



I L L I N O I S

---

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

-

PRODUCTION NOTE

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



# THE BULLETIN

OF THE CENTER FOR CHILDREN'S BOOKS

January 2001  
Vol. 54 No.5

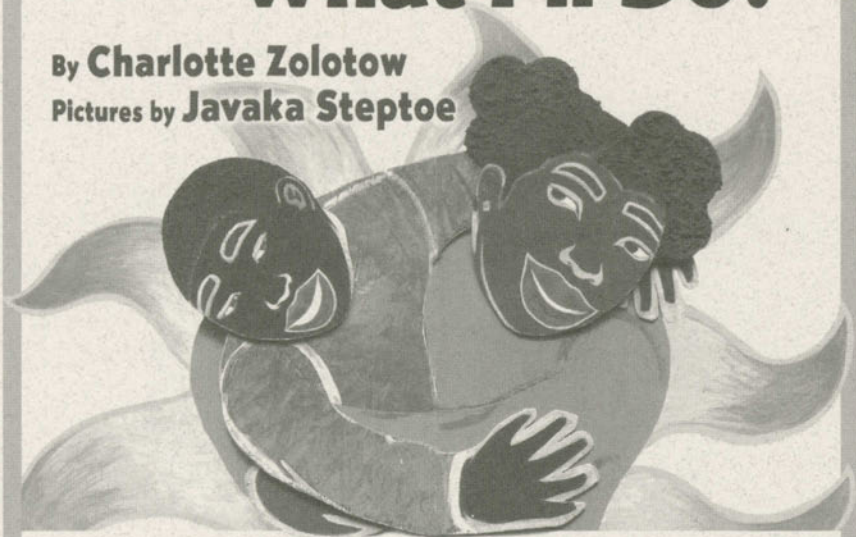


University of Illinois  
Graduate School of Library and Information Science

University of Illinois Press

# Do You Know What I'll Do?

By **Charlotte Zolotow**  
Pictures by **Javaka Steptoe**




★ “New illustrations featuring African-American characters heighten the text of Zolotow’s 1958 classic about a young girl’s tender question-and-answer game with her brother. Collages beautifully expand the simple, poetic work, shaping in just a few images the exuberant character of the sister as she dotes, cherishes, bosses, dazzles, and comforts her younger brother. Whatever their position in the family lineup, young ones will find themselves in this spot-on portrayal of loving, creative siblings.” — Starred review / *ALA Booklist*

★ “Both author and artist prove they know how to convey a strong sense of familial love.” — Starred review / *Publishers Weekly*

“Steptoe’s artwork is familiar, yet fresh, just as Zolotow’s voice . . . continues to be today.” — *School Library Journal*

Ages 3-7. \$15.95 Tr (0-06-027879-X); \$15.89 Lb (0-06-027880-3)

 **HarperCollins** *Children’s Books*

1350 Avenue of the Americas, New York, NY 10019 • [www.harperchildrens.com](http://www.harperchildrens.com)

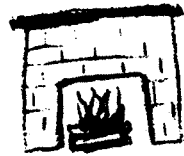
---

# T H E B U L L E T I N

---

OF THE CENTER FOR CHILDREN'S BOOKS

January 2001  
Vol. 54 No. 5



---

## A LOOK INSIDE

---

175 THE BIG PICTURE

*Forgotten Fire* by Adam Bagdasarian

176 NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

Reviewed titles include:

180 • *Stella: Queen of the Snow* written and illus. by Marie-Louise Gay

190 • *Blizzard!* by Jim Murphy

192 • *A Year Down Yonder* by Richard Peck

193 • *The Amber Spyglass* by Philip Pullman

194 • *Only Passing Through: The Story of Sojourner Truth* by Anne Rockwell;  
illus. by Gregory Christie

205 BULLETIN BLUE RIBBONS 2000

207 SUBJECT AND USE INDEX

---

**EXPLANATION OF CODE SYMBOLS USED WITH REVIEWS**

*	Asterisks denote books of special distinction.
R	Recommended.
Ad	Additional book of acceptable quality for collections needing more material in the area.
M	Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
NR	Not recommended.
SpC	Subject matter or treatment will tend to limit the book to specialized collections.
SpR	A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

---

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

**REVIEWING STAFF**

Janice M. Del Negro, Editor (JMD)  
Deborah Stevenson, Associate Editor (DS)  
Betsy Hearne, Consulting Editor and Faculty Liaison (BH)  
Elaine A. Bearden, Reviewer (EAB)  
Elizabeth Bush, Reviewer (EB)  
Fern Kory, Reviewer (FK)  
Kate McDowell, Reviewer (KM)

**CENTER STAFF**

Jeannette Hulick  
Melanie Kimball  
Jennifer VanWinkle

Reviewers' initials are appended to reviews.

**SUBSCRIPTION RATES**

1 year, institutions, \$60.00; individuals, \$50.00. In countries other than the United States, add \$7.00 per subscription for postage. Japanese subscription agent: Kinokuniya Company Ltd. Single copy rate: \$5.50. Reprinted volumes 1-35 (1947-1981) available from Kraus Reprint Co., Route 100, Millwood, NY 10546. Volumes available in microfilm from Bell & Howell, 300 North Zeeb Road, Ann Arbor, MI 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, CT 06830. Subscription checks should be made payable to the University of Illinois Press. All notices of change of address should provide both the old and new address. Postmaster: Send address changes to *The Bulletin of the Center for Children's Books*, University of Illinois Press, 1325 S. Oak, Champaign, IL 61820-6903.

All inquiries about subscriptions and advertising should go to University of Illinois Press, 1325 S. Oak, Champaign, IL 61820-6903, 217-333-0950.

Review copies and all correspondence about reviews should be sent to Janice Del Negro, *The Bulletin of the Center for Children's Books*, 51 E. Armory Ave., Champaign, IL 61820-6601. E-mail: [bccb@alexia.lis.uiuc.edu](mailto:bccb@alexia.lis.uiuc.edu); phone: 217-244-0324.

Visit our homepage at <http://www.lis.uiuc.edu/puboff/bccb>

Periodicals postage paid at Champaign, Illinois

© 2001 by The Board of Trustees of the University of Illinois

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

Cover illustration by Liney Li from *Forgotten Fire* ©2000. Used by permission of Kroupa/DK Ink.

## THE BIG PICTURE

---

### *Forgotten Fire*

by Adam Bagdasarian

Despite determination to the contrary, events in Cambodia and Rwanda suggest that horror at one genocide doesn't actually prevent another. "Never to forget" is a worthwhile philosophy, but forgetting is, in fact, shockingly possible, as the contemporary obscurity of the Armenian massacre demonstrates. Like David Kherdian before him (in *The Road from Home*, BCCB 1/80), Bagdasarian uses the story of a relative (in Bagdasarian's case, a great-uncle) to pull that part of history back from oblivion and bring it to vivid and, importantly, memorable life.

"In 1915 I was twelve years old, the youngest child of one of the richest and most respected Armenians in Turkey," Vahan Kenderian explains at the beginning of his narration; he's also a minority in a country that has previously massacred members of that ethnic minority, a country now engaged in a draining war that, despite Armenian representation among the military ranks, doesn't seem to be strengthening unity at home. Soon the abstract, distant threat to Armenians becomes local and concrete in a sequence of events that erodes Vahan's family to nothingness: his father is taken away; two of Vahan's older brothers are executed by gendarmes in the family garden; when the family is captured, his sister Armenouhi poisons herself rather than become the next rape victim of the Turks; a soldier smashes in Vahan's grandmother's head on a forced march. His mother and remaining sister insist that Vahan and his now only brother escape ("I cannot watch them kill you," my mother said. 'Please'); when his brother dies of illness in the street, Vahan is left totally alone.

This panoply of losses is only the beginning of Vahan's odyssey. For two further years he struggles for existence, moving from temporary refuge to temporary refuge. Vahan serves the Turk who seized the Kenderian family's house and acts as a stableboy in his own residence; he stays twice with an Armenian classmate's family dealing with their own losses; he hooks up with a group of Turkish refugees, pretending to be deaf and dumb in order to avoid ostracism or worse for being Armenian; he's placed by an American mission with the Tashjians, another Armenian family, from where more tragedies drive him; he finally secures sea passage to Constantinople, where he finds apparent safety.

This is fiction, not biographical history, and the plainspoken, understated narrative focuses more on one individual viewpoint than the larger historical event of the Armenian massacre, but there is still plenty of information about this early Holocaust. The book is particularly deft at evoking the disorder and confusion of the situation (and, by extension, many wartime situations), with Vahan's travels driven by happenstance and unconscious inclination as much as by plan, since there's little certainty to plan around. More poignantly, the book also depicts Vahan's run of tragic connections: desperate for love, for a family, for a place among people, he repeatedly attaches to someone and loses her, from a fellow

prisoner of the Turks (who dies after repeatedly being raped), to a girl among the Turkish refugees (whom he leaves behind after confessing his secret), to the teen-aged Armenian mistress of the German consul (who dies after giving birth to the consul's son), to the motherly figure of Mrs. Tashjian (who dies of a stroke). Though the aggregate loss is stark and realistic, even more chilling is Bagdasarian's depiction of a more complicated relationship: it is through his connection with Selim Bey, the Turk who occupies Vahan's former home and provides Vahan with protection, that Vahan learns that acts of goodness do not prove someone incapable of evil.

Aside from its effective impact as an account of this particular piece of history, the narrative gives insight into the kind of minority/majority violence and chaos of a country in upheaval that are, alas, eternal; readers may find that a lot of their own parents, grandparents, and great-grandparents have similar stories to tell. The included map is unfortunately misleading and mistaken, but readers will be able to follow Vahan without it. A foreword gives some historical background, and a final chapter and epilogue provide more historical information as well as offering closure—after the war Vahan at last is reunited with his surviving sister. Since that sister is presumably Bagdasarian's grandmother, perhaps next Bagdasarian will write her story into literary memory. (Imprint information appears below.)

*Deborah Stevenson, Assistant Editor*



## NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

---

BAGDASARIAN, ADAM *Forgotten Fire*. Kroupa/DK Ink, 2000 273p  
ISBN 0-7894-2627-7 \$17.95 R\* Gr. 7-12

See this month's Big Picture, p. 175, for review.

BALOUCHE, KRISTEN, ad. *The King & Three Thieves: A Persian Tale*; ad. and illus. by Kristen Balouch. Viking, 2000 32p  
ISBN 0-670-88059-0 \$15.99 R 5-8 yrs

When a flopping fish disturbs the King of Persia's meal, he takes it as a sign that he should feed his hungry people and goes out, disguised as a poor man, to share his dinner. He meets three thieves with special powers—one who can whistle people to sleep, one who can see through walls, and one who can sneeze a door off its hinges—who are planning to rob the king. Still in disguise, the king accompanies the thieves to the palace, and he is amazed to watch them easily take valuables from his treasury. Upon returning to his throne, the king has the thieves arrested, but rather than punishing them he decides to forgive them and let them live in the palace, saying, "Power can be used for good or evil. . . . Together we will use our powers to make sure that no one in the kingdom ever goes hungry again." Balouch's retelling is serviceably clear and direct, but her illustrations, consisting of robustly geometric images in an unusual palette of yellows, purples, and zingy salmon hues, steal the show. Despite some cluttered compositions, the figures of king, thieves,



and courtiers are sharply defined as clusters of geometric shapes against backgrounds textured with small, spiky rectangles. Young viewers will enjoy the portraits of the three thieves and their sneaky royal friend in this tale of larceny rewarded. KM

**BANKS, KATE** *Howie Bowles and Uncle Sam*; illus. by Isaac Millman. Foster/Farrar, 2000 85p  
ISBN 0-374-35116-3 \$15.00 Ad Gr. 2-4

When third-grader Howie discovers, as a consequence of a math-class assignment, that he was born on Friday the thirteenth, he's convinced that he's doomed to be unlucky. His math class performance certainly doesn't suggest *good* luck, nor does his mother's refusal to buy him gerbils; the final straw is the news from someplace called the IRS that he owes \$112.15. Howie doesn't have \$112.15 or anywhere near it, so he tries to acquire the money (the bank actually looks fairly promising for a loan) but eventually resigns himself to imprisonment for nonpayment. Though the premise is light and jokey, Howie's anxiety is taken seriously, and readers will empathize with his certainty that there's nothing he personally can do to alter the dark forces that beset him; the unthreatening early chapter-book format will also reassure struggling readers. The book loses sight of the bad-luck premise in its focus on the tax problem, however, and the whole IRS idea is contrived in the extreme for maximum literary utility (and adult amusement rather than children's). Millman's friendly black-and-white illustrations give Howie appropriate worried charm and bring a bit more reality to the situation. DS

**BRALLIER, JESS** *No Sweat Projects: Hairy Science*; Library ed. ISBN 0-448-44095-4; Paper ed. ISBN 0-448-44087-3; *No Sweat Projects: Thumbs Up Science*; Library ed. ISBN 0-448-44094-6; Paper ed. ISBN 0-448-44085-7. Each book: illus. by Bob Staake. Planet Dexter, 2001 64p Library ed. \$13.89; Paper ed. \$5.99  
R Gr. 3-6

Science project books—the emphasis on science—abound, but few address the fact that assembling data for a project is often less daunting than organizing it and injecting enough pizzazz into the presentation to keep teacher and classmates engaged. Here comes a new series with ideas that are intrinsically interesting and lots of suggestions on how to spit-and-polish the final product. Brallier begins with concrete reasons why these topics will work, ranging from the comfort level of the topic (“You know your thumb”), to its economy (“No need to buy, copy, or make 20 or 30 thumbs to hand out to your classmates”), to its teacher-pleasing properties (“a scientific exploration of the stuff that sits on top of your teacher's head”). Then there are tips on taking and organizing notes—with plenty of samples of data, all of which could quite handily turn into the report itself. Next come some truly cool demonstrations and activities, with hints on how to adapt them for different styles of assignments. Explicit attention is paid to showmanship, using diving Barbie dolls, for example, to explore the relationship between hair and a swimmer's speed, or an audience participation “thumbless obstacle course,” showing just how nifty an opposable digit really is. Round this out with sections of reproducible materials, a few jokes to keep the show moving along, and a bibliography and Internet research strategies for digging deeper into the topic. These titles will be terrific classroom resources, but don't be surprised if the teacher co-opts some of the ideas before students even get the chance. EB

**BROWNLOW, MIKE** *Little Robots*; written and illus. by Mike Brownlow. Ragged Bears, 2000 26p  
ISBN 1-929927-05-3 \$13.95 R 2-5 yrs

