



INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBBY
AUSTRALIA

**NOMINATION
IBBY HANS CHRISTIAN ANDERSEN AWARDS
2022**

COUNTRY OF NOMINATION: AUSTRALIA

WRITER CANDIDATE: MARGARET WILD

DOSSIER



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CULTURAL FUND

Acknowledgements

Dossier compiled by Dr Robyn Sheahan-Bright on behalf of IBBY Australia, December 2020

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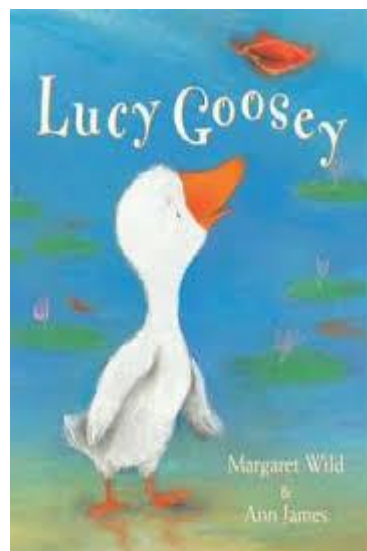
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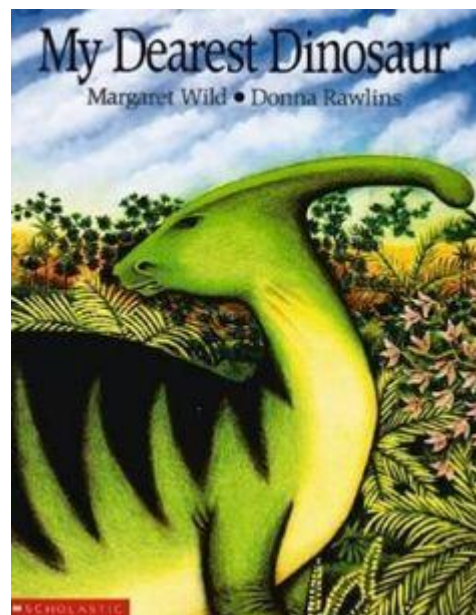
Information contained in the dossier has also been supplied by Margaret Wild and has been drawn from other bibliographical sources, including the records held at the National Centre for Australian Children's Literature.

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1. Biographical Information on the Candidate

Margaret Wild was born in Eshowe, a country town in South Africa, on 24 April 1948. She had a twin sister and three brothers. Her father was a bank manager, and her early life involved frequent moving, but she grew up mainly in Johannesburg where she attended local state schools. As a child, Margaret Wild was a voracious reader.

After leaving school, she worked as a journalist on country and city newspapers, including the *West Rand Times*, a country weekly, and later the *Johannesburg Star*. In 1973, she immigrated to Australia and worked as a feature writer on *Dolly* magazine. She then completed her formal education at the Australian National University in Canberra. Returning to Sydney in 1980, she combined the rearing of two children with freelance writing for newspapers and magazines. In 1983, she began writing for children, inspired by the reactions of her son to children's books. She combined her own writing career with managing and commissioning children's books for 16 years, with a range of publishers including Omnibus Books, ABC Books, Methuen and Angus & Robertson. Since 2000, Margaret Wild has been a full-time writer.

Margaret Wild has published over 100 books, the majority of these picture books, many of which have been widely awarded and translated. Many of her picture books touch the emotions of both children and adults. Her themes have been said to be 'often unconventional for children's books'. But invariably they offer an uplifting, and ultimately joyful, perspective on life. Among her many interests are the homeless, imprisoned, dying, lost and the aged and such social concerns as bullying, divorce and Alzheimer's disease. Her picture books resonate with tenderness, love and comfort for the very youngest. She has written two verse novels and one prose novel for young adults, and her title *Jinx* (2001) has been translated into nine languages.

Her books have appeared in many foreign editions and all have been highly acclaimed. She has won the CBCA Picture Book of the Year Award three times – in 1990 for *The Very Best of Friends* (1989), illustrated by Julie Vivas; in 2000 for *Jenny Angel* (1999), illustrated by Anne Spudvilas; and in 2001 for *Fox* (2000), illustrated by Ron Brooks. *Fox* is one of her most awarded titles, having also won the 2004 German Youth Literature Award 2004; 2001 Winner Best Children's Book Queensland Premier's Literary Awards; 2001 Winner NSW Premier's Literary Awards, Patricia Wrightson Prize for Children's Literature and included in the 2002 Honour List (Illustration) International Board on Books for Young People (IBBY).

