

very appropriate subject and time of life for a girl to be exposed to this point of view!

Both books are good resources for a school counsellor, classroom teacher and/or for general school circulation.

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FROM BOX TO BOOK

Lisa makes the headlines, Kit Hood and Linda Schuyler with Eve Jennings. James Lorimer, 1986. 164 pp. \$12.95, \$4.95 cloth, paper. ISBN 0-88862-994X, 0-88862-993-1. **Griff makes a date**, Kit Hood and Linda Schuyler with Eve Jennings. James Lorimer, 1986. 109 pp. \$12.95, \$5.95 cloth, paper. ISBN 088862-997-4, 0-88862-996-6.

It's usual for the book to come first and the movie later. When that sequence is reversed, the results are often somewhat disappointing. To some extent, that's true of *Lisa makes the headlines* and *Griff makes a date*, two short story collections based on episodes of the award-winning Canadian television series, *The kids of Degrassi Street*. The films have proven so popular with both critics and children that they are now seen in 26 countries and in several languages.

Creators Kit Hood and Linda Schuyler have collaborated with writer Eve Jennings to make the transition from film to print. The resulting product requires little adjustment for the TV watcher: the stories are long on dialogue and retain much of the atmosphere of a "sit-com". Nevertheless, the elements that work for the TV programs also work for the stories.

Against a muted background of adult problems, the kids of Degrassi Street get on with the familiar realities of being kids — secret clubs and rituals; loneliness, crushes and awkwardness; writing tests; playing tricks; getting elected to a class office; publishing a newspaper; and moving to a new neighbourhood. The general tone is humorous and optimistic. Characterizations are sharp, and develop from one story to another. And the kids and their lives are realistic and recognizable. Some are fat; some are beautiful. Some are smart; some not. Some come from single parent families. One has a mentally ill father; another, a retarded brother. It's a long way from *Leave it to Beaver*, but a lot closer to what the average kid encounters.

Each story quietly (and relatively painlessly) conveys some solid values as it entertains. Most often the focus is on relationships — responsibility to a friend; maintaining loyalties; and the varying rewards of kindness, rudeness, and helpfulness. Others move in broader spheres. “Cookie goes to hospital” deals in part with rules and when they should be broken, or at least bent. In “Rachel runs for office,” Rachel considers the ethics of using smear tactics to win an election. Needless to say, the characters always make the right choice.

In these first six stories, all the endings are happy ones. It’s an indication of the quality of the characterizations, though, that it’s possible to conceive that there may be some forthcoming stories without happy endings. Lorimer does plan other volumes in the series and it’s likely all will prove to be popular page-turners with young TV-watchers.

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UNE LÉGENDE BIEN ADAPTÉE

Le baiser maléfique, Adaptation de Robert Soulières. Illus. Stéphane Jorish. Sillery, Ovale, 1985. Non paginé 9,95\$ relié. ISBN 2-89186-061-6.

Publié aux éditions Ovale, dans la belle série des “Légendes du Québec,” *Le Baiser maléfique* est une adaptation de la légende de Rose Latulippe, une jeune fille pour qui la danse était une véritable passion. A sa demande, son père a organisé une fête pour le soir du Mardi-Gras et, comme l’exige la tradition, les réjouissances doivent se terminer à minuit précis — “on ne danse pas sur le mercredi des Cendres.” Un bel étranger arrive à l’improviste et demande à s’abriter quelques instants de la tempête qui fait rage au dehors. Rose va danser avec lui toute la soirée, dédaignant son fiancé Gabriel. A minuit, “envoûtée, grisée par le plaisir,” elle ne peut se détacher de son cavalier et continue à danser. Ayant ainsi réussi à gagner une nouvelle âme à “Lucifer, (son) Roi et Maître,” l’étranger embrasse Rose et disparaît dans un tourbillon de fumée et de flammes, au milieu des cris et du fracas du tonnerre. Au matin, Rose Latulippe a vieilli de cinquante ans, et sur ses lèvres elle porte “une cicatrice de brûlure toute fraîche: la trace du baiser du diable.”

Robert Soulières a fait une bonne adaptation de cette légende. Il a su la simplifier, la rendre accessible à un jeune lecteur tout en en gardant les éléments essentiels. Le récit est bien construit et mené, l’intérêt soigneusement ménagé, le style simple, clair, vivant. A chaque page de texte