An alluring gallery of robots come together for a party and then bedtime in this nuts-and-bolts approach to lullabies. The verse bounces along (and admittedly sometimes jingles along) in solid tetrameter, and while there's a strong reliance on elliptical connections rather than genuine sentences ("Yellow robot . . . bright and shiny/ Here's his friend who's really tiny"), the vocabulary and rhythm are lively enough to keep things entertaining. Brownlow's robots are engagingly anthropomorphized (or, in one case, dogomorphized) and their varying characteristics divertingly depicted. While a few pictures suffer from color overload, the shiny solidity of the figures (and even the random landscape elements, which are apparently as metallic as the robots) partners well with the cheerful loudness of the background yellows and blues, and the final spread, with glowing robotic moon and stars hanging over the sleeping crew, is a triumph of nocturnal engineering. The merit here lies not in any particular brilliance but in the book's tidy and enjoyable delivery of exactly the kind of vision very young robot fans dream of. Little ones who are tired of fuzzy purry bedtime books and wish instead for some satisfying bedtime "clink clank yawn and bleep bleep bleep" will rejoice at this mechanical gallery. DS

**CHALL, MARSHA WILSON** *Bonaparte*; illus. by Wendy Anderson Halperin. DK Ink, 2000 [32p]  
ISBN 0-7894-2617-X \$16.95  
Reviewed from galleys R 6-9 yrs

The Bonaparte of the title is a whiskery lop-eared canine, bereft when his owner, young Jean Claude, goes off to La School d'Excellence for his education. The faithful pup follows his master's trail, but when he addresses himself to the school, he's informed that they have a strict anti-dog policy. Refusing to take this prescription lying down, Bonaparte disguises himself variously as Jean Claude's mother, an entering student, a player in the band, a lunch lady, and a janitor, each time getting found out as a dog; on his last unmasking, he discovers that Jean Claude is missing, and the school shifts to support of loyal Bonaparte as he finds their errant pupil. The high-spirited comedy (kids will particularly appreciate Bonaparte's reasoned conversations with the school authorities) offsets the slight preciousness of the faux-French fillips; the dog-boy friendship and the eventually happily doggy school (the "No Dogs Allowed" sign changes to "Now Dogs Allowed") are warm and delightful components. Halperin's art employs its customary borders containing precise and petite motifs accenting the larger images, which often separate into sequential panels that support or add action to the central scenes; text is tightly controlled in boxes that float through the illustrations. Jean Claude and Bonaparte, both—especially the latter—personable figures, keep the pale intricacy of the visuals from becoming chilly and distant, so the result is an inviting and Anno-like complexity of landscape. Use this to add a little oh-la-la to a doggy readaloud. DS

**COY, JOHN** *Vroomaloom Zoom*; illus. by Joe Cepeda. Crown, 2000 25p  
Library ed. ISBN 0-517-80010-1 \$17.99  
Trade ed. ISBN 0-517-80009-8 \$15.95 R 2-5 yrs

A father, sporting driving goggles and gloves, invites his fuzzy-slippered little girl

for a nighttime ride “in the big yellow car. Vroomaloom zoomaloom vroom zoom.” Dad and Carmela drive past barnyards (“cackle lackle”), through the woods (“who whoo”), and to the sea (“splash dash wave CRASH”). No matter where they go, Carmela won’t sleep (“Not yet, Daddy. Keep driving”). This is an uneven, extended version of the car ride to sleepy-bye, but when it works the sound effects are snappy and the anticipatory tone is engaging. Cepeda’s paints (oil on acrylic) have an opaque density that gives solidity to his illustrations. The palette is unclouded and clean, and the emphatic colors mirror the liveliness of the father-daughter outing (the exception being the disappointingly drab night-in-the-city scene). Despite a few bumps in the road, this will make a zippy group readaloud, especially with noisemakers to add to the enthusiasm. Vroom! JMD

DEGROAT, DIANE *Annie Pitts, Burger Kid*; written and illus. by Diane deGroat. SeaStar, 2000 76p  
ISBN 1-58717-015-9 \$14.95 R Gr. 3-5

Nine-year-old Annie (from *Annie Pitts, Artichoke*) loves nothing so much as hamburgers, especially hamburgers from her local Burger Barn; she’s therefore convinced she’s the perfect subject for the new Burger Barn publicity poster. First she has to survive Thanksgiving with her stuck-up older cousin and critical aunt, and the holiday gets even more irritating when her mother invites her annoying classmate, Matthew, and his mother. In a cruel irony, cousin Mercedes (now the rebel with a shaved head and a nose ring) hits it off with Matthew, while Annie’s frustratedly left out in the cold, and then Matthew, who’s merely a tagalong at the auditions, lands Annie’s yearned-for post as Burger Kid. Though it’s not quite as filling as Annie’s beloved hamburgers, this is an amiable snack of a book with satisfyingly bite-sized chapters. Annie is a forceful character, and her exploits balance their slightly unlikely drama with believable kid impulses and responses. deGroat’s realistic soft pencil art is occasionally on the serious side for the high-spirited tone of the book, but they give freckle-faced Annie her personable due. DS

ELYA, SUSAN MIDDLETON *Eight Animals on the Town*; illus. by Lee Chapman. Putnam, 2000 32p  
ISBN 0-399-23437-3 \$15.99 Ad 5-8 yrs

Eight hungry animals (mouse, cat, dog, bird, frog, horse, cow, and pig) sequentially head to market to buy food: “First comes a mouse. He’s a *ratón*.// *Número Uno*, out on his own./ Off to the market he hurries for cheese./ ‘Since I’m a *ratón*, I’d like *queso*, please.” Elya’s text, though purposive, has a naïve humor that is reflected and enhanced by Chapman’s oil paintings. Framed spreads feature ebullient animals indulging their appetites and smiling people tending the market stalls; the frames themselves include numerals in each corner and keywords in English and Spanish. Colors are opaque and saturated, from the purple-striped awnings of the market stalls to the red-tiled roofs of the buildings to the deep blue of the sky; single and double spreads feature compositions with askew perspectives that add to the slightly reckless feeling of a celebratory field trip. Problematically, some Spanish words included English-language verse are undefined until the concluding glossary, and flipping back and forth between words and definitions is troublesome. Still, Elya incorporates Spanish words into her narrative with little strain, resulting in a good-natured if deliberate vehicle for facilitating Spanish vocabulary acquisition. JMD

FLEISCHMAN, SID *A Carnival of Animals*; illus. by Marilyn Hafner. Greenwillow, 2000 48p

Library ed. ISBN 0-688-16949-X \$15.89

Trade ed. ISBN 0-688-16948-1 \$15.95

R Gr. 2-5

"A no-account little tornado came twirling like a ballerina across the countryside," leaving several mixed-up tall tales, which Fleischman relates in six short chapters. A young Sidehill Clinger is blown right out of her fur in the first chapter, and the fur turns up in the last chapter as an uninvited toupee on the head of farmer Gunnysack Smith. In the third chapter, Emperor Floyd is a local barnyard rooster whose clock has been scrambled since the tornado; he stuffs himself with lightning bugs until he shines like a lantern, and Deaf Bob hangs him in a cage on the porch as his new porch light. Fleischman's gift for tall-tale humor is in fine form in this collection. His pacing and clever turns of phrase ("J. J. Jones, a 400-pound backwoods hog, was no prize-winner") convey witty exaggerations with a straight-faced tone. Although Hafner's literal illustrations lack the dry wit of Fleischman's text, the cozy menagerie of critters and folks are drawn with laid-back lines and easy smiles that emphasize the friendly rural environment of Barefoot Mountain. Because each story presents different people and creatures, this collection lacks the cohesion of Fleischman's earlier McBroom stories. Young listeners are unlikely to mind, however, and most will greet these tales with a good old fashioned giggle jamboree. KM

FRIESEN, GAYLE *Men of Stone*. Kids Can, 2000 216p

Trade ed. ISBN 1-55074-781-9 \$16.95

R Gr. 7-10

Fifteen-year-old Ben is the only man in a house full of women: his father died when he was five, so Ben has been raised by his mother and three older sisters. The arrival of elderly Aunt Frieda for an extended visit adds to the overly feminine atmosphere, but Ben and Frieda develop a relationship based on her love of Ben's deceased father and the stories she tells him about living in Russia after the Revolution. Aunt Frieda could have been a vehicle for sappy sentimentality, but instead she's a tough old bird, wading into the still-grieving household with deliberate intent. She refers to Stalin's soldiers as "men of stone," and Ben adopts the term, using it to describe his peers, young men with empty eyes who see violence as truth. Former dancer Ben is called "Ballerina Boy" by the sneering Claude and his cohorts; their harassment escalates to serious physical violence. Furious at being victimized, Ben steps into the boxing ring to learn how to fight; light on his feet and with a dancer's agility, he finds he's "a natural." Although the final confrontation scene suffers a little from wishful thinking (Ben realizes that to fight like Claude is to become Claude, and he decides against it), the intensely emotional Ben is a credible narrator, and the sharp characterizations carry the conclusion. The psychological complexity of character that Friesen limns with clarity will draw young adults dealing with their own contradictory self-definitions. JMD

GAY, MARIE-LOUISE *Stella: Queen of the Snow*; written and illus. by Marie-Louise Gay. Groundwood/Douglas & McIntyre, 2000 32p

ISBN 0-88899-404-4 \$15.95

R 3-6 yrs

The effervescent Stella and her cautious younger brother Sam (from *Stella, Star of the Sea*, BCCB 5/99), return in this wintry sequel. The dynamic between the siblings hasn't changed since the beach: "Isn't it beautiful, Sam?" asks the red-

haired Stella, gazing out the window on a winter wonderland. "It is very white," replies Sam, not nearly as certain as his adventurous older sister. Out in the snow, Stella imparts snowlore to the credulous Sam, telling him polar bears eat snowflakes for breakfast, that the fog coming out of his mouth comes from his words freezing when he speaks, and other such wisdom. Stella is determined to show Sam the proper way to enjoy a snowy day, and snowman-building, ice skating, sledding ("Will we be able to stop?" asked Sam. "Stop?" said Stella. "Who wants to stop? Hop on!" "I think I'll walk down," said Sam), and snow-fort constructing are on the agenda. Gay's wintry palette is lit by Stella's unrestrained, flaming red hair, shockingly cheerful against the gray sky and glowing expanse of white snow. While brother and sister explore the snowy possibilities, the gray sky warms to daytime cerulean then cools to nighttime cobalt. In the final spread the two make snow angels while the big, fat snowflakes fall: "Do snow angels fly?" asked Sam. "Do snow angels sing?" "Of course," said Stella. "Can't you hear them?" "Yes!" whispered Sam." Gay does here for snowfall what she did previously for summer at the beach; even those unenthusiastic about the chills of winter will be inspired by Stella and Sam's sense of snowy wonder. JMD

GERSHATOR, PHILLIS, ad. *Only One Cowry: A Dahomean Tale*; illus. by David Soman. Orchard, 2000 32p

Library ed. ISBN 0-531-33288-8 \$17.99

Trade ed. ISBN 0-531-30288-1 \$16.95

R 7-10 yrs

The first king of Dahomey, Dada Segbo, is ready to marry, and he is advised by his people that "to find a wife, the king must give gifts to a young woman's family." Unwilling to part with his wealth, Dada Segbo offers only one cowry shell for the acquisition of his future bride. His people protest his stinginess, but a "clever young fellow named Yo spoke up. 'I will find the king a wife for only one cowry.'" Yo trades the cowry for a piece of flint, sets a pile of straw on fire, and catches the grasshoppers fleeing the flames. He trades some grasshoppers for beans, some beans for fish, some fish for tools, some tools for oil, some oil for bread, and with these gifts he finds the king a "beautiful wife for only one cowry." The future bride is clever, too, and before she returns with Yo she requests a feast, calabashes of palm wine, and a trunk of fine clothes and jewelry, which the king is only too pleased to provide, so happy is he to have gotten a beautiful wife for only one cowry shell. Soman's textured paper-collage illustrations feature a smiling, bearded Yo, who not only pleases his king but even more astutely allies himself with his future queen. Precise details (added in pencil) result in articulate faces that reflect the tone of this good-natured story, and the open compositions draw the viewer's eye. Story and illustrations eschew slapstick for subtlety, resulting in a quietly clever humorous tale that lends itself easily to reading or telling aloud. A source note discusses the cultural context of the tale. JMD

GRAHAM, BOB *Max*; written and illus. by Bob Graham. Candlewick, 2000 30p

ISBN 0-7636-1138-7 \$15.99

R 4-7 yrs

Mom, Dad, Grandma, and Grandad are superheroes from their flowing red capes to their chic, sleek tights, and they naturally expect new baby Max to follow in the family trade. Despite their bouncing and bumping and tossing, Max just won't take flight, and the family cannot entirely conceal their disappointment: "When I was his age," said his grandad, "I got into trouble for leaving fingerprints on the

ceiling lamp.” But one morning as the family slumbers, Max spies a baby bird about to plunge from its nest and, with the quick instincts of a true superhero, he catches the bird in midair and flies it back to the treetop. The caped clan is a most engaging bunch—quite prosaic, actually, except for their lightning-bolt house, cabinets of awards, and propensity to float near the ceiling. While viewers will hoot over droll comic-book style scenes of superhero life after work hours and cheer Max’s newfound abilities, adult readers can hardly miss the message that children flex their wings in their own good time. Here’s a funny, comforting read for any child cowed by overachievers, or perhaps a sly gift for an overanxious parent. EB

GREENWALD, SHEILA *Stucksville*. Kroupa/DK Ink, 2000 [160p]  
ISBN 0-7894-2675-7 \$16.95

Reviewed from galleys

Ad Gr. 3-6

Fourth-grader Emerald Costos is not at all happy in the tiny New York City apartment she refuses to call home, and a school project that requires each student to describe his or her vision of New York puts Emerald’s dissatisfaction in the spotlight. Inspired by a friend’s description of her apartment as a “shoebox,” Emerald takes the term literally and begins a 3-D re-creation of her living space in an ex-container of cowboy boots. Her artistic approach to the class assignment inspires two schoolmates, one of whom muscles her way into a kind of friendship with Emerald while the other, a cute boy, drifts in more naturally. The shoebox apartment also impresses Emerald’s folks, but their attempt to resolve the problem brings new difficulties now that Emerald has become attached to her current neighborhood. By the cheery end of this clearly plotted novel, the issue centers on whether or not Emerald and her friends’ visual “essays” are eligible for the “My New York” competition, but after some tough teacher talk about rules and some compromise on Emerald’s part (she writes an essay that joins the three apartment models), the kids are rewarded for their creativity, and Emerald and her folks come to terms. There are some awkwardly abrupt changes of scene and perspective that slow the otherwise amiable construction of what one might call a buildings *roman*. Still, the third dimension Greenwald adds to the standard “new kid on the block” story has a crafty appeal that may cross gender lines. FK

