

school projects may well wish for a magic CD like Anne's to bring the research to life; failing that, they might find in this book some ideas and encouragement for a reluctant project writer.

Mary-Ann Stouck is associate professor of English and Humanities at Simon Fraser University. Recent publications include an anthology, *Medieval Saints: A Reader*, published by Broadview Press.

Ginette Anfousse's Rosalie

Rosalie's Catastrophes. Ginette Anfousse. Illus. Marisol Sarrazin. Trans. Linda Gaboriau. Ragweed, 1994. 93 pp. \$5.95 paper. ISBN 0-921556-47-0. *Rosalie's Battles*. Ginette Anfousse. Illus. Marisol Sarrazin. Trans. Linda Gaboriau. Ragweed, 1995. 91 pp. \$5.95 paper. ISBN 0-921556-50-0. *Rosalie's Big Dream*. Ginette Anfousse. Illus. Marisol Sarrazin. Trans. Linda Gaboriau. Ragweed, 1995. 89 pp. \$5.95 paper. ISBN 0-921556-50-0.

The lively and impulsive Rosalie is an orphan who lives with her seven aunts. *Rosalie's Catastrophes* introduces us to the heroine who complains "It's just not fair cause my seven aunts decided to be like seven mothers to me." Rosalie gradually comes to appreciate her loving family, in which each aunt fulfils a different parental role. Aunt Beatrice, for example, runs the household like a "traffic cop" while gentle Aunt Alice sneaks two molasses cookies into Rosalie's bedroom every night. The one-dimensional, slightly farcical descriptions of the aunts (reminiscent of adult characters in Robert Munsch's stories) make for many humorous moments in the book. I laughed out loud at the description of seven "mothers" interrupting the annual Christmas pageant with a standing ovation for Rosalie.

The hilarious moments which occur between Rosalie and her aunts in *Rosalie's Catastrophes* give way to a focus on Rosalie's relationships and dreams of future stardom in *Rosalie's Battles* and *Rosalie's Big Dream*. As in the first book, humorous situations arise from Rosalie's tendency to speak before thinking and her inexhaustible enthusiasm.

The light-hearted and upbeat nature of these books is reflected in Rosalie's frequent exclamation "Holy hopping horrors!" in response to her predicaments. However, a didactic tone is more evident in the sequels, where Rosalie learns about the evils of war and the importance of friendship. The illustrations in all three books accurately reflect the spirit and lively imagination of the heroine, especially the depiction of Rosalie's wild, wavy long hair which she calls her "Javanese Indian curls." While the two sequels do not completely live up to the quality of their predecessor, the complete series

is still entertaining and would be ideal for adults and children to read together as an introduction to chapter books.

Kathleen Donohue received her Master's Degree in English from the University of Guelph and teaches in a private school in Aurora, Ontario.

The Pleasures — and Perils — of Being Invisible

The Invisible Harry. Marthe Jocelyn. Illus. Abby Carter. Tundra, 1998. 128 pp. \$14.99 cloth. ISBN 0-88776-467-3 *Vanishing Act*. Cora Taylor. Red Deer College P, 1997 (Northern Lights Young Novels). 199 pp. \$9.95 paper. ISBN 0-88995-165-9.

Making someone, or something, disappear is a popular element in fiction for young readers. Our hero discovers a formula or a magic spell and literally works wonders. The joy and power, however, are soon tempered by the reality of unpredictable results. Two new novels by Marthe Jocelyn and Cora Taylor explore this theme. Though they are very different in approach, content, audience and style, both succeed in suspending the young reader's disbelief and in spinning believable and entertaining yarns.

The Invisible Harry is a sequel to Marthe Jocelyn's popular first book *The Invisible Day* (1997), though it easily stands alone. This time Billie Stoner makes a new puppy invisible, so as to buy herself enough time to convince her mother to let her keep him. Intended for eight- to twelve-year olds, this is a fast-paced funny story told throughout from the resourceful Billie's viewpoint. In twenty-one short chapters with large readable print and plenty of accessible dialogue and humour, we tumble from one escapade to another. In short, lively scenes, Jocelyn shows us the invisible puppy at school, at home, or on the street with other dogs. Again, the New York City background is well drawn, and the book sparkles with humour and with suspense to keep young readers turning the page.

While most of Jocelyn's characters ring true, Sam the dog-sitter, who agrees to "work" for Billie but never appears to be paid, perhaps too conveniently does what's needed without asking questions. Also, one of the joys of finishing a good story is to imagine what happens to the characters afterwards. The Epilogue tacked on here gives the author's view of "what happened next," but robs the reader of that flight of imagination. On the whole, though, this is a delightful story. The illustrations by Abby Carter are a perfect fit for the breezy, light tone of the text.

Cora Taylor's *Vanishing Act* aims at an older audience, and is, there-