

carefully worded replies; in this sense she is static. The third person narration allows for different characters' reactions to Julie's psychic experiences, but this can also create a distance between the reader and Julie. For example, when Julie and her mother, Alice, first visit Granny Goderich, Julie's actions are described, but the scene's emotional impact arises from a concentration on Alice's thoughts and feelings. Because of the resulting imbalance, Alice seems more fully realized; Julie seems slightly wooden. Problems like these are frustrating because one wishes to have had the chance to get to know Julie better — her story is haunting.

*Julie* is the winner of the Canadian Library Association Book of the Year Award for Children, the Canada Council Children's Literature Prize and the Alberta Writers Guild Best Children's Book Award. This thorough acclaim is questionable, and invites comparison between *Julie* and other award-winners. Yet *Julie* is a promising first novel; Cora Taylor's next work is eagerly awaited.

**Heather McKend** is the author of *Moving* gives me a stomach ache.

## BALLET FOR BEGINNERS

***The ballet book, a young dancer's guide***, Andrew Ptak. Key Porter Books, 1984. 128 pp. \$19.95 cloth. ISBN 0-919493-45-9.

This book is designed for the fairly serious ballet student about nine to eleven years in age. Detailed verbal descriptions of basic positions and steps are enhanced by large black and white photographs of intent youngsters in practice clothes performing the exercises described. Complicated movement sequences are illustrated in series of three to seven pictures. The book's uncluttered layout and clear typefaces produce a pleasing integration of text and illustration and should help satisfy the young ballet fan's thirst for instruction and amusement. Because the photographs were taken especially for this volume, at the Quinte Dance Centre, the dancers are ordinary Canadian kids with ordinary bodies, rather than the exotic, wiredrawn Bolshoi students who frequently populate children's ballet books.

As it is obvious that Andrew Ptak has taken considerable pains to create a visually attractive, usable text, I find some of his decisions mildly troubling. All the students demonstrating the steps are female, yet the section on "How ballet started" and the chapter on "Famous ballet stars" both

deal primarily with men. Hence the book is not likely to appeal to the few boys who dare to attend ballet classes, nor will it give girls confidence in the ability of their sex to exert power in an art form whose practitioners and audience are largely female. And while I sympathize with the author's desire to help young Anglophones understand the French terminology of ballet, in several instances the translation fails to foster communication. *Rond de jambe* is rendered as "round of the leg" when "leg circling" would be clearer; *grand battement* is awkwardly translated as "large beating" rather than "high kicking." On the other hand, providing the derivation of the terms *fondue* and *cou-de-pied* would make them more comprehensible. In the last section, "The stories of famous ballets," Ptak might have included more than the five ballets he describes and devoted less space to each one. Canadian children are less in need of five pages (including illustrations) describing the familiar story of "Cinderella" than of synopses of "Coppelia," "Romeo and Juliet" and "Don Quixote," which they may also have the opportunity to see.

However, the above comments are all reviewer's quibbles. It would be a shame if potential readers were deterred by the book's lack of glossy pictures in colour, for its illustrations show that dance can be well served by the subtle texture of good black and white photography.

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## COOKERY, KIDS AND COMPREHENSION

*The kid's bakebook*, Shannon Ferrier & Tamara Shuttleworth. Illus. Hans Zander. James Lorimer, 1984. 64 pp. \$12.95, \$7.95 cloth, paper. ISBN 0-88862-761-0, 0-88862-760-2; *The Anne of Green Gables cookbook*, Kate Macdonald. Illus. Barbara Di Lella. Oxford University Press, 1985. 48 pp. \$9.95 cloth. ISBN 0-19-540496-3; *Fun in the kitchen*, Angela Clubb. Illus. Paddy Benham. Irwin, 1984. 135 pp. \$12.95 paper. ISBN 0-7725-1508-5.

A friend of mine who collects cookbooks loves food and possesses the impressive ability (to me, at least) to gauge how a recipe will taste from the ingredient list alone. For my part, many cookery instructions remain unintelligible unless accompanied by copious illustrations. Food is still basically a fuel to me, I guess, and I have yet to be bitten by the gastronomic