HAAHR, BERIT *The Minstrel’s Tale*. Random House, 2000 247p  
ISBN 0-385-32713-7 \$15.95

Ad Gr. 6-9

In fourteenth-century England, thirteen-year-old Judith of Nesscliff is the unwilling bride in an arranged marriage. A chance conversation with traveling minstrel Robin inspires her escape: disguised as a boy, Judith becomes Jude, a talented musician heading for the music school in Eltham to become one of the King’s Minstrels. On the road she shelters with monks, serfs, and nobility, and she survives cutthroats, thieves, and a marriage-minded young noblewoman. Once in Eltham and accepted into the school, she is put under Robin’s tutelage. The sympathetic minstrel recognizes but does not betray her; her secret is precarious, however, and Jude resolves to take to the roads. Her traveling is forestalled when Robin, heir to his recently dead brother’s estate, asks her to marry him. The two ride off into the sunrise, “each assured that a life filled with music and love lay before them.” These picturesque if unlikely adventures are set in a sanitized medi-

eval England where the young protagonist encounters a remarkably large number of charitable folk and a remarkably small number of immoral rogues. Raveled plot threads are improbably explained away or ignored, and characterizations are colorful but shallow. Jude's anachronistic worldview and Robin's modern ideas regarding his soon-to-be wife's musical future ("I swear to you, by Mary's veil, that you will have all the time you need for music") add to the ahistoricity of the rosy glow that surrounds the predictable happy ending. Still, historical-fiction lovers interested in road-trip romance may want to join Judith on her journey. JMD

HEARNE, BETSY *Who's in the Hall?: A Mystery in Four Chapters*; illus. by Christy Hale. Greenwillow, 2000 32p

Library ed. ISBN 0-688-16262-2 \$15.89

Trade ed. ISBN 0-688-16261-4 \$15.95

Gr. 2-4

[Note: Books by *Bulletin* staff are given a descriptive annotation rather than a review and code rating]

Neighbors in an urban apartment building, Lizzy, Rowan, and Ryan (and their assorted sitters) cope with boredom, missing pets, and the strange disappearance of the building janitor. Watercolor illustrations both enliven and extend the story. JMD

HERSCHLER, MILDRED BARGER *The Darkest Corner*. Front Street, 2000 [240p]

ISBN 1-886910-54-5 \$16.95

Reviewed from galleys

Ad Gr. 6-9

In a story that spans several years, Teddy (short for Theodora) struggles with the changes civil rights are bringing to Mississippi. She's nine at the book's start, when she witnesses her father at a lynching with other members of the local Klan. Horrified by her father's act, she's driven to increasing closeness with her best friend, Stella, whose father was the victim of the lynching, and with her family housekeeper, Lizzie, despite their race's making them unworthy in her father's eyes. Teddy's bond with Stella (and with Stella's neighbor, Tommy) gives her the moral courage to support and even participate in the black community's protests, ranging from integrating the local lunch counter to racing off to Selma (determined to protect her, her friends lead her away from the march and become victims of assault). Meanwhile, strains within her family become intense as Teddy's father attempts to forbid her disloyal behavior while her mother is torn between loyalty to her husband and daughter. This is a detailed depiction of an important historical change from an unusual viewpoint, and Herschler offers some affecting insight into the pressures on this small-town white family. Unfortunately, the didacticism comes at the expense of believability: the black people are beautiful and saintly, and Teddy's so admirable (and so unaffected by her father's beliefs) that even her flaws are laudable (she feels disproportionate guilt over her father's activities); her narrative voice and the dialogue are inconsistent, wavering between unlikely sophistication and unlikely naïveté and sounding awkward and scripted. Readers looking for a more realistic and subtle examination of a daughter's escaping her father's racist strictures should look to Fogelin's *Crossing Jordan* (BCCB 4/00), but this exploration will give young readers a glimpse into the human side of difficult social change. DS

JAFFE, NINA, ad. *Tales for the Seventh Day: A Collection of Sabbath Stories*; illus. by Kelly Stribling Sutherland. Scholastic, 2000 73p  
ISBN 0-439-16389-7 \$15.95 R Gr. 3-8

Seven traditional tales of the Jewish Sabbath range from the mystical to the everyday and back again. Jaffe sets the thematic scene with the opening story, "The Most Important Day," which relates an argument amongst the days of the week about which day is most important. The fluid retellings maintain a reverent tone throughout, even when veering into the humorous with "Mottke's Chicken," a story of a foolish boy who, like the English Jack, can't seem to bring home from the market what his mother sends him to buy ("Mottkele, where have you been all this time? And where is the chicken?"). The final tale, "Leah's Journey," concludes the collection on a mystical note, telling the story of a young girl who, when lost in the woods, is rescued by the Sabbath Queen and invited to dine at her bountiful table along with her other guests, including Abraham, Sarah, Moses, and other figures from Jewish history. The prophet Elijah then leads Leah back to her home, and she celebrates the Sabbath again, this time in the warmth of her family. The book includes detailed source notes as well as a glossary and pronunciation guide, a bibliography, and a list of recommended reading, all of which make this a volume that is as well researched as it is moving. Sutherland's smudgy charcoal illustrations, one per story, have a touch of Chagall in their dreamily fantastical interpretations of Judaica. KM

KAMINSKY, MARTY *Uncommon Champions: Fifteen Athletes Who Battled Back*. Boyds Mills, 2000 [147p] illus. with photographs  
ISBN 1-56397-787-7 \$14.95  
Reviewed from galleys Ad Gr. 4-6

If anyone has earned the right to hold forth on overcoming physical and societal hardships, it is the athletes showcased here. And hold forth they do. In each formulaic chapter, Kaminsky briefly reviews a sportsperson's career and one or two event highlights. The main focus, though, is tackling adversity, and lots of space is given to the athlete's commentary on self-improvement and self-esteem. The level of exhortative platitude is dangerously high, and many readers who came for the game will quickly reach their limit of well-meaning adult advice: "Learn to accept your differences and you can enjoy a normal, happy productive life. I know I did" (Minnesota Twins' Jim Eisenreich, a Tourette's sufferer); "Above all else, remember that you must love yourself regardless of what others are saying" (tennis champ Zina Garrison, a bulimia sufferer). Although many of the names here are familiar—Michelle Akers, Greg LeMond, Chris Zorich—nearly all peaked in their athletic careers by the late 1980s or early 1990s, ancient history for middle-grade sports enthusiasts. A little of this goes a long way, but a judiciously chosen excerpt read at just the right "teachable moment" may still prove inspirational. EB

KENYON, TONY *Hyacinth Hop Has the Hic-Hops*; written and illus. by Tony Kenyon. Ragged Bears, 2000 26p  
ISBN 1-929927-06-1 \$14.95 Ad 2-5 yrs

Hyacinth Hop, a polka-dot beribboned bunny, eats all the popcorn and gets a bad case of the hic-hops (hiccups with locomotion), and her stalwart older brother Henry takes it upon himself to find a cure. Everyone has a suggestion, from a dose of salts to gorgonzola cheese, and Henry is going to make sure Hyacinth tries them



all. The bunny siblings go shopping, and, once in the store, Hyacinth's hic-hops propel her into a grocery cart and careening down the aisle into a display of bacon and baked beans; the shock cures her hic-hops. This is a promising premise that suffers from over-execution. Kenyon tells the story in sometimes rhyming text, in sometimes rhyming dialogue balloons, in spot art inserts, and in illustrations from which the characters occasionally gaze out at the viewer; the hyperkinetic combination makes the pace choppy and distracts from the main narrative. Illustrations feature anthropomorphized animal characters in old-fashioned dress, whose expressive faces add humor and a certain saving sass. Stylistically, the art is similar to Wallace Tripp's, with a warmer palette and cover visuals. Ignore the dialogue balloons and stick to the main storyline, and this will make a funny readaloud, especially if listeners get to hic-hop along with Hyacinth. JMD

KUKLIN, SUSAN *Trial: The Inside Story*; written and illus. with photographs by Susan Kuklin. Holt, 2001 [194p]

ISBN 0-8050-6457-5 \$17.00

Reviewed from galleys

R Gr. 8-12

Following a criminal case as it grinds its way through a New York court, Kuklin reviews the stages of complaint, investigation, arrest, and arraignment and reconstructs the trial. Defendant Joe Chen (names have been changed) has been charged with kidnapping and grand larceny in the abduction of two illegal Chinese immigrants, and his case is complicated by dubious testimony of persons already convicted for their participation in the crime, and by problems associated with translating both language and cultural mores for the court record and for the jury. Kuklin does a creditable job of sorting through legal jargon (via sidebar materials and a glossary), explaining abstruse procedure, and offering glimpses into the arduous preparations each attorney makes on behalf of his or her respective party. The polished showmanship and posturing by both prosecutor and public defender as they woo the jury is neatly conveyed, and Kuklin clearly points out often-overlooked objectives of the American justice system: "Seeking the truth is not the only purpose of a trial. The most important other purpose is to keep the government, with its immense power, from overreaching." Any teen aspiring to a career as a trial lawyer will want to look long and hard at the enormous pressure on these attorneys, who show up in court after sleepless nights to undertake a job in which a misspoken word can swing the trial's outcome. Things look a little harder here than they do on *Law and Order*. EB

LESTER, JULIUS *Albidaro and the Mischievous Dream*; illus. by Jerry Pinkney. Fogelman, 2000 34p

ISBN 0-8-37-1987-6 \$16.99

Ad 5-8 yrs

Tired of being ordered about by their parents, children turn to their teddy bears for comfort ("better than anything and anybody in the world, teddy bears know how children feel"). The teddy bears send the children a dream, and the dream goes rogue, telling all children everywhere that "when they awoke, they could do whatever they wanted, when they wanted, and they would never be punished." This very bad idea is complicated by Albidaro, "the Guardian of Children," who gives the same dream to all the animals in the world. The children wake up and say "no" in a number of languages, and the animals start acting like people. Things get messy, the children are unhappy, and Albidaro asks his sister Olara (Guardian

of the Animals) to set things right. She does. The people go to sleep and wake without memory of the strange events, but the teddy bears remember, "and that's why, to this day, teddy bears look like they have a secret." The narrative is more dreamlike than linear, but even supposing the singular universe of a somnolent state, this story is as disjointed as a half-remembered dream related by a sleepy grownup. Pinkney's paintings have a dramatic sweep that moves the story along; his animals are especially amusing dressed in tweeds and pretending to be people, but the human figures are clumsily drafted. The sibling Guardians are appropriately fantastical: Olara holds a mask of night and favors moon and stars, and Albidaro holds a mask of day and glows with sunlight. Flashes of humor and lyrical language lighten the lengthy text somewhat, but this is still one meandering bedtime tale. JMD

LISLE, JANET TAYLOR *The Art of Keeping Cool*. Jackson/Atheneum, 2000 207p  
ISBN 0-689-83787-9 \$17.00 Ad Gr. 6-9

Anti-German fever runs high in the coastal town of Sachem's Head, Rhode Island: residents, narrator Robert and his cousin Elliott among them, line the road to see the huge naval guns being hauled to the local fort to protect the New England coast from Nazi attack. The two thirteen-year-old boys and their immediate families are staying with Robert's paternal grandparents while Robert's father serves with the Royal Canadian Air Force and Elliott's parents recover from failed finances. Elliott, a timid if talented artist, is mentored by eccentric German painter Abel Hoffman, who, after escaping Nazi persecution, is now living a solitary life in the nearby woods. Robert observes his cousin's and the expatriate painter's relationship with justified apprehension: Hoffman comes under unwarranted suspicion of espionage, and the result is patriotism-inspired destruction that mirrors the artist's experience in Germany. Lisle programmatically sets her characters in their historical context, quickly establishing time, place, and local sentiment. While the relationship between Elliott and Robert is fairly complex, it exists in a literary vacuum, with little reference to anything outside their common experience. Sketchy motivations weaken the logic of characters' decisions, making their actions more convenient than credible. Once Hoffman is set up as the obvious choice of spy, the resultant reaction of the townsfolk is dismayingly predictable (arson destroys months of the artist's work and Hoffman walks into the flames in order to perish with his art). Despite these drawbacks, Lisle draws a chilling parallel between Nazi Germany and the United States, and then sets it in stark relief against the drama of these events. Readers will find much to ponder in this flawed but gripping novel. JMD

LUTHARDT, KEVIN *Mine!*; written and illus. by Kevin Luthardt. Atheneum, 2000 26p  
ISBN 0-689-83237-0 \$14.00 Ad 4-7 yrs

When a package turns up at their doorstep, a pair of brothers dispute the ownership of the contents, a fetching green dinosaur toy. "Mine!" is the cry of both boys, but one initially wins out and takes off with Dino; when the other then reclaims him, a tussle ensues that leaves the toy the worse for wear. After a thoughtful interlude, the kids turn instead to generous impulses and agree to share the now-mended dinosaur. The initial battle between the brothers is convincing, and the minimal text (there are only four words in the book aside from the various noises

of the dog) is effectively employed, with the whole project strongly reminiscent of Crosby Bonsall's *Mine's the Best*; the caring-and-sharing conclusion, however, sets aside reality in favor of didacticism and adult desires. The characters in Luthardt's oil paintings have the highlight roundness of computer graphics and the toylike solidity of Lois Lenski's art; the colors go beyond toylike to toy store, neon greens bouncing off of glowing yellow and orange with a vigor that sometimes turns gleam to glare. Adults may be needed to explain a few details (the address on the package that makes it clear the toy *is* for both boys, the difference between speech balloons and thought bubbles), and since the toy dinosaur is every bit as plumply endearing as the family dog, viewers may not recover from its wounding as easily as its co-owners do. Youngsters may nonetheless be drawn by the simple and solid focus and kid-relevant topic. DS

MACKLER, CAROLYN *Love and Other Four-Letter Words*. Delacorte, 2000 247p  
ISBN 0-385-32743-9 \$14.95 R Gr. 7-10