Her awards for personal achievement are also impressive and include 2020 Australia Council Award for Lifetime Achievement in Literature; 2011 Lady Cutler Award (CBCA NSW); 2008 recipient of the Nan Chauncy Award for an outstanding contribution to children's literature in Australia; and in 2001 she was awarded the Centenary Medal for service to Australian society and literature.

She is an outstanding writer for children and would be a highly deserving recipient of the Hans Christian Andersen Award 2022.

[See also **5. Awards and Other Distinctions p 11.**]

2. Portrait Photograph of the Candidate

[See copy in **Appendix C. USB** contained in dossier.]



IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

3. Statement of Candidate's Contribution

Margaret Wild's contributions to Australian writing cannot be underestimated. They include her:

- **Enormous range of picture books for babies to teenagers:**

Margaret Wild has that rare capacity to speak to a wide range of ages in her carefully crafted picture book texts. Her rhythmical books for babies, her lyrical picture books for beginning readers and her complex visual works for older readers demonstrate a virtuoso control of voice which few other writers could master.

- **Beautifully crafted language:**

Her use of language is poetic, and often spare. In picture books, and in junior and YA novels she has demonstrated a facility with language which made her works award winners from her earliest publications. 'With *Fox*, she brings a poet's sensibility to the writing of a mesmerising and powerful work about the elemental need for companionship in our lives. Her writing bristles with urgent action and sings with suggestive imagery; it is pared back, sometimes playful, and always emotionally resonant. In this way, it carries the very essence of what the story is about – the arcane battle between innocence and evil, kindness and cruelty, love and hate.' (Sheahan-Bright, Robyn 'Fox Essay' *Reading Australia* 2014. <<https://readingaustralia.com.au/essays/fox/>>)

- **Collaborative work with illustrators of vast talent:**

Wild's texts have been paired with some of the illustrators who are luminaries in Australian publishing of longstanding (eg Ron Brooks, Ann James, Julie Vivas, Anne Spudvilas, Bruce Whatley, Jane Tanner, Deborah Niland, Vivienne Goodman and Terry Denton), and have also offered some then debut artists (Freya Blackwood, Ritva Voutila, Vivienne To and Mandy Ord) an entry into the publishing world. Her words act as the perfect accompaniment to an illustrator's work; spare, poetic and arresting, they offer ample opportunity for the illustrator to explore the gaps in the narrative which she artfully leaves in order to entice a reader into a web of complex meaning and sub-text.

- **Diverse range of topics covered, traversing many difficult emotions and experiences:**

Wild's books are known for their extraordinary coverage of serious subjects such as death, grief, loss and war. She is also adept at exploring the everyday issues which children and families face, such as moving house, losing a loved one, loving one's pets and many other domestic topics. 'She is a writer who sees far beyond the immediately obvious, who looks for the underlying patterns that shape our existence, and, without being maudlin, is able to empathise deeply with human suffering, and human predicaments.' (Robinson, Moira 'Jinx by Margaret Wild' *Viewpoint: On Books for Young Adults*, Vol 9, No 4, Summer 2001, p 43.)

- **Uncompromising work which tackles many serious issues:**

Let the Celebrations Begin (1991) is one of her most challenging works, about the Holocaust; death is a constant preoccupation in works such as *The Very Best of Friends* (1990), *Toby* (1993), *Old Pig* (1995), *Jenny Angel* (1999) and *Harry and Hopper* (2013); loss or absence of a loved one
IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

is another theme in *My Dearest Dinosaur* (1992); and social deprivation, in *Space Travellers* (1992) and *Chalk Boy* (2018). She has written of the publishing change for the better in allowing children access to information about matters such as death. Her own experience of losing her younger brother David to leukemia was explored in *Jenny Angel* (1999): ‘It was all done with the best of intentions, but secrecy can result in children feeling bewildered, shut out and fearful. Anyway, that’s how I felt... Things have changed a lot since then – and for the good, I feel. Although we don’t want to burden our children with adult concerns, we no longer shut them out from things that affect them, often directly.’ (Wild, Margaret ‘CBCA Acceptance Speeches: Margaret Wild’ *Reading Time: The Journal of the Children’s Book Council of Australia*, Vol 44, No 4, November 2000, p 5.)

