

peuvent, s'ils le veulent, élaborer sur ce point. Deuxièmement, les enfants peuvent comprendre la tristesse de Léon et donc s'impliquent davantage dans l'histoire.

Dans le deuxième exemple, par contre, il semble ne pas y avoir assez de détails. Il s'agit de l'arrivée des oies (qui doivent être d'une espèce fort résistante pour pouvoir vivre au pays des neiges), qui consolent Léon après la mort de sa mère. Le texte, sous forme de dialogue entre les oies et Léon, faute de détails, manque de spontanéité. Il ressemble plutôt à deux monologues dissociés:

Dans le sud j'ai vu des arbres.
C'est quoi un arbre? demande Léon.
Moi, j'ai vu des champs tout verts.
Des champs tout verts?

En dépit de quelques faiblesses au niveau du texte écrit, l'ensemble est fort agréable. Comme toute histoire bien racontée, la fin de *Bonjour L'Arbre* est véritablement un autre début. Les aventures de Léon au pays des arbres peuvent être nombreuses. . . Il faudrait, néanmoins, reconsidérer la gamme d'âges recommandée (de 3 à 8 ans). Etant donnée la simplicité du contenu, l'âge supérieur semble être un peu élevé. Signalons toutefois que, pour le vocabulaire, le texte pourrait être utilisé dans un programme d'immersion française jusqu'à l'âge de huit ans. Pour les enfants francophones, l'âge limite devrait être vers six ans.

Pour tout ceux qui sont à la recherche d'une histoire fort sympathique avec de superbes illustrations, je recommande vivement *Bonjour L'Arbre*.

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THIS CAN'T BE HAPPENING TO GORDON KORMAN!

No coins, please, Gordon Korman. North Winds Press, 1984. 184 pp. \$10.95 cloth. ISBN 0-590-71429-5.

According to the fly-leaf on this '84 publication, Gordon Korman is twenty years old, no longer the soul mate of Boots and Bruno of Macdonald Hall. Perhaps this accounts for the identification crisis that exists in *No coins, please*. The disarming Canadian hero of this rambunctious Juniortours America trip is hustler Artie Geller, a resourceful eleven-year-old in the mold of Bruno Walton. The familiar conscience-bound foil, however, is eighteen-year-old tour counselor Rob Nevin. Is the responsibility of impending adulthood affecting Korman's vision?

Since his earliest days Korman has been deft at comic invention, and Artie's scams provide some of his best mischievous fantasy. The model car race betting escapade, with its elaborate set, has just enough added complication to be hilarious. Some may be disturbed by the hero's seriously illegal tactics, but the fantasy is so wild it would be difficult to take such an objection seriously. Nevertheless, the author uncharacteristically does take his hero into a situation where he cannot win; even though the chastised Artie seems set to mobilize his fellow tourers at the end, we feel it will not work without his personal style.

Is the maturing Korman seeing a larger world where even in the glitz of Las Vegas fantasies cannot come true? This disenchanting view seems further evidenced in giving the conscience to a young adult rather than to the hero's peer. For all his emphasis on light fun, Korman's paired juvenile heroes always projected the truth of two strong parts of the child's makeup: the part that dares to be individual and the part that holds society's starchy values. Identification and sympathy were at once engaged as one dragged the other into adventure. It is difficult to feel the same interest and sympathy for the older Rob; after all, his motives are tainted by necessity for summer employment and the desire to attract girls. Neither are Artie's touring peers interesting enough to provide the emotional tension which gives spice to the adventures of Boots and Bruno or Rudy Miller and Mike Webster in *I want to go home*.

No coins, please delivers much of the old fun but destroys the dream of childhood invincibility. It is not comfortable and certainly not fun to look at the world through Rob Nevin's anxious eyes. Has the author outgrown the magic of innocent egotism to be mired in the stifling mundane? A new Korman book should be on the stands now. Will it tell us what has really happened to Gordon Korman?

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KEVIN MAJOR: A WRITER TO WATCH

Thirty-six exposures, Kevin Major. Delcorte Press, 1984. 156 pp. \$14.95 cloth. ISBN 0-385-29347-X.

Kevin Major, a Newfoundland-based writer, won critical accolades and a national literary award for his first two works *Hold fast* and *Far from shore*, and the reason for such acclaim is Major's willingness to experiment with forms and styles as he explores the problems and preoccupations of contemporary teenagers. His latest novel, *Thirty-six exposures*, is no less ambitious.

With each succeeding novel, Major complicates the problems of his prota-