Sammie's life is in an uproar: her parents are separating, her father is fleeing to California, and her mother is moving sixteen-year-old Sammie and herself from upstate New York to New York City. Once ensconced in their tiny apartment on the Upper West Side, Sammie is left on her own while her mother has an emotional meltdown, alternating between headache-induced days in bed and feverish reading of self-help books. Sammie barely speaks to her father when he telephones (other than to tell him everything is fine), her mother is emotionally unavailable, and her best friend from back home is so self-absorbed it never even dawns on her to ask Sammie how she's doing. Sammie lives on cereal and takeout; she finds a sympathetic friend, Phoebe, at a Central Park dog run; and she develops a tentative crush on Eli, oldest son of her mom's friend, Shira. The emotional tension builds until Sammie gets so angry about being left to handle everything alone that she has her own meltdown, finally triggering some grownup behavior from her parents. Sammie is a determined character coping with life at an emotional crossroads with humor and self-awareness. Her narration is by turns biting and sadly bitter, revealing a perceptive and intelligent personality. A lot of the action here is internal, but Sammie's rapid-fire narration keeps everything moving right along. This is a well-crafted novel with a personable heroine that will be an easy sell on the young adult floor. JMD

MARTIN, ANN M. *The Doll People*; by Ann M. Martin and Laura Godwin; illus. by Brian Selznick. Hyperion, 2000 256p  
Library ed. ISBN 0-7868-2372-0 \$16.49  
Trade ed. ISBN 0-7868-0361-4 \$15.99 Ad Gr. 4-6

Annabelle Doll is eight years old, as she's been for over one hundred years, and she's starting to find her circumscribed life stifling: she and her family are played with by Kate (or, without permission, by Kate's little sister, Nora) or they engage in mild and quiet diversions like singalongs when the humans are out or asleep. Things have changed, however, with Annabelle's discovery of the diary of her Aunt Sarah, who disappeared forty-five years ago, and with the arrival of a lively plastic doll family, the Funcrafts, whose daughter Tiffany becomes Annabelle's bosom friend. The two doll girls decide to find Annabelle's missing aunt, but on the way they have to deal with obstacles such as the household cat and the Dolls' long-simmering family issues that surround Sarah's disappearance. The dolls-come-

alive plot retains its eternal allure, and Martin and Godwin make particularly entertaining use of the contrast between the dignified, handmade Dolls and the intrepid, happy-go-lucky Funcrafts. The plotting doesn't really justify the book's length, however, since the pacing is slow and indistinct; there's also some contrivance to aspects of the Dolls' life (the chronology doesn't quite account for some concrete details or family feelings). It's therefore not up to the standard of living-doll titles such as Waugh's *The Mennyns* (BCCB 5/94) and Griffiths' *Caitlin's Holiday* (10/90), but it's still a cozy and gently imaginative adventure, and its convenient chapter breaks add to its utility as a readaloud. Selznick's soft pencil illustrations thickly populate the pages in spot art and full-page views; while there's more visual similarity between the Dolls and the Funcrafts than readers will expect, the embracing design is cozy, and readers will particularly appreciate the inventive endpapers advertising each family of dolls. DS

McCORMICK, PATRICIA *Cut*. Front Street, 2000 168p  
ISBN 1-886910-61-8 \$16.95

Ad Gr. 7-10

Callie's in Sea Pines (or Sick Minds, as the residents dub it), a psychiatric facility, as a result of her propensity for self-mutilation. Initially she's silent there, unable—or unwilling—to speak to the other girls dealing with their own problems, to her visiting family, or to her therapist. Eventually she finds a voice and begins to explore the reasons for her behavior, examining the effects of her younger brother's severe asthma, her mother's worry, her father's distance. This is surprisingly old-fashioned in many ways, with plot curves reminiscent of old favorites such as *I Never Promised You a Rose Garden* and *Lisa, Bright and Dark*; the book also suggests a rather simplistic source for Callie's distress (her brother's first hospitalization, for which she feels responsible), and Callie's silence is more dramatic than emotionally logical. The first-person present-tense narrative voice, however, is effective in its hushed intensity and fragile distance. Ironically, despite Callie's repeated address of her narrative to "you," the therapist, the book's strong suit is her relationship with the other girls, especially her roommate, Sydney, who casually but affectionately calls Callie "S.T.," for Silent Treatment. McCormick spins a compelling yarn, programmatic or no, and the drama of illness will be enough to lure some readers. DS

McCULLY, EMILY ARNOLD *Mirette & Bellini Cross Niagara Falls*; written and illus. by Emily Arnold McCully. Putnam, 2000 32p  
ISBN 0-399-23348-2 \$15.99

Ad 5-8 yrs

High-wire walkers Mirette and Bellini (from *Mirette on the High Wire*, BCCB 10/92 and *Starring Mirette and Bellini*, 7/97) return, and they're on an American journey, invited to strut their stuff across Niagara Falls. On the crossing from Europe they become fond of Jakob, a young Polish boy (who fortunately seems to speak English) traveling in steerage, and take him along with them when his uncle fails to meet him at Ellis Island. Once in New York, they discover that they have a challenger, Mr. Patch, but they don't let that interfere with their plans; Mr. Patch has other ideas, however, and not only does he cheat by fastening his bicycle to the wire, he also sabotages the wire on which Mirette and Bellini are making their crossing. The plot here is somewhat overladen for its lightweight approach, with Jakob's immigrant drama tenuously grafted onto the story and his heroism (he alerts the crowd to Patch's malfeasance) disproportionately emphasized; there's

insufficient wonder and explanation to make the best use of the essentially fantastical story. There's still exhilaration in young Mirette's virtuosity, however, and the art offers picturesque images of turn-of-the-century America and makes the most of Niagara's shades of azure and turquoise and billows of froth and spume. This doesn't have the splendor of Mirette's first outing, but her fans will still want to keep up with her. DS

MCGILL, ALICE, comp. *In the Hollow of Your Hand: Slave Lullabies*; illus. by Michael Cummings. Houghton, 2000 40p  
ISBN 0-395-85755-4 \$18.00 R 4-7 yrs

McGill has compiled lullabies from her family, friends, and neighbors in this invitingly presented slice of African-American singing tradition. Each lullaby is given a two-page spread, containing the lyrics, a brief description of the source for each song, and a fabric-collage illustration. Abstract depictions of African-American figures borrow lines and shapes from modern art while the crazy-quilted backgrounds and appliqué of flowery antique fabrics evoke the historical roots of the included songs. The clean lines of the quilt edges and the spacious white borders around the images and lyrics create a visually peaceful presentation, which complements the lullaby theme. The songs are written in dialect ("Sumtimes I rocks my baby,/ Sumtimes I sees him cry,/ But we gon' have a good time/ Way bye an' bye.") with soothing rhymes and repetitions that are characteristic of songs for young children from many traditions. Although musical notation is appended, McGill's own vocal renditions of these songs (as well as the stories of their sources) on the accompanying CD will encourage listeners to learn the songs as they were once passed along, by ear and by heart. KM

MICHELSON, RICHARD *Ten Times Better*; illus. by Leonard Baskin. Cavendish, 2000 40p  
ISBN 0-7614-5070-X \$17.95 R Gr. 3-5

In this unusual treatment of magnitude, each animal gets a quatrain to boast about a characteristic connected with a number. The numbers rise in a staggered fashion: the elephant's paean to his ONE trunk is succeeded by the squid's boast about its TEN tentacles; then the Bactrian camel gloats about its two humps, followed by the sage grouse's putting it in the shade with its TWENTY tail feathers, and so on until the TEN fingers and toes of the chimpanzee are trumped by the ONE HUNDRED bees in the hive. It's an entertaining idea, and despite a few bobbles Michelson's poetry is generally jaunty, with clever sound rhythms and divertingly conversational style ("Two bumps? Too bad," sneers the sage grouse to the camel). The watercolors of the late Leonard Baskin are personable and smudgily textured in a way that recalls Douglas Florian's zoological excursions (*Mammalabilia*, BCCB 3/00, etc.); in fact, the clean layout of poetry and critters on glossy white recalls the Florian titles in general. Baskin unfortunately shorts his audience on at least one counting task (the giraffe doesn't have its full complement of seventy spots), and a brief unsuccessful final section uneasily mixes watered-down math problems with lopsided natural history. This is still an intriguing and offbeat take on numbers and animals that will tickle readers (and readees) who've enjoyed Florian's poetic bestiary. An index and answers to the math problems are included. DS

MUNSON, DEREK *Enemy Pie*; illus. by Tara Calahan King. Chronicle, 2000 34p  
ISBN 0-8118-2778-X \$14.95 Ad 5-8 yrs

When a new boy named Jeremy Ross moves into the main character's neighborhood, the nameless young narrator decides that Jeremy is ruining his summer. He turns to Dad, who offers a recipe for Enemy Pie, which the narrator hopes will somehow ruin Jeremy's summer in return. Dad bakes the pie and tells his son that, in order for it to work, he has to spend a day with his enemy. True to the formula of such tales, Jeremy turns out to be a nice guy, and the day passes quickly. At dinner time, the boy invites Jeremy home to eat; when Enemy Pie is served, it turns out to be a regular, delicious pie, and the impulse for retribution is lost (as the main character says: "I just lost my best enemy"). The pacing drags during the day spent together, and the flat ending is unsatisfying after the buildup of suspense about the ingredients of Enemy Pie. Nevertheless, King's illustrations are unusual and appealing, featuring human characters with oversized heads and widely spaced eyes atop thin bodies, set in a summer paradise of green lawns, tree houses, bicycles, and boomerangs. The vibrant colors of summer are softened with textures of colored pencils and pastels. Though weighted down with its predictable message, this is a cleanly written tale, and youngsters may appreciate it as a little piece of summertime pie. KM

MURPHY, JIM *Blizzard!* Scholastic, 2000 136p illus. with photographs  
ISBN 0-590-67309-2 \$18.95 R\* Gr. 5-10

Murphy turns his attention from fire (*The Great Fire*, BCCB 5/95) to ice with this riveting account of the storm system that paralyzed much of the Eastern seaboard in March of 1888. In a masterful piece of storytelling, Murphy regales readers with tales of the fortitude and foolhardiness of citizens who matched wills with the blizzard. Ex-senator Conkling boasts of his stamina as he forces his way through the winds and drifts, only to succumb to weather-related complications within a month. A farm wife shelters stranded travelers but can only feed them a dinner of frozen sparrows plucked from the yard. A divinity student is trapped on a snow-bound train, and a reporter spends seasick days tossed by the waves in a harbor pilot boat. This title goes well beyond gripping narrative, however, to demonstrate how the storm exposed the weakest seams in the nineteenth-century urban fabric—utility companies that ignored ordinances for buried cable; corrupt city politics that stalled efforts to introduce underground rail service; inadequate housing for masses of immigrants; a laissez-faire attitude toward snow removal and sanitation. If sepia-toned period photos and engravings of the buried cities and environs fail to set viewers' teeth chattering, Murphy's reminder of snowfalls (as recent as January 2000) that continue to cripple the coast will: "No matter how many pieces of equipment we develop, no matter how many ways we try to predict weather patterns, nature always has the potential to surprise and overwhelm us." EB

MURPHY, RITA *Night Flying*. Delacorte, 2000 [144p]  
ISBN 0-385-32748-X \$14.95  
Reviewed from galleys

R Gr. 7-10

Like all the women in her family, fifteen-year-old Georgia Louisa Hansen can fly. Georgia lives with her mother, Maevie, her two aunts, and her maternal grand-

mother in her grandmother's house. They have always lived there, on Grandmother's largesse, under Grandmother's controlling thumb. Two days before Georgia's formal initiation into the family's aerial pastime, the relative peace of the household is disturbed by the return of Carmen Hansen, older sister to the aunts. Carmen thumbs her nose at Grandmother's rules and presents legal documentation proving that the sisters are actually financially independent, a fact Grandmother has seen fit to keep hidden. In a climactic moment at the initiation, Carmen is revealed as Georgia's biological mother (Maeve took care of her after Carmen was forced out by Grandmother). Maeve reclaims her birthright (somehow denied by Grandmother) and flies with Georgia on her ceremonial flight; Carmen joins Georgia briefly for an unsentimental farewell. Murphy has a light touch with the fantastical elements of her story, and Georgia's uncanny self-possession results in an intriguing narrative voice. The plot doesn't bear much close examination—better not to wonder why no one tried to discover how Carmen fared on her own, or where the lawyers were when the will dividing money and property evenly among the sisters and their mother was probated—but readers will either surrender disbelief with the novel's first sentence ("The Hansen women have always flown at night, even in bad weather") or not at all. The style here is reminiscent of a less humorous, more earnest Patrice Kindl; there is that same kind of calm acceptance of the odd and unusual found in *Owl in Love* (BCCB 10/93) and *The Woman in the Wall* (BCCB 3/97), but without their sometimes caustic wit. Murphy's voice will nonetheless draw readers into this credible fantasy world. JMD

OSBORNE, MARY POPE, ad. *Kate and the Beanstalk*; illus. by Giselle Potter. Schwartz/Atheneum, 2000 34p  
ISBN 0-689-82550-1 \$16.00 R 5-8 yrs

Kate sells the family cow for beans and winds up retrieving hen, gold, and harp from a dastardly giant and his overextended wife. Osborne's Kate "was a plucky girl who loved to help," and her helpful nature gets her into the giant's castle at the top of the beanstalk: she can cook, and the giant's wife is desperate for help cooking the "wagonload of bacon," "mountain of hash," and "sea of soup" that is the giant's daily fare. Osborne bases her retelling of the familiar boy-and-his-beans story primarily on Andrew Lang, leaning heavily on the idea that Jack-figure Kate is retrieving stolen goods that rightfully belong to her and her mother. The text is slightly wordy and very occasionally precious, but Potter's mixed media (pencil, ink, gouache, gesso, and watercolor) illustrations correct any drift toward the cute. Potter has a singularly unique style, and her quirky images and unusual compositions take over the story and bring it happily home to happily ever after. JMD

PATENT, DOROTHY HINSHAW *The Bald Eagle Returns*; illus. with photographs by William Muñoz. Clarion, 2000 68p  
ISBN 0-395-91416-7 \$15.00 R Gr. 4-9