- **Philosophical explorations:**

Wild’s rich imagination impels her to create scenarios which challenge the status quo: ‘In our lives we take certain decisions, who you are going to marry and so on ... I like playing around with the idea that I could be doing something different in another life, of different possibilities.’ (Wild in White, Kerry ‘Margaret Wild: Interview’ *Magpies*, Vol 28, No 4, September 2013, p 4.)

- **Groundbreaking verse novels:**

Jinx (2001) and *One Night* (2003) employed the verse novel format to explore teenage emotions in an empathetic and highly immediate way. Wild demonstrated in them her capacity to employ poetic techniques in impressive long-form works. ‘I think the most difficult were my verse novels, *Jinx* and *One Night*. Because each piece is so short – just like a snapshot – each word has to count. The wrong word or jarring rhythm will stand out right away.’ (Wild in McCartney, Tania ‘Interview: Margaret Wild’ *Kids’ Book Review*, 30 April 2011. <<http://www.kids-bookreview.com/2011/04/interview-margaret-wild.html>>

- **International reputation:**

Her body of work is widely regarded, and some of her individual works have been recognised by international awards and have been widely translated. *Fox* (2000), illustrated by Ron Brooks, has been translated into fourteen languages and was winner of the German Youth Literature Award for Picture Books in 2004; Freya Blackwood was awarded the Kate Greenaway Medal for Margaret’s text *Harry and Hopper* (2009) in 2010; and Margaret was included in the IBBY Honour List 2000 (Writing) for *First Day* (1998), illustrated by Kim Gamble.

Conclusion: Margaret Wild is a prolific and widely acclaimed author of many books for children and young adults.

Her beautiful writing is highly layered, spare and yet suggestively complex. She has created books which canvas a wide range of challenging topics, and her work is distinguished by her respect for young readers and her unwillingness to shield children from uncomfortable truths. She has, since her first book was published in 1984, been highly-regarded as one of Australia’s most accomplished wordsmiths for young people.

4. Essays, Interviews or Articles

This dossier **contains copies** of the following **two articles** in **Appendix A**:

Sheahan-Bright, Robyn 'Fox Essay' *Reading Australia* 2014.
<<https://readingaustralia.com.au/essays/fox/>>

White, Kerry 'Margaret Wild: Interview' *Magpies*, Vol 28, No 4, September 2013, pp 4–6.

Other Biographical and Critical Sources Include:

'A Guide to the Margaret Wild Papers January 2008' *National Centre for Australian Children's Literature*
<<https://www.ncacl.org.au/wp-content/uploads/2018/10/GuideMargaretWildPapers.pdf>>

Brooks, Ron *Drawn from the Heart* Crows Nest, NSW: Allen & Unwin, 2010.

'CBCA Judges Report 2001', *Reading Time: The Journal of the Children's Book Council of Australia*, Vol 45, No 3, August 2001, p 10.

Doonan, J 2000, 'Drawing on the Text: the Art of Collaboration' in Anstey, M & Bull, G (eds.), *Crossing the Boundaries*, Sydney: Pearson Australia, pp 17–31.

Garces-Bascal, Myra 'Book Talk Tuesday: the Courage to Face One's Fears – Wolvs in the Sitee by Margaret Wild and Anne Spudvilas' *Gathering Books*, June 21, 2011
<<https://gatheringbooks.org/2011/06/21/wolvs-in-the-sitee/>>

Hunter, Linnet 'Margaret Wild and Julie Vivas' *Magpies*, Vol 23, No 1, March 2008, pp 4–6.

Jameyson, Karen. 'Entry on Margaret Wild' in *Children's Books and Their Creators* Edited by Anita Silvey. Boston: Houghton Mifflin Company, 1995, pp 680–81.

'Margaret Wild' *AustLit*
<<https://www.austlit.edu.au/austlit/page/A29397>>

'Margaret Wild' *Reading Australia*
<<https://readingaustralia.com.au/authors/margaret-wild/>>

'Margaret Wild' *Wikipedia*
<https://en.wikipedia.org/wiki/Margaret_Wild>

'Margaret Wild' in McVitty, Walter, *Authors & Illustrators of Australian Children's Books* Rydalmere, NSW: Hodder & Stoughton, 1989, p 242.

