

## *Editorial: On blockbusters*

Our last issue was a blockbuster, a 144-page issue on censorship. Articles, interviews, essays, lists, and letters posed explosive questions about the extent of censorship in Canadian books for young readers. The trouble with blockbusting, however, is that when you break one block, you may set up another. For us, running this powerful issue meant creating a pile-up of reviews. Consequently, this present issue is in a sense a blockbuster too. In it we present a record number and range of reviews. Since fewer and fewer newspapers, magazines and radio or television review-shows assess even a selection of children's books, and none of these other reviewing agents consider the full range of non-fiction/fiction, fantasy/realism, science fiction/animal stories, picture books for babies/problem books for young adults, *CCL's* faithful effort to review significant items in *all* categories is very important. *CCL* reviews are important to our readers—parents, librarians, scholars in the field, teachers, social historians; important also to Canadian publishers, to whom our reviewers offer praise and caution, encouragement and disapproval, all in the hope of improving quality and discrimination in the big and little children's presses. Our reviews are important to Canadian writers, too, since these reviews suggest topical themes and possibilities of new genres, and add to the empowering sense of working in an essential and challenging field.

Our blockbuster issue of reviews on Canadian children's literature is introduced by two longer items which demonstrate how hard it is to define limits of our field. Claire L. Malarte-Feldman's article on French writers and literary critics adds to our concept of "Canadian" in the same way that knowing about current trends in the United States and the United Kingdom furnishes a context for our own national awareness. Marie Davis' interview with Jan Truss reminds us of the paradox created when we apply the term "children's" to books written by adult creators, bought by adult care-givers, and deserving to be read by people outside the narrow school-age range. For instance, we find Jan Truss's *Jasmin* a rich, readable book, full of resonances and allusions beyond the grasp of many children. Like *The wind in the willows* or *Charlotte's web* or *Sans famille*, *Jasmin* is a blockbuster—a book that both opens up adult memories of childhood and enlarges the child-reader's sense of life's mysteries and potentialities. It reminds us that the term "literature" can never be exclusively prefixed with the term "children's".