Patent's latest book on bald eagles (see also *Where the Bald Eagles Gather*, BCCB 6/84) follows the history of the successful efforts to restore the bald eagle from near extinction to robust numbers and continued life in native habitats. Patent presents basic information about the species and the causes of the population decline, along with description of revitalization efforts; she concludes with discussion of the bird's symbolic status in several cultures and of places where bald eagles can be seen today. Muñoz's crisp photographs capture the fine details of the pristine wilderness areas where bald eagles are found along with closeups of eagles

themselves. Although plenty of material for reports can be found in this volume, this book begs to be read from beginning to end as a narrative of the decline and revival of this magnificent species. Eagle buffs and report writers alike will be delighted with the clearly presented and well-organized information (an index is included), and even casual browsers will enjoy the sharp photographs of eagles soaring in the wind. KM

PATTISON, DARCY *The Wayfinder*. Greenwillow, 2000 200p

Library ed. ISBN 0-06-029157-5 \$15.89

Trade ed. ISBN 0-688-17080-3 \$15.95

R Gr. 5-8

Win is eleven years old when his younger sister, lost in the impenetrable fog called the *fgiz*, falls victim to The Rift, a mysterious deep canyon. The grief-stricken boy withdraws, blaming himself for his sister's deathfall. Prince Reynard and his royal hound, Lady Kala, come to the Heartland seeking a guide into The Rift. The prince has the plague, and the contagion is spreading. The people of the Heartland will perish without the Water of Life from the fountain on the other side of the canyon, and Win is destined to retrieve the water or die in the attempt. This is pretty exciting quest stuff: Win, accompanied by the telepathic Lady Kala, overcomes his own fear of The Rift, negotiates with a golden eagle, eludes coyotes, albino alligators, and poisonous worms, and escapes the Wolf Clan in order to reach the fountain of the Water of Life. Pattison introduces her story with a celebration that provides a vehicle for an explanation of the Finders (such as Win), those men and women who can find anything or anyone in the blinding fog. Elements of this fantasy world are set up easily and without force in the early chapters, and the appealing characterizations ensure that the loss of Win's sister is appropriately heart-twisting. Younger fantasy readers will appreciate Win's journey and the sacrifices he makes along the way. JMD

PECK, RICHARD *A Year Down Yonder*. Dial, 2000 130p

ISBN 0-8037-2518-3 \$16.99

R Gr. 5-8

In this sequel to *A Long Way from Chicago* (BCCB 10/98), Mary Alice, now fifteen, is exiled to her grandmother's house while her parents ride out a rough year of the Great Depression. Grandma Dowdel is as irascible as ever, using home-baked pies and home-brewed glue to wreak vengeance on a Halloween prankster with designs on her outhouse, shamelessly shaking down the neighbors for donations to support a widow and her invalid son, exposing family connections between a snooty member of the local DAR and the illegitimate offspring of the town "trash," and thwarting the romantic designs of the postmistress-turned-nude-model on a WPA muralist. Mary Alice proves here to be as engaging a narrator as her older brother Joey has been, and once again disparate episodes are cunningly joined together by the adolescent's steady realization that a deep well of tenderness lies beneath Grandma's formidable exterior ("She knew me through and through. She had eyes in the back of her heart"). Readers who enjoyed Joey and Mary Alice's last visit will find this trip equally satisfying. EB

PHILBRICK, RODMAN *The Last Book in the Universe*. Blue Sky/Scholastic, 2000 223p

ISBN 0-439-08758-9 \$16.95

R Gr. 6-9

After the Great Shake, the world is a cruel place for the "normals," who reside in



gang-dominated Urbs, restricted from the benefits enjoyed by the genetically improved “prooves.” Spaz isn’t just a normal, he’s a “deef,” a defective, whose tendency towards seizures excludes him from the addictive recreation of the mindprobe and who exists as uneasy mascot of the Bangers gang. On a raid for the gang, he happens on an old man called Ryter, who remembers the old-preprobe days and who stubbornly clings to storytelling and words on paper; it’s to Ryter Spaz turns when a message comes that his beloved foster sister, Bean, lies near death on the other side of the Urb and wishes to see him. Spaz and Ryter set out to find Bean, picking up a five-year-old who’s latched onto Spaz on the way and finding a surprising ally in an adventurous proof girl, Lanaya, who calls her own privileged society into question in order to save Bean. Expanded from a short story that appeared in Michael Cart’s *Tomorrowland* (BCCB 12/99), this is a fairly effective if traditional postapocalyptic saga; while the issues and landscape here (especially the futuristic world of the prooves) are familiar from other sci-fi explorations, both televisual and literary, the exponentially marginalized Spaz is a compelling character and his narration will pull readers into his world. Little Face, the tagalong feral child, and Lanaya, the girl who looks beyond her own idyllic life, add genuine richness as well as serving as plot functionaries. This doesn’t have quite the originality of Adam Rapp’s *The Copper Elephant* (BCCB 1/00), but questions provoked will be fresh ones to many teens. DS

PINKNEY, SANDRA L. *Shades of Black: A Celebration of Our Children*; illus. with photographs by Myles Pinkney. Scholastic, 2000 26p  
ISBN 0-439-14892-8 \$14.95 Ad 3-7 yrs

Poetic text describes the various skin hues, hair textures, and eye colors of crisply photographed boys and girls, most of whom are gazing happily out at the viewer. The refrain “I am Black. I am Unique” is used to divide and connect themes and pictures. Numerous metaphors describe skin hue (“I am the velvety orange in a peach/ and the coppery brown in a pretzel”), hair texture (“My hair is the straight edge/ in a blade of grass/ and the twisted corkscrew/ in a rope”), and eye color (“My eyes are the brilliant flash of blue in a Lapis/ and the shimmering glow of ebony in an Onyx”). Each spread features varisized photographs of realistically lively children holding the objects of comparison (peach, grass, stone, etc.) mentioned in the text; selected words and phrases are emphasized by changes in text size. The metaphors are sometimes a stretch (is popcorn really “radiant brassy yellow”?) and the scansion is often choppy, but the sheer confidence projected by the personable children and captured by Miles Pinkney’s camera will keep viewers turning the pages. The medium for this worthy message is contrived, but the attractive package will still ensure that this title sees a lot of use. JMD

PULLMAN, PHILIP *The Amber Spyglass*. Knopf, 2000. 518p  
ISBN 0-679-87926-9 \$19.95 R Gr. 7-10

In this final volume of the “His Dark Materials” trilogy, Lyra and Will join together to defeat the Authority. Pullman leaps directly into his own raging current of plot streams and for the first third of the book maintains a breakneck pace: the origin and purpose of Dust is discovered; opponents’ armies mass for one last decisive battle; Will and Lyra take a dangerous journey to the land of the dead. Good guys die heroically and bad guys switch allegiances to ensure that Metatron, regent for the Authority, cannot seize absolute power and institute an eternal In-

quisition. The pace lags during Dr. Mary Malone's investigation of "Shadows" (Dust in Will's world) and her adventures in a parallel world inhabited by the *mulefa*, kindly sentient beings who come to depend upon her to discover the fate of the disappearing Dust that sustains them. Lyra and Will's growing love for each other and their sexual awakening are romantic but somewhat pat, and the theological implications of their relationship are a bit abstruse. Lyra's distinctly individual personality fades, and she becomes a secondary character to Will, losing her edge along with her heart. The book regains some momentum in the final third, the numerous plot strands converging in the finale's events: a deadly battle between divinity and humanity, a life and death struggle at the edge of a physical (and existential) chasm, and a poignant parting for Lyra and Will. Despite some philosophical muddiness and the occasional stall in the action, this final volume is compelling reading, and series fans will not want to miss it. JMD

RINALDI, ANN *The Education of Mary: A Little Miss of Color, 1832*. Jump at the Sun/Hyperion, 2000 254p  
Library ed. ISBN 0-7868-2463-8 \$16.49  
Trade ed. ISBN 0-7868-0532-3 \$15.99 Ad Gr. 5-8

Mary Harris, a thirteen-year-old black girl who works at Miss Crandall's Connecticut boarding school, is reasonably content with her opportunity to be tutored by the Quaker schoolmarm in return for her services. Her older sister Sarah, though, aspires to be a full-fledged student and successfully challenges Miss Crandall to put her Quaker belief in racial equality into practice by enrolling her in the school. Not only does Crandall admit Sarah, she dismisses her entire student body of elite white girls and, with the assistance of William Lloyd Garrison, refashions her school into an academy for the daughters of "good Negro families." Although Crandall makes it clear to Garrison that her interest is in education and not in the abolitionist cause, narrator Mary quickly senses "matters at play here that were at odds." Many of the new students, Sarah Harris included, welcome community resistance and violence in order to expose the racial bigotry of their supposedly liberal-minded white neighbors, and eventually even Crandall loses sight of her original objectives amid the *sturm und drang* of public reaction. The core of Rinaldi's novel is fact-based, and a pivotal episode in which the community revives an obsolete vagrancy law and seriously threatens to have students whipped is genuinely chilling. Much of the tension, however, is dissipated in verbal sparring, and characters generally fail to materialize beyond the political positions they champion. Still, Rinaldi does explore a range of antebellum strategies for promoting black rights, and readers with an interest in the period may find them provocative. EB

ROCKWELL, ANNE *Only Passing Through: The Story of Sojourner Truth*; illus. by Gregory Christie. Knopf, 2000 34p  
Library ed. ISBN 0-679-99186-7 \$18.99  
Trade ed. ISBN 0-679-89186-2 \$16.95 R Gr. 4-8

Rockwell's narrative rendition of the life of Sojourner Truth is both conversational and immediately riveting, opening with a scene on the slave auction block, circa 1806: nine-year-old African slave Isabella is sold to a white farmer along with a herd of sheep. In 1826 her search for freedom leads her to Marie and Isaac Van Wagener, a married couple morally opposed to slavery; Isaac buys Isabella and sets her free. In 1843, Isabella dreams of a voice that says "she was meant to travel

around the country telling of her time in bondage—telling people what it meant to be a slave.” She works her way east, telling “her story to whoever would listen”; she decided “her old name belonged to her old life. From that day on she was never called Isabella again. Her name was Sojourner Truth.” Rockwell ends her narrative shortly after Sojourner Truth’s first big public speaking engagement, explaining in a note that her focus was on the “one miraculous moment” when Sojourner Truth recognized her calling. Christie (illustrator of Adedjouma’s poetry collection, *The Palm of My Heart*, BCCB 12/96) paints Isabella as a brooding young adult with discontented eyes, and the adult Sojourner Truth as a formidable woman with large hands and a ferociously intelligent face. Full-page paintings feature a subdued palette of browns, blacks, and tans, with the occasional cool highlight in blue or green; flaming orange and pulsating red are used for emotional emphasis. The semi-abstract paintings are inspirational rather than representational, their authority residing in the presence Christie imparts to this heroine. (The power of Christie’s characterization of Sojourner Truth is startling; she physically dominates nearly every composition.) Although there are no specific references, Rockwell cites her subject’s autobiography as being “most helpful,” and a concluding note provides additional information about Sojourner Truth and the events that occurred during her long life. JMD

ROOT, PHYLLIS *Kiss the Cow!*; illus. by Will Hillenbrand. Candlewick, 2000 28p  
ISBN 0-7636-0298-1 \$15.99 R 5-8 yrs

Annalisa, the “most curious and stubborn” of Mama May’s voluminous brood of children, is intrigued by her mother’s treatment of the family dairy cow, Luella. Not only does Mama May offer the cow songs of request and gratitude at every milking, she also kisses Luella “right on the end of her velvety, brown nose.” Annalisa’s determined to match her mother’s milking feats, and armed with the proper songs she manages to coax milk out of Luella. Her refusal to kiss the cow, however, means that a grieving Luella closes the milk bar, with no milk or cheese to feed Mama May’s offspring, until Annalisa finally relents. While there are a few rough edges to the plot (Annalisa’s change of heart isn’t sufficiently justified, and the end’s a bit watery), the solid structure and sprinkling of folkloric charm make this a neat and quirky pleasure; Root’s fondness for tasty phraseology (Mama May uses Luella’s milk to make “cheese so fresh it squeaked between their teeth”) will make this a particularly savory readaloud. Hillenbrand’s mixed-media illustrations run more than usual to sturdy literalness even as he offers imaginative interpretations of Mama May’s Sendakian-featured throng of offspring; Luella is a long-lashed chocolate charmer who almost outshines carrot-topped Annalisa. It’s a pity that the final milk-mustache-madness scene is compressed to only one page rather than romping over a double spread, but it’ll still inspire youngsters to creative imbibing along with their cookies. DS

SANTANGELO, COLONY ELLIOTT, ad. *Brother Wolf of Gubbio: A Legend of Saint Francis*; ad. and illus. by Colony Elliott Santangelo. Handprint, 2000 34p  
ISBN 1-929766-07-6 \$15.95 R 5-8 yrs

An old wolf stays behind when his pack moves on and becomes the terror of the small Italian village of Gubbio: “He was only one wolf, grayhaired and scrawny, but the people picked up sticks and stones and threw them, shouting

angrily. . . . From that day the war between the wolf and the people of Gubbio grew worse. . . . Soon the townspeople were too fearful to leave their homes." The baker ventures forth to seek aid from Francis, the holy man of Assisi. Francis knows the wolf "is only doing what wolves do," and he successfully mediates peace between beast and townsfolk. Vivid images and decisive action characterize Santangelo's storytelling, and her narrative will fall easily on the listening ear. Ink and colored pencil illustrations on bass wood echo Stefano Vitale's art for Zolotow's *When the Wind Stops* (BCCB 9/95); these images are less stylized, however, and more folkloric in nature. Paintings and occasionally text blocks are framed, sometimes asymmetrically, in blue and gold; the human figures consistently appear foreshortened, but their barrel-like solidity and expressive demeanors lend a visual harmony to the images. Objects within compositions are outlined in a wash of black that is vaguely reminiscent of stained glass; endpapers are delicate evocations of moon, stars, and sun against midnight blue skies. Listeners intrigued by the ascetic life of this saint can find more standard biographical information in Tomie dePaola's *Francis, the Poor Man of Assisi* (BCCB 4/82). JMD

SCHAAP, MARTINE *Mop's Backyard Concert*; written and illus. by Martine Schaap and Alex de Wolf. Cricket/McGraw-Hill, 2000 32p  
ISBN 1-57768-892-9 \$12.95 Ad 3-5 yrs

SCHAAP, MARTINE *Mop's Treasure Hunt*; written and illus. by Martine Schaap and Alex de Wolf. Cricket/McGraw-Hill, 2000 32p  
ISBN 1-57768-891-0 \$12.95 Ad 3-5 yrs

Twins Julie and Justin, along with their large sheep dog Mop, take a foray into picture-book format, having formerly been limited to the scope of children's magazine *Ladybug*. Though Mop receives mention in each title, the stories are told from the perspective of Julie and Justin. *Mop's Treasure Hunt* involves a visit to Granddad's house, where they discover a trunk filled with artifacts from his sailing days. Old maps give the kids the idea to hide a fresh plate of cookies from Granddad, and create their own map to lead him to the "treasure." Astute viewers will enjoy watching Mop's behind-the-scenes action, and will note who finds the "treasure" before Granddad. *Mop's Backyard Concert* finds Mop leading Julie and Justin to a concert in the park, which inspires them to create their own backyard, kitchen-utensil band. Both titles are illustrated in a casual cartoon style with watercolor and pencil wash; each contains activities to extend the books' adventures (making a treasure map, assembling instruments from household items). The stories tend to ramble, but the charm of Mop and his owners' relationship survives the excess verbiage. Though the art is somewhat bland, the players have the visual dash of Jack Kent's dot-eyed characters, and the situations they're involved in have the attractiveness of the possible. EAB

SCHOTTER, RONI *F Is for Freedom*; illus. by C. B. Mordan. Kroupa/DK Ink, 2000 96p  
ISBN 0-7894-2641-2 \$15.95 Ad Gr. 3-5

Manda Van Dorn is awake, musing over ghost stories in the dark, when noises draw her outside to investigate some household commotion. As a family of runaway slaves emerges from grain sacks in a neighbor's wagon, Manda realizes that her parents are aiding the fugitives, and the impulsive ten-year-old promptly em-

boils herself, much to her parents' discomfort, in their scheming. Charged with amusing Hannah, the runaways' daughter, Manda unwisely leads the girl to the far reaches of the family farm where they are vulnerable to discovery by local slave catchers; she redeems herself after their narrow escape by leading Hannah's family through a secret tunnel that opens onto the river, their next stop toward freedom. There is more chatter than action here, and the instant friendships and cozy, feel-good mood that promise a happy ending undermine any serious tension concerning the fugitives' welfare. Despite the contrivance, the tightly focused plot and brisk pace make this an undemanding introduction to antebellum historical fiction; pair it with Raymond Bial's *The Underground Railroad* (BCCB 3/95) for relevant background. Black-and-white vignettes and a note on the Fugitive Slave Act are included. EB

SEULING, BARBARA *Drip! Drop!: How Water Gets to Your Tap*; illus. by Nancy Tobin. Holiday House, 2000 32p  
ISBN 0-8234-1459-0 \$15.95 Ad Gr. 2-4

JoJo and her dog, Willy, accompany readers on this simple introduction to the water cycle, including a visit to the waterworks. The text directly addresses the reader ("This water was once part of the ocean. How did it get into your tap?"), while dialogue and thought balloons feature JoJo's asides on relevant topics and Willy's running doggy-commentary. A subtext in smaller typeface gives additional information not included in the main body of text. Tobin's watercolor cartoons feature pop-eyed characters of a variety of races engaged in a variety of subject related activities (drinking water, turning off a dripping faucet, taking a bath, etc.); simple geometric shapes represent natural and architectural forms (cones for trees, cubes for buildings, etc.). The simplification of the process results in the occasional misleading turn of phrase (after a brief discussion of the function of water pipes, Seuling says, "Water pressure pushes water up through the walls") and there are several questions left unanswered (do scientists personally test all the water that flows through the waterworks? How do the engineers adjust water pressure?). Three simple science experiments are appended related to evaporation, filtering, and making raindrops (condensation, a term unused and undefined in the text). This is oversimplified but also unthreatening, and it may be useful with very young scientists; those seeking something a little more refreshing would do well to look at Walter Wick's *A Drop of Water* (BCCB 2/97) or Joanna Cole's *The Magic School Bus at the Waterworks*. JMD

SINGER, MARILYN, ed. *I Believe in Water: Twelve Brushes with Religion*. HarperCollins, 2000 280p  
Library ed. ISBN 0-06-028398-X \$15.89  
Trade ed. ISBN 0-06-028397-1 \$15.95 R Gr. 7-10

Author Singer has collected an even dozen tales about young adults and their relationships with God, organized and unorganized religion, and one another. The contributor's list is a who's who of popular and critically well-received writers for young adults—Gregory Maguire, Virginia Euwer Wolf, Kyoko Mori, Jess Mowry, among others—and the themes range from questing for the spirit to battling disbelief to achieving salvation, here, now, and later. The depth of the stories varies, with Nancy Springer's "The Boy Who Called God She" lighter than M. E. Kerr's

"Grace," and Naomi Shihab Nye's "What Is the Dickens?" more whimsical than Joyce Carol Thomas' "Handling Snakes." The collection as a whole takes its audience seriously even when the individual stories are funny, and the articles of faith presented in the tales themselves will hold even skeptical readers. Brief biographies of the authors are appended and some include background on particular stories included in this thoughtfully compiled volume. JMD

STANLEY, JERRY *Hurry Freedom: African Americans in Gold Rush California*. Crown, 2000 85p illus. with photographs  
 Library ed. ISBN 0-517-80096-9 \$20.99  
 Trade ed. ISBN 0-517-80096-9 \$18.95 R Gr. 5-8

The number of black participants in the Gold Rush may have been small, but their tales of personal prosperity are compelling and their influence on the fortunes and rights of fellow slaves and freemen was powerful indeed. Here Stanley focuses on the experiences of free Philadelphian Mifflin Gibbs, whose constrained prospects in the East impelled him to try his hand at the sluice boxes of the West. Like so many other prospectors, Gibbs found no joy in the gold fields themselves but secured a profitable livelihood as a merchant to the booming population, and he rose to a position of prominence within the tight-knit black community and respect among many of his white customers and colleagues. A touch of awkwardness mars the beginning of this account, as Stanley toggles unsteadily between introducing readers to Gibbs and establishing background on the circumstances which brought slaves (many of whom used their newly mined wealth to purchase their own freedom and that of family members) to California. Once Gibbs takes center stage, however, the narrative takes off, and readers are treated not only to a fascinating biography, but also to a cogent history lesson on free/slave state issues and the struggle for civil rights in the years leading up to the Civil War. The text is laced with plenty of photos of San Francisco at the mid nineteenth century, and a bibliographic note and an index round out the presentation. EB

STEEN, SANDRA *Car Wash*; by Sandra and Susan Steen; illus. by G. Brian Karas. Putnam, 2001 32p  
 ISBN 0-399-23369-5 \$15.99 R\* 3-7 yrs

Lunch is the original plan, but when the shiny black car splashes its way through a huge puddle, the first stop is the car wash. One of the tykes in the back seat closes the sun roof, and his imagination shifts into overdrive: "Close hatch. Submarine. Going down. Deep. Dark." Now the car wash transforms into a maritime adventure. A giant red octopus (long cloth strips that swab the roof) swings at the explorers, seaweed (rotating green strips that clean the sides) hides circling sharks, a tidal wave (rinse) engulfs the fragile vessel, and the "red-hot breath" of an unnamed monster (dryer) sucks them through its gaping jaws. Back out in the sunshine, it's "Drip, drip. Towel dry. Shiny car" and they're ready to roll—through the burger stand drive-thru and on to a second automotive disaster as a cardboard tray of fast food overturns in the back seat. Ride-through car washes are rife with potential for a great self-induced scare, and the Steen/Karas comic-horror treatment is right on the mark. The delighted shivers of the car's cartoon occupants (whose dot eyes and "O" mouths convey their glee) will resonate with viewers, while embellishments of buttons, beads, terry cloth strips, starfish, and clear acrylic

blobs provide enough reference to mundane reality to calm the skittish. A good car wash book is long overdue; take this one out for a spin. EB

STURTEVANT, KATHERINE *At the Sign of the Star*. Farrar, 2000 140p  
ISBN 0-374-30449-1 \$16.00 Ad Gr. 5-8

The sign of the star is the symbol of the shop owned by Meg's father, a genial publisher/bookseller. It also refers to the comet that twelve-year-old Meg and her cousin see in the London sky on a portentous night in 1677. The calamity foretold by the heavenly sign turns out to be Meg's father's plan to marry again, which may turn Meg from acknowledged heir ("Someday all my books will be yours, and my copyrights. . . . With such a dowry you need not trouble yourself about marrying an old man nor a sour one. You may choose someone in the trade, if you like, and be a partner to him as your mother was to me") to dispossessed daughter if the new wife produces a son. Though many allusions (to "papists," for example) are not explained, the physical and economic harshness and even the awdiness of the place and time in which Meg battles with her father, stepmother, and, eventually, her own conscience is clearly evoked. The literary milieu is only sketchily drawn through the names of the literati (John Dryden, Aphra Behn) with whom Meg's father hobnobs and quotations and chapter titles from period books, and there's little overall period sensibility despite the details. Still, the characters and conflicts are satisfyingly complex, and though the focus of the novel is on the peculiarly difficult situation of women in late seventeenth century England, the more overt message of the book also offers contemporary readers something to ponder: "We do not know our futures, though we sometimes think we do. . . . We do not know what every comet means." FK

SWEENEY, JOYCE *Players*. Winslow, 2000 [225p]  
ISBN 1-890817-54-6 \$16.95

Reviewed from galleys

R Gr. 7-10

St. Philip's varsity basketball team should be unstoppable—it's got individual talent, an effective captain in senior Corey, and that near-mystical team cohesion that augurs a winning edge. All that's needed is some insurance with a strong player for the single opening on second string, and, despite his teammates' vague and unsubstantiated misgivings, Corey is certain that eager transfer student Noah is their man. The season is barely underway when things begin to happen: an injury during practice, a player who collapses during pregame intros, another who quits without offering a reason, girlfriends' betrayals, crumbling friendships, and a handgun planted in a locker. As St. Philip's first string goes into a collective tailspin, Noah not only insinuates himself onto the starting lineup but emerges in the press first as the "ringer" and then as the only star of a dismally disappointing team. Perennial nice guy Corey finally realizes the simple truth his teammates have suspected all along: Noah is evil. Applying the defensive strategy that has served him well on court, Corey methodically exposes Noah's machinations and crimes and leads his team to the city championship. Sweeney's device of tucking Noah coyly into the background while disclosing the results of his actions is effective and chilling, and although some murmurs are made concerning Noah's rotten home life, he is allowed to shine here as unapologetically, gratifyingly bad. Part sports story, part thriller—this one's a winner. EB

THAYER, ERNEST LAWRENCE *Casey at the Bat*; illus. by Christopher Bing. Handprint, 2000 30p  
ISBN 1-929766-00-9 \$17.95 R\* Gr. 4-8

Bing's inventive reillustration of Thayer's classic poem will delight those who have long commiserated with Mudville's disheartened fans as well as a new generation of readers who have yet to be introduced to the overconfident Casey. Imagination and computer manipulation team up here to recreate a thoroughly convincing "scrapbook" of period engravings (well, pen and ink on scratchboard), yellowed newspaper backgrounds (actually "a series of complex operations involving mirrored photocopies on acetone"), an L.C. catalog card (complete with bogus biographic info on Casey), and ads and clippings that slyly comment on the evolution of baseball and the creature comforts of the fans—all rendered, of course, in the formal prose of the late nineteenth century. Double spreads from the fictitious Mudville Sunday Monitor capture the ill-fated game from a variety of angles: closeups of the swaggering, mustachioed Casey, a balloonist's view of the field, a peek into the dugout, the prospect from the stands. But there's at least as much entertainment to be had in close examination of the apocrypha, from stereopticon scenes to ticket stubs, strewn casually around the pages. Clearly this is a labor of love for Bing, and it will be a season highlight for enthusiasts of baseball lit. EB

TROUPE, QUINCY *Take It to the Hoop, Magic Johnson*; illus. by Shane W. Evans. Jump at the Sun/Hyperion, 2000 32p  
Library ed. ISBN 0-7868-2446-8 \$16.49  
Trade ed. ISBN 0-7868-0510-2 \$15.99 R 7-10 yrs

Award-winning poet Troupe spins a rhythmic exhortation to legendary basketball player Magic Johnson, touching briefly on Johnson's high-school career but mostly focusing on his stylish and virtuoso playing with the Los Angeles Lakers. The flowing, jazz-influenced lyric tips into the purple at times but maintains an imaginative vision and pounding pulse ("shake & glide & ride up in space/ till you hammer home a clothes-lining deuce off glass now,/ come back down with a reverse hoodoo gem/ off the spin & stick in sweet, popping/ nets clean from twenty feet, right side"). Youngsters may not, these days, know who Johnson is (fewer still will recognize Johnson's teammate Kareem), and there's more mood than shape or focus to the text, but they'll be tickled to see hoop dreams getting their poetic due. Evans' art depends on thick, wiry scrawls reminiscent of Jules Feiffer's lines, with a simplicity that borders on the ungainly but also gives the figures a monumental air enhanced by clean sweeps color against which the bright orange jerseys stand out. Though the payoff is less concrete than in Deloris Jordan's *Salt in His Shoes*, reviewed last month, this will nonetheless engage kids not quite up to Charles Smith's *Tall Tales* (BCCB 5/00). DS

WALTERS, ERIC *Caged Eagles*. Orca, 2000 256p  
Trade ed. ISBN 1-55143-182-3 \$15.95  
Paper ed. ISBN 1-55143-139-4 \$6.95 R Gr. 5-9

Following the Japanese attack on Pearl Harbor, fourteen-year-old Tadashi Fukushima and other Japanese-Canadian neighbors from his village are identified as "enemy aliens" and transferred to Hastings Park, a Vancouver fairgrounds that serves as a detention camp. Streetwise Sam Uyeyama, a two-week resident and self-proclaimed expert on the camp, takes Tadashi under his wing and shows him



where to get a quiet night's sleep (in one of the many trucks corralled on the racetrack infield), how to supplement bland camp fare (cafeteria servers can be paid to bring in treats), and how to slip under the fence for a jaunt through town. Scornful of what they regard as a passive, fatalistic attitude among their elders in the camp, the boys don "I Am Chinese" buttons and risk detection on the city streets. Inside the camp, though, the "passive" internees plan and stage resistance activities ranging from randomly announced food strikes, to falsified medical documents, to a midnight raid on a harbor to scuttle their own confiscated fishing boats. Walters does a fine job of examining the stresses on the Fukushimas' family dynamic and setting them within the larger context of camp life. However, his inclusion of a climactic scene of a prohibited Buddhist cremation within the camp grounds (which Walters admits in his note has no basis in fact) adds a touch of melodrama that somewhat undercuts the realism. Readers who followed the story of U.S. internees in Uchida's *Journey to Topaz* and other such titles may still want to compare it with experiences north of the border. EB

WASHINGTON, DONNA, ad. *A Big, Spooky House*; illus. by Jacqueline Rogers. Jump at the Sun/Hyperion, 2000 32p  
ISBN 0-7868-0349-5 \$15.99 R 6-9 yrs

This retelling of a traditional story (also known as "Better wait 'til Martin comes") features a brawny and nameless African-American man who is striding confidently down the road as a fine day turns into a rainy night. He spots a spooky, crumbling house on a hill, and, since he is a "not-going-to-be-scared-by-some-spooky-house-sitting-up-on-a-big-spooky-hill kind of man," he marches inside and falls asleep in a chair. The clock strikes, the man awakes, and a black cat with glowing eyes asks "Are you gonna be here when John gets here?" Each time the clock strikes a larger cat appears until the third time, when a cat the size of a pony strides in the door and eats the other cats; the man runs away ("He was a BIG man! He was a STRONG man! He was a GONE man!"), and the illustration depicts only the hindmost foot of his swiftly departing figure. Washington's text (for which she gives some background but no specific source note) is well paced and directly written, elegantly capturing the hubris of the main character in its understated phrases. Rogers' illustrations depict a luxurious antique interior suffused with warm candlelight, using thin washes of watercolors to create a slightly transparent and ghostly ambience. The muted palette, from the steely grays of stormy weather to the faded browns and crimsons of the haunted house-interior, accents the tale's creepy tone, and though the human figures are sometimes awkwardly drafted, ornate details of the house's decor cleverly hide feline faces. Young listeners will join in with the repeated refrain ("He was a BIG man. He was a STRONG man!") right to the end, where the last page shows the shadow of an even bigger and more ferocious feline coming to gobble up the pony-sized cat. Save this for a dark and stormy night. KM

WATSON, KATY *Juice*. Fremantle Arts Centre, 2000 192p  
Paper ed. ISBN 1-86368-304-6 \$13.60 R Gr. 7-10

Fourteen-year-old Jenna "Juice" (as in Rocket Juice) Stewart is a runner, and this year she has taken on an intensive training program with seniors' coach Wiz to get to the International Friendly Games in Singapore. Wiz pairs her with Von for training; an excellent athlete, he's also the boy Jenna pegged with an earful of

frankfurter and chili sauce a couple years before, but now Jenna finds herself strangely attracted to the former object of her disgust. Meanwhile, her friend and former training partner Sam gives her a run for her money, all of a sudden challenging her hold on the 100M. Though there's an insightful depiction of Juice's relationship with her parents, the focus is on Juice herself as she navigates new and old relationships (what is she going to do without her spirited gran who took off for Sydney?), deals with her mother's pregnancy, and experiments with athletic fashion (friend Celene sports leopard-themed running outfits, complete with killer nails, for the relay). Watson delivers a heated story, filled with sweat, adrenaline, simmering hormones, and modern Aussie slang that is sure to have American teens trying out lingo like "Macca," "mate," and "footy." Athletic girls are still in lamentably short supply in fiction for young people, and many readers will relish a run with Juice. EAB

**WILDSMITH, BRIAN** *Jesus*; written and illus. by Brian Wildsmith. Eerdmans, 2000 34p  
ISBN 0-8028-5212-2 \$20.00 Ad 5-10 yrs

Wildsmith is a practiced hand at retelling Bible stories, and one might expect this focus on Jesus would call all his skills into play. Unfortunately, Jesus' life is rendered here as a series of dry observations, faithful to Scripture but lacking cohesion and grace. Whole episodes are reduced to a few lines, and little effort is made to underscore their significance: "One day Jesus was out on Peter's fishing boat. 'Throw your net into the water,' said Jesus. 'We've caught nothing all night,' said Peter. But Peter threw the net into the water, and it came up full of fish." Many viewers will recognize Wildsmith's style, with its spidery lines, vivid watercolors, generous gold embellishments, and the ubiquitous parti-colored angels who monitor each scene. However, even the gold-framed compositions, reminiscent of religious diptyches, occasionally fall flat against backgrounds of washed-out green and medicinal pink. Many parents and Sunday school teachers will laud this effort to synthesize Jesus' story into one picture book title, but those who are comfortable straying a bit further from the Canon will probably find Marianna Mayer's *Young Jesus of Nazareth* (BCCB 11/99) a more satisfying read. EB

**WILSON, DIANE LEE** *To Ride the Gods' Own Stallion*. Kroupa/DK Ink, 2000 [288p]  
ISBN 0-7894-6802-6 \$16.95 Ad Gr. 7-12  
Reviewed from galleys

In her previous book, *I Rode a Horse of Milk White Jade* (BCCB 6/98), Wilson depicted an intrepid young equestrienne riding in the thirteenth-century Mongol empire; here she's depicting a less intrepid young would-be equestrian in sixth-century B.C. Assyria. Soulai is a failure in his father's eyes, happier sculpting horses of clay than protecting the goats, and his father finally sells him as a slave to pay debts after the family house burns. He ends up a stableboy, property of a prince, Habasle, just Soulai's age; there he finds the horse of his dreams, Ti. Habasle, arrogant and foolhardy where Soulai is timid, takes Soulai with him on a lion hunt that leaves Ti injured, perhaps beyond repair. In nursing and defending Ti, Soulai finds himself involved in a palace powerplay that teams him with Habasle in an escape and an attempt to defeat the plot. This doesn't have the compelling center of *I Rode a Horse*: Soulai's character is poorly defined, and the mysticism behind

his veneration of Ti is more romantic than convincing. The politics behind the adventure are murky and difficult to discern, and the writing is often turgid and overladen. The fascination with a noble horse is nonetheless convincingly depicted, and the two boys' flight offers some genuine adventure. There isn't much else on offer that explores the Assyrian empire, but this will require harder slogging than the casually interested will sustain. A frontispiece map lays out the geography. DS

WINTER, JONAH *Once Upon a Time in Chicago: The Story of Benny Goodman*; illus. by Jeanette Winter. Hyperion, 2000 32p  
Library ed. ISBN 0-7868-2404-2 \$15.49  
Trade ed. ISBN 0-7868-0462-9 \$14.99 R 4-8 yrs

Amid the flurry of recent picture books introducing jazz to the elementary-grade set, this title should be particularly successful at connecting with its audience. Winter portrays Goodman not as an adult musical icon but as a shy, talented kid that other kids might actually like to know: "Benny liked playing the clarinet more than he liked talking. For a while, Benny's family couldn't keep him away from his instrument. His brothers and sisters made him practice on the fire escape." The very ordinariness of Benny's childhood—particularly his eagerness to pitch over his classical music training for the new jazz style that was "fun and hot"—will invite listeners' empathy, even as the "strange life" of his early teens, "playing music with grown men" and coming home "at two o'clock in the morning, his pockets stuffed with dollar bills," sets young Goodman beyond the pale. Illustrations in Jeanette Winter's signature style, jewel-toned with liberal, dramatic dashes of black, neatly capture both the cramped daylight world of the workaday ghetto (with figures filling and spilling from tight window frames) and the slightly dangerous midnight world of jazz clubs (neon signs and street lamps casting deep shadows on long blue sidewalks). An introductory note expands on Goodman's life, but the concluding lines ("You can still hear his music. On his recordings, Benny keeps on playing and playing and playing") should be ample invitation for children to learn more. EB

WRIGHT, BETTY REN *The Wish Master*. Holiday House, 2000 104p  
ISBN 0-8234-1611-9 \$15.95 R Gr. 3-5

The victim of his parents' attempt to make him "well-rounded," Corby's trying to leave behind a bad experience at camp, where he was afraid of just about all the activities he was supposed to enjoy. Now he and his mother are staying with his grandparents in Wisconsin, where nobody knows his history. He's therefore keen to establish himself as a nifty guy with his neighbor, brash Buck Miller, and to prove his worth to his gruff grandfather. His hopes are raised when Buck leads him to the Wish Master, a huge figure by the river, who seems to grant both boys' wishes—but will that be enough for Corby to leave his fears behind? This is an agreeable and accessible little story, with simple language and brief chapters. Though the plot holds few surprises (the Wish Master is uncovered as just a pile of stones, Corby finds courage he didn't think he had in order to save his dog, and there's a rapprochement between him and his grandfather), the clarity of the path it follows will itself be a reassurance to many youngsters. Anxious little Corby is a sympathetic protagonist, and many readers will understand his attempts to be adventurous despite dry mouth and pounding heart. DS

ZOLOTOW, CHARLOTTE *Do You Know What I'll Do?*; illus. by Javaka Steptoe. HarperCollins, 2000 32p  
Library ed. ISBN 0-06-027880-3 \$15.89  
Trade ed. ISBN 0-06-027879-X \$15.95

Ad 4-7 yrs

In text revised from its original appearance in 1958, Zolotow writes of a young girl who offers an affectionate series of promises to her little brother ("Do you know what I'll do when the flowers grow again? I'll pick you a bunch and you'll be happy. Do you know what I'll do when it snows? I'll make you a snowman") ending with her assurance that when she grows up and has a baby, she'll bring it back to her brother to hug just as she hugs him now. The litany of affection is sweet and its phrasing touched with poetry ("Do you know what I'll do when the wind blows? I'll put it in a bottle and let it loose when the house is hot"); there's no plot or tension, however, and the idealized sibling relationship will be far from most youngsters' experience. Steptoe's collage art uses thick paint on paper and wood along with decorative ribbons, fuzzy fabric, and other sundry items in relief against stark white backgrounds; the figures are striking and dramatic, but they're sculpturally static, and their adult appearance distances them further from the child audience. The tender bond between siblings will draw many adults, though, and they might find this useful in bringing perspective to siblings in a less lyrical place. DS



## BULLETIN BLUE RIBBONS 2000

---



In the United States—at county fairs, in spelling bees, in competitive events—the blue ribbon is the coveted prize, the symbol of the best. The books on the *Bulletin* Blue Ribbons list possess an elusive excellence. These are titles that establish their own aesthetic standards, and every year the *Bulletin* Blue Ribbons committee redefines those standards according to the books being discussed. The rigors of our discussions leave us tired and satisfied, and in possession of a list of Blue Ribbon titles we are proud to present to our readers.

*Janice M. Del Negro, Editor*

### PICTURE BOOKS:

- Casanova, Mary, ad. *The Hunter: A Chinese Folktale*; illus. by Ed Young. Atheneum. (November)
- Cole, Brock. *Buttons*; written and illus. by Brock Cole. Farrar. (March)
- Emberley, Rebecca. *My Colors/ Mis colores; My Shapes/ Mis formas*; written and illus. by Rebecca Emberley. Little. (December)
- Falconer, Ian. *Olivia*; written and illus. by Ian Falconer. Atheneum. (November)
- Florian, Douglas. *A Pig Is Big*; written and illus. by Douglas Florian. Greenwillow. (December)
- Kimmel, Eric A. *Gershon's Monster: A Story for the Jewish New Year*; illus. by Jon J Muth. Scholastic. (October)
- Lester, Mike. *A Is for Salad*; written and illus. by Mike Lester. Putnam. (July/August)
- Nolen, Jerdine. *Big Jabe*; illus. by Kadir Nelson. Lothrop. (September)
- Speed, Toby. *Brave Potatoes*; illus. by Barry Root. Putnam. (June)
- Thayer, Ernest. *Casey at the Bat*; illus. by Christopher Bing. Handprint. (January 2001)
- Wells, Rosemary. *Emily's First 100 Days of School*; written and illus. by Rosemary Wells. Hyperion. (July/August)
- Wattenberg, Jane, ad. *Henny-Penny*; ad. and illus. by Jane Wattenberg. Scholastic. (May)

### EARLY READERS:

- Guest, Elissa Haden. *Iris and Walter*; illus. by Christine Davenier. Gulliver/Harcourt. (December)
- Thomas, Shelley Moore. *Good Night, Good Knight*; illus. by Jennifer Plecas. Dutton. (February)

## FICTION:

- Bagdasarian, Adam. *Forgotten Fire*. Kroupa/DK Ink. (January 2001)  
 Creech, Sharon. *The Wanderer*; illus. by David Diaz. Cotler/HarperCollins. (April)  
 Deuker, Carl. *Night Hoops*. Houghton. (March)  
 DiCamillo, Kate. *Because of Winn-Dixie*. Candlewick. (June)  
 Freymann-Weyr, Garret. *When I Was Older*. Houghton. (July/August)  
 Gantos, Jack. *Joey Pigza Loses Control*. Farrar. (September)  
 Lynch, Chris. *Gold Dust*. HarperCollins. (November)  
 Turner, Megan Whalen. *The Queen of Attolia*. Greenwillow. (June)  
 White, Ruth. *Memories of Summer*. Farrar. (September)  
 Witdinger, Ellen. *What's in a Name*. Simon. (February)  
 Woodson, Jacqueline. *Miracle's Boys*. Putnam. (May)

## NONFICTION:

- Adler, David A. *America's Champion Swimmer: Gertrude Ederle*; illus. by Terry Widener. Gulliver/Harcourt. (April)  
 Aronson, Marc. *Sir Walter Raleigh and the Quest for El Dorado*. Clarion. (July/August)  
 Bausum, Ann. *Dragon Bones and Dinosaur Eggs: A Photobiography of Explorer Roy Chapman Andrews*. National Geographic. (May)  
 Brown, Don. *Uncommon Traveler: Mary Kingsley in Africa*; written and illus. by Don Brown. Houghton. (July/August)  
 Greenberg, Jan. *Frank O. Gehry: Outside In*; by Jan Greenberg and Sandra Jordan. DK Ink. (October)  
 Murphy, Jim. *Blizzard!* Scholastic. (January 2001)  
 St. George, Judith. *So You Want to Be President?*; illus. by David Small. Philomel. (July/August)  
 T'chana, Katrin, ad. *The Serpent Slayer and Other Stories of Strong Women*; illus. by Trina Schart Hyman. Little. (November)  
 Winick, Judd. *Pedro and Me: Friendship, Loss, and What I Learned*; written and illus. by Judd Winick. Holt. (September)



## SUBJECT AND USE INDEX

---

Keyed to *The Bulletin's* alphabetical arrangement by author, this index, which appears in each issue, can be used in three ways. Entries in regular type refer to subjects; entries in **bold type** refer to curricular or other uses; entries in ALL-CAPS refer to genres and appeals. In the case of subject headings, the subhead "stories" refers to books for the readaloud audience; "fiction," to those books intended for independent reading.

- Actors and acting—fiction:  
 Greenwald
- African Americans: Rockwell;  
 Stanley; Troupe
- African Americans—fiction:  
 Herschler; Rinaldi
- African Americans—music: McGill
- African Americans—stories: Wash-  
 ington
- Animals—fiction: Fleischman
- Animals—poetry: Michelson
- Animals—stories: Elya; Lester
- Art and artists—fiction: Greenwald;  
 Lisle
- Aunts—fiction: Friesen; Murphy, R.
- Babysitters—fiction: Hearne
- Baseball—poetry: Thayer
- Basketball—fiction: Sweeney
- Basketball—poetry: Smith; Troupe
- BEDTIME STORIES: Brownlow
- BILINGUAL BOOKS: Elya
- BIOGRAPHIES: Kaminsky;  
 Rockwell; Stanley; Wildsmith;  
 Winter
- Blizzards: Murphy, J.
- Brothers and sisters—fiction: Friesen;  
 Pattison
- Brothers and sisters—stories: Gay;  
 Kenyon; Schaap; Zolotow
- Brothers—stories: Luthardt
- Bullies—fiction: Friesen
- Cars—stories: Coy; Steen
- Cats—stories: Washington
- Civics: Kuklin
- Civil rights—fiction: Herschler
- CONCEPT BOOKS: Elya;  
 Pinkney
- COUNTING BOOKS: Elya
- Cousins—fiction: deGroat; Lisle
- Cows—stories: Root
- Crime and criminals: Kuklin
- Crime and criminals—stories:  
 Balouch
- Death and dying—fiction: Pattison
- Divorce—fiction: Mackler
- Dogs—fiction: Hearne; Pattison
- Dogs—stories: Chall; Schaap
- Dolls—fiction: Martin
- Dreams—stories: Lester
- Eagles: Patent
- Ecology: Patent
- Endangered species: Patent
- England—fiction: Haahr
- Ethics and values:** Friesen;  
 Herschler; Lisle; Pullman;  
 Schotter; Singer
- Families—fiction: McCormick
- Families—stories: Graham; Root
- FANTASY: Martin; Murphy, R.;  
 Pattison; Philbrick; Pullman
- Fathers and daughters—fiction:  
 Herschler; Mackler; Sturtevant
- Fathers and daughters—stories: Coy
- Fathers and sons—fiction: Lisle
- Fathers and sons—stories: Munson
- Fears—fiction: Wright
- Flying—fiction: Murphy, R.
- FOLKTALES AND FAIRY TALES:  
 Balouch; Gershator; Jaffe;  
 Osborne; Washington
- Food and eating—fiction: deGroat
- Food and eating—stories: Munson
- Friendship—fiction: Greenwald;  
 Hearne; Mackler

- Friendship—stories: Munson  
**FUNNY STORIES:** Chall; Kenyon;  
     Washington  
 Future—fiction: Philbrick  
 Giants—stories: Osborne  
 Grandfathers—fiction: Lisle; Wright  
 Grandfathers—stories: Schaap  
 Grandmothers—fiction: Murphy, R.;  
     Peck  
**HISTORICAL FICTION:**  
     Bagdasarian; Haahr; Herschler;  
     Lisle; McCully; Peck; Rinaldi;  
     Schotter; Sturtevant; Walters;  
     Wilson  
**History, U.S.:** Murphy, J.; Patent;  
     Rockwell; Stanley; Winter  
**History, world:** Bagdasarian  
 Horses—fiction: Wilson  
 Immigrants—fiction: McCully  
 Japanese Canadians—fiction: Walters  
 Judaism—folklore: Jaffe  
 Kings—stories: Balouch; Gershator  
 Lullabies: McGill  
 Mental illness—fiction: McCormick  
 Middle Ages—fiction: Haahr  
 Mothers—stories: Root  
 Mothers and daughters—fiction:  
     Mackler; Murphy, R.  
 Mothers and daughters—stories:  
     Osborne  
 Mothers and sons—fiction: Wright  
 Music and musicians: McGill;  
     Winter  
 Numbers—poetry: Michelson  
 Persia—folklore: Balouch  
**POETRY:** Michelson; Smith;  
     Thayer; Troupe  
 Rabbits—stories: Kenyon  
 Racism—fiction: Herschler  
**Reading aloud:** Fleischman; Martin;  
     Peck; Smith; Thayer; Troupe  
**Reading, easy:** Banks; deGroat;  
     Hearne; Wright  
 Religion—fiction: Pullman  
**Religious instruction:** Jaffe;  
     Santangelo; Singer; Wildsmith  
 Robots—stories: Brownlow  
 Running—fiction: Watson  
 Saints—stories: Santangelo  
**SCARY STORIES:** Washington  
 School—fiction: Banks; Friesen;  
     Greenwald  
 School—stories: Chall  
**Science:** Brallier; Seuling  
**Science projects:** Brallier  
 Sharing—stories: Luthardt  
**SHORT STORIES:** Fleischman;  
     Singer  
 Sisters—fiction: Murphy, R.; Rinaldi  
 Slavery: Rockwell; Stanley  
 Slavery—fiction: Rinaldi; Schotter;  
     Wilson  
 Sports: Kaminsky; Troupe; Watson  
**SPORTS STORIES:** Sweeney  
 Stepmothers—fiction: Sturtevant  
**Storytelling:** Balouch; Jaffe;  
     Osborne; Washington  
**Storytime:** Coy; Steen; Washington  
 Superheroes—stories: Graham  
**TALL TALES:** Fleischman  
 Teddy bears—stories: Lester  
 Toys—stories: Luthardt  
 Turkey—fiction: Bagdasarian  
 Urban life—fiction: Hearne  
 Voyages and travel—fiction: Haahr  
 Voyages and travel—stories: Coy  
 Water: Seuling  
 Winter—stories: Gay  
 Wolves—stories: Santangelo  
**Women's studies:** Rockwell  
 World War II—fiction: Lisle; Walters  
 Writers and writing—fiction:  
     Sturtevant





# Teaching <sup>P.R.E.</sup> K-8

The Professional Magazine for Teachers

Keep up  
with the  
latest in  
Teaching!



*Teaching K-8* is filled with hundreds of unique ideas and activities that help teachers present new challenges to their students, learn new concepts and develop new skills.

## Monthly articles include:

*Carol Otis Hurst on...*

- *Children's Books* • *Teaching in the Library*
- Plus... • *The Parent Connection* • *Interviews with children's book authors and illustrators* • *Science*
- *Technology and more!*

**SPECIAL OFFER:**  
One-year subscription  
(8 issues) only \$19.77\*

\*Outside US add \$10 postage.

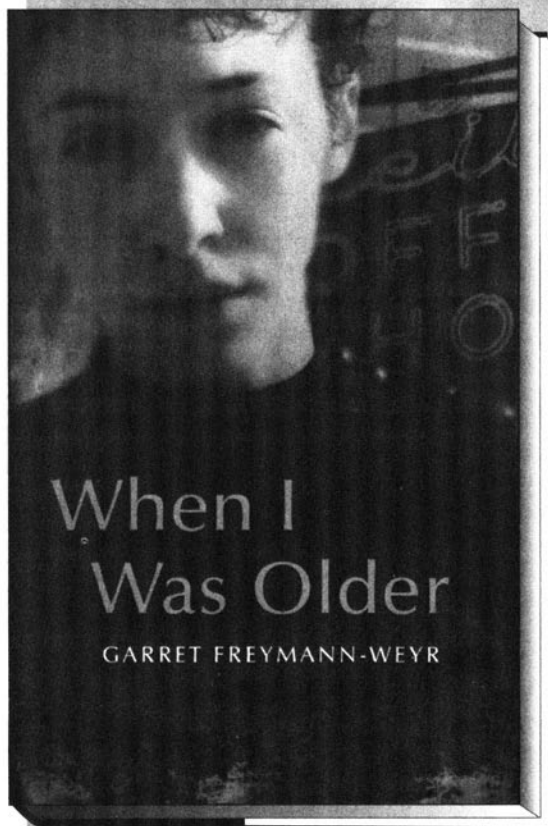
Cover price \$4.50.

Don't miss this valuable resource for your library – subscribe today. Call 800-678-8793 or visit our website at [www.TeachingK-8.com](http://www.TeachingK-8.com)

"Absorbing and eloquent."\*

# WHEN I WAS OLDER

by Garret Freymann-Weyr



★ "Freymann-Weyr creates an indelible portrait of a girl whose strength is verging on becoming her weakness. Sophie's voice is completely authentic and continually compelling." —THE BULLETIN, starred review\*

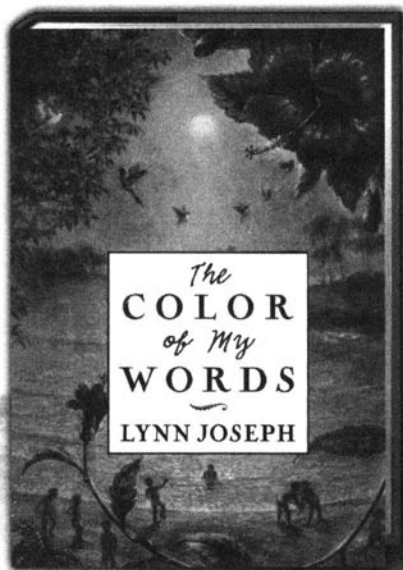
★ "Fast-paced, light, yet introspective, this novel of transition, love, and loss explores emotion while telling a fine story." —SCHOOL LIBRARY JOURNAL, starred review

Age 10 and up • 0-618-5545-2 • \$15.00

Houghton Mifflin Company • Boston, MA [www.houghtonmifflinbooks.com](http://www.houghtonmifflinbooks.com)



ALA Booklist and Kirkus Reviews star



Jacket art © 2000 by Tom Woodruff



"This standout novella lustrously portrays Ana Rosa and the rich simplicity of her family's daily life in the Dominican Republic. A poet and writer at age 12, Ana Rosa records everything she sees, hears, and imagines. As the novella proceeds, dark shadows begin to slink through the gentle days, [especially when] an official informs the villagers that the government has sold their land. The villagers band together and her brother Guarío becomes their passionate leader. The heartbreaking result is Guarío's death. An achingly beautiful story that will awaken profound emotions in the reader." — Starred review / *Kirkus Reviews*




"A coming-of-age story, propelled as much by the joy of finding the right words and capturing them on paper as by past or present tragedy." — Starred review / *ALA Booklist*

"A gem of a novel . . . a unique addition to library shelves." — *School Library Journal*

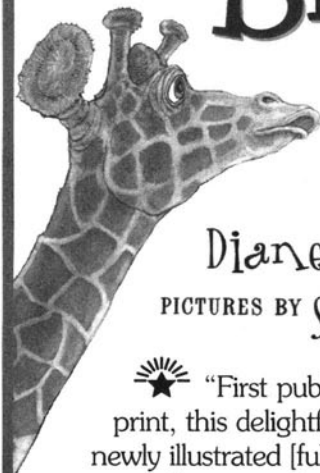
Ages 8-12. \$14.95 Tr (0-06-028232-0); \$14.89 Lb (0-06-028233-9)



Joanna Cotler Books *An imprint of HarperCollins Publishers*  
1350 Avenue of the Americas, New York, NY 10019 • [www.harperchildrens.com](http://www.harperchildrens.com)


 *School Library Journal* stars

# THE BABY BEEBEE BIRD




Diane Redfield Massie  
PICTURES BY Steven Kellogg



 “First published in 1963 and long out of print, this delightful story has been reborn in a newly illustrated [full-color] edition. The beebie bird is new to the zoo and sings his song [beebiebobbi] all night long, keeping the other animals awake. [The next day] they concoct a plan to ensure nighttime quiet so they can sleep. The recasting of the original book into this outsized, raucous rendering retains the appeal and magnifies the playfulness. Kellogg’s familiar style is a perfect foil for the frolicking turnabout tale. Welcome back, beebie bird!” —Starred review / *School Library Journal*

“Young listeners will find the invitation to chime in on the beebie bird’s irritating continuo utterly irresistible.” — *Kirkus Reviews*

Ages 3-6. \$15.95 Tr (0-06-028083-2) \$15.89 Lb (0-06-028084-0)

 HarperCollins *Children's Books*  
1350 Avenue of the Americas, New York, NY 10019 [www.harperchildrens.com](http://www.harperchildrens.com)



# YEAR OF THE GRIFFIN

DIANA WYNNE JONES

★ “There’s mayhem and mirth aplenty . . . [in this] sequel to *Dark Lord of Derkholm*. Set at the poorly managed Wizards’ University, the story follows the exploits of [Wizard Dirk’s griffin daughter Elda and other] students, who manage to create enough havoc with magic to ensure that the school’s problems are eventually straightened out. With instructors and antics to rival those in the Harry Potter books, this may help impatient Potter fans cope with the wait for Harry’s next adventure.”—Starred review / *ALA Booklist*

★ “One exuberantly inventive adventure follows the next all the way to the pleasing conclusion. Great fun.”—Starred review / *Publishers Weekly*

“Readers will enjoy *Year of the Griffin* without first reading the previous book, though they will certainly want to backtrack to learn more about Elda [and] her family.”—*School Library Journal*

Ages 10 up. \$15.95 Tr (0-688-17898-7); \$15.89 Lb (0-06-029158-3)

Also by Diana Wynne Jones

—*Dark Lord of Derkholm*—

Ages 10 up. \$16.95 Tr (0-688-16004-2)



**Greenwillow Books** An Imprint of HarperCollins Publishers

1350 Avenue of the Americas, New York, NY 10019 • [www.harperchildrens.com](http://www.harperchildrens.com)

University of Illinois Press  
1325 South Oak Street  
Champaign, IL 61820  
U.S.A.

---

PERIODICALS  
POSTAGE  
PAID  
CHAMPAIGN, IL

---

RETURN POSTAGE GUARANTEED

*The Bulletin of the Center for Children's Books*  
is Online!

*The Bulletin of the Center for Children's Books* is now available to our print subscribers as a searchable online database. Print subscribers are now able to browse the latest issue online, look through archived issues beginning with the 1998 volume year, and search for reviews by title, author, and reading level. A sample issue of the online *Bulletin* is available at:

<http://www.prairienet.org/cgi-bin/ccb/bulletin.cgi>

The staff of *The Bulletin of the Center for Children's Books* cordially invites you to browse through the online version.

*The Bulletin of the Center for Children's Books*

The Best of Tradition and Technology



0008-9036(200101)54:5;1-Q