'Margaret Wild – 2020 Australia Council Award for Lifetime Achievement in Literature' *Australia Council* 9 March 2020
<<https://www.australiacouncil.gov.au/news/media-centre/biographies/Margaret-Wild-2020-Australia-Council-Award-for-Lifetime-Achievement-in-Literature/>>

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

'Margaret Wild and Mem Fox [Interview]' *Radio National Australian Broadcasting Corporation*, 1 March 2007.

<<https://www.abc.net.au/radionational/programs/archived/edpod/margaret-wild-and-mem-fox/3394184>>

McCartney, Tania 'Interview: Margaret Wild' *Kids' Book Review*, 30 April 2011.

<<http://www.kids-bookreview.com/2011/04/interview-margaret-wild.html>>

Reeder, S O 'Developing a Hungry Eye: Evaluating the Visual Narrative in Australian Children's Books', thesis, University of Canberra, Canberra, 2004.

'Wild, Margaret' in Watson, Victor *Cambridge Guide to Children's Books in English* Cambridge: CUP, 2001, p 755.

'Wild, Margaret' in Lees, Stella and Macintyre, Pam *The Oxford Companion to Australian Children's Literature*. Melbourne: Oxford University Press in association with ALIA Press, 1993, pp 48–9.

'Wild, Margaret, 1948–' *Encyclopaedia.com*

<<https://www.encyclopedia.com/people/literature-and-arts/south-african-literature-biographies/margaret-wild>>

Wild, Margaret 'CBCA Acceptance Speeches: Margaret Wild' *Reading Time: The Journal of the Children's Book Council of Australia*, Vol 44, No 4, November 2000, p 5.

Wild, Margaret, 'CBCA Acceptance Speeches: Margaret Wild' *Reading Time: The Journal of the Children's Book Council of Australia*, Vol 45, No 4, November 2001, p 4.

Reviews:

'Review: Denton, Terry ill. *Big Red Hen and the Little Lost Egg* by Margaret Wild' *Magpies*, Vol 23, No 3, July 2008, p 26.

First Day 'Cover book by Margaret Wild, ill. Kim Gamble' *Magpies*, Vol 13, No 4, September 1998, p 24.

Halsall, Patricia '[Review: *On the Day You Were Born* by Margaret Wild]' *Magpies*, Vol 28, No 2, May 2013, p 26.

Hanzl, Anne 'Shortlist – CBC (Picture Books)' (Anne Hanzl constructs 'webs of possibilities' for using the 1990 Picture Book Short List – includes *The Very Best of Friends* by Margaret Wild, ill. Julie Vivas and *A Proper Little Lady* by Nette Hilton, ill. Cathy Wilcox and *Grandad's Magic* by Bob Graham and *A Nice Walk in the Jungle* by Nan Bodsworth and *I Wish I Had a Pirate Suit* by Pamela Allen and *The Journey Home* by Alison Lester.) *The Literature Base*, Vol 1, No 2, June 1990, pp 22–27.

Horsfield, Chrissie 'Cover Book Review: *Bogtrotter* by Margaret Wild, ill. Judith Rossell' *Magpies*, Vol 30, No 2, May 2015, p 18.

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Hunter, Linnet (On the Cover book *Miss Lily's Fabulous Pink Feather Boa* by Margaret Wild, ill. Kerry Argent' *Magpies*, Vol 13, No 5, November 1998, p 24.

Hunter, Linnet 'Puffling: Margaret Wild and Julie Vivas interviewed by Linnet Hunter about their new collaboration' *Magpies*, Vol 23, No 1, March 2008, pp 4-6.

'Review: *Jinx*' *Publishers Weekly*, 29/03/2004
<<https://www.publishersweekly.com/9780802788306>>

'[Review: *Old Pig*]' *Magpies*, Vol 10, No 5, November 1995, p 31.

'[Review: *Old Pig*]' *Kirkus Review*, 1 May 1996 <<http://www.kirkusreviews.com/book-reviews/margaret-wild/old-pig/>>

'[Review: Rogers, Gregory ill. *Space Travellers* by Margaret Wild]' *Magpies*, Vol 8, No 3, July 1993, p 30.

Saxby, Maurice 'Brooks, Ron (illus.) Margaret Wild (text) *The Dream of the Thylacine*' *Reading Time: The Journal of the Children's Book Council of Australia*, Vol 55, No 2, May 2011, p 19.

Shuttleworth, Mike 'The Dream of the Thylacine by Margaret Wild & Ron Brooks' *Viewpoint*, Vol 19, No 3, Spring 2011, p 17.

Steinberger, Kevin '(On the Cover book –*The House of Narcissus* by Margaret Wild, Wayne Harris ill.)' *Magpies*, Vol 16, No 5, November 2001, p 17.

Stevens-Marzo, Bridget '*Hush, Hush!* by Margaret Wild' *Magpies*, Vol 25, No 1, March 2010, p 26.

Valentine '*Fox* by Margaret Wild and Ron Brooks – review' *The Guardian*, 20 August 2011
<<https://www.theguardian.com/childrens-books-site/2011/aug/20/review-fox-margaret-wild-ron-brooks>>

White, Kerry 'Margaret Wild and Her First Non-Verse Novel' *Magpies*, Vol 28, No 4, September 2013, p 4.

[See also list of reviews of 5 books submitted, p 41.]

5. Awards and other Distinctions

International Awards Arranged per Award Category:

INTERNATIONAL AWARDS

Astrid Lindgren Memorial Award

- 2019 Nominated
- 2018 Nominated

International Board on Books for Young People (IBBY) Honour List:

- 2000 (Writing) Wild, Margaret *First Day* A Little Ark Book. Illustrated by Kim Gamble. St Leonards, NSW: Allen & Unwin, 1998.
- 2002 (Illustration) Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.

German Youth Literature Award (Jugendliteratur Preis) Bilderbuch (Picture Book):

- 2004 Winner Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.

American Library Association, Notable Children's Book Award:

- 1990 Wild, Margaret *The Very Best of Friends* Illustrated by Julie Vivas. Sydney: Margaret Hamilton, 1989.
- 1995 Wild, Margaret *Going Home* Illustrated by Wayne Harris. Sydney: Ashton Scholastic, 1993.

Chicago Tribune, A Best Book of the Year:

- 1997 Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).

Kate Greenaway Medal:

- 2010 Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood Malvern, SA: Omnibus Books, 2009.

The National Council for the Social Studies and the Children's Book Council, Notable Children's Trade Book in the Field of Social Studies, (USA):

- 1997 Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).

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The New Yorker, A Best Book of the Year:

- **1997** Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).

AUSTRALIA

AWARDS FOR PERSONAL ACHIEVEMENT

2020 Australia Council Award for Lifetime Achievement in Literature

2011 Lady Cutler Award (CBCA NSW)

2008 Margaret Wild is the recipient of the Nan Chauncy Award for an outstanding contribution to children's literature in Australia.

2001 Margaret Wild was awarded the Centenary Medal for service to Australian society and literature.

AUSTRALIA

CHILDREN'S & YA BOOK AWARDS

Australian Awards Arranged per Award Category:

Aurealis Awards for Excellence in Australian Speculative Fiction, Children's Division, Short Fiction:

- **2006 Shortlisted** Wild, Margaret *Woolvs in the Sitee* Illustrated by Anne Spudvilas. Camberwell, Vic: Penguin, 2006.

Australian Booksellers and Publishers Association (ABPA) Book Design Awards – Picture Book:

- **1999 Shortlisted** Wild, Margaret *Jenny Angel* Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).
- **2007 Shortlisted** Wild, Margaret *Woolvs in the Sitee* Illustrated by Anne Spudvilas. Camberwell, Vic: Penguin, 2006.

Books I Love Best Yearly (Bilby) Award – Early Readers:

- **1998 Winner** Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).
- **2003 Shortlisted** Wild, Margaret *Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).

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- **2006 Winner** Wild, Margaret *Baby Boomsticks* Illustrated by David Legge. Sydney: ABC Books for the Australian Broadcasting Corporation, 2003.

Children's Book Council of Australia (CBCA) Picture Book of the Year Award:

- **1985 Shortlisted** Wild, Margaret *There's a Sea in my Bedroom* Illustrated by Jane Tanner. Melbourne, Nelson, 1984; London: Hamilton, 1984.
- **1987 Shortlisted** Wild, Margaret *Creatures in the Beard* Illustrated by Margaret Power. Adelaide: Omnibus Books, 1986.
- **1989 Shortlisted** Wild, Margaret *Mr Nick's Knitting* Illustrated by Dee Huxley. Sydