periences a new form of fear while waiting alone in the studio dressing room. And you guessed it, he stops hiccupping. Maynard fakes the hiccups throughout the show and the return trip home; then he elicits Simon's help for one last scare which will appear to successfully relieve his hiccups.

Simon rises to the challenge and remembers that it was the fear of embarrassment which cured Maynard's hiccups. Now, what would you do if the seat of your pants were super-glued to a bench in a very busy shopping mall on the middle of Saturday afternoon and your best friend has left you to bare all??

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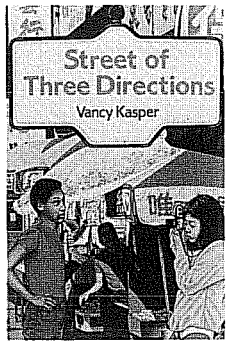
IMMIGRATION AND INTEGRATION



Street of three directions. Vancy Kasper. Overlea House, 1988. 141 pp., $3.95 paper. ISBN 0-7172-2481-3; **Heartbreak High**. Nazneen Sadiq. Lorimer, 1988. 158 pp., $4.95 paper. ISBN 1-55028-125-9.

The problems faced by the recent immigrant to Canada seem especially poignant when that immigrant is simultaneously confronting the challenges and complications of adolescence. The adolescent's "search for identity" is compounded by the closely connected search for identity of the immigrant. The theme of immigration and integration is obviously not a new one in Canadian children's literature: Catharine Parr Traill's *Canadian crusoes*, for example, like *Street of three directions* and *Heartbreak High*, links the assimilation and integration of the immigrant with the growth and development of the youth.

Both of these new novels concentrate on the conflict between generations, with the older generation upholding the traditional values not just of a previous generation, but of a former homeland, unfamiliar and even alien to the young Canadian. The young people in these novels learn respect for the original culture, and willingness to retain its values. Rachel, in *Heartbreak High*, agrees to a trip to Israel, while Amanda, in *Street of three directions*, accepts her father's views without being intimidated by them. The compromise between overly rigid and "racist" parents or relatives, and unaccommodating and embarrassed adolescents results in an idealistic hope for assimilation. Both books deal with the survival of the traditional Canadian "mosaic," in a society complicated by the volume and diversity of those mosaic pieces.

Vancy Kasper's *Street of three directions* successfully depicts a traditional Chinese family in Toronto. Sensuous descriptions, from Amanda's point of view, evoke a vivid atmosphere even for the reader who has had no contact with such a community or family. The novel does not ignore unpleasant emotions or dangerous situations, but explores such subjects as Amanda's ambivalence towards new people from Hong Kong; the racism of some Canadians towards Amanda and that of Amanda toward the Vietnamese refugee, Thieu; the horror of Thieu's journey and his need for revenge; and the unjustly widening gap between rich who live in the suburbs and the poor who live in "The Project." The reader learns about archaeology, photography, traditional Chinese beliefs, and such small details concerning the Chinese community in Toronto as its fear of the police (65). Amanda's internal struggle is intense and believable: "The Chinese side of her should have expected this, but her Canadian side was filled with anger" (107). The resolution is optimistic for Amanda as an adolescent but leaves realistic uncertainty and conflict for the troubled community.

Nazneen Sadiq's *Heartbreak High* takes place in the more familiar world of the suburban high school. Rachel and Tariq are not part of an ethic "community" and are not as familiar or comfortable with their original culture as Amanda is. The novel concentrates on the adolescent romance, which is simply more complicated than most because of diverse cultures and traditional parents. The young people are genuinely shocked by the attitudes of their parents. Rachel's mother asks the "peculiar question": "No, I mean what is he?" (52). Tariqu's mother warns him that "white girls are not brought up properly" (144). The reader is exposed to Jewish and Muslim customs and is made aware of the historical conflict, but the focus remains on the characters' conflicts and relationships. The teenagers' lack of knowledge of their own heritage seems a little unbelievable in the context of the supposedly conventional parents and (supposedly) contemporary events. The resolution lacks credibility in the sudden tolerance of the hitherto unyielding mothers.

Heartbreak High is concerned with a relationship complicated by culture, whereas *Street of three directions* is concerned with a diverse community, troubled by problems which are reflected and made apparent in the relationships. From *Heartbreak High*, the reader remembers the conflict and characters, whereas the reader of *Street of three directions* retains images of the apartment, the funeral, the restaurant, the darkroom and the dig. Both novels approach controversial and contemporary issues with intelligence and cultural sensitivity. Young readers will be drawn to consider how refugees and immigrants adjust to Canadian society and, ideally, to accept the authors' messages of tolerance and compromise between the generations and cultures.

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