in 1997. 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 currently sits on the Board of Directors of the Friends of the CCBC, Inc, and reviews books for *School Library Journal*. Tana has a B.A. in History from Hamline University and a Master's Degree in Library and Information Studies from the University of Wisconsin-Madison

Appendix V
The Friends of the CCBC, Inc.

This membership organization sponsors programs to develop public appreciation for children's and young adult literature and supports special projects at the CCBC. Members of the 1997-98 Board of Directors are named in the Acknowledgments at the beginning of this publication.

Friends receive invitations to events open only to the membership and to other opportunities for adults who share an interest in children's and young adult literature to get together. Members receive a membership 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. Friends also provide volunteer service on behalf of the CCBC, such as promotion and distribution of selected CCBC and Friends' publications and notecards.

Annual membership benefits include a copy of *CCBC Choices*.

Membership is open to all. The membership year is 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 memberships are: student-\$9; personal-\$18; sustaining-\$30; supporting-\$50; and patron-\$100. Group memberships are: honor (2-5 individuals)-\$75; award (6-10 individuals)-\$150; distinguished (11-15 individuals)-\$250. To join the Friends, send a check payable to Friends of the CCBC, Inc., to: Treasurer, Friends of the CCBC, Inc., Box 5288, Madison, WI 53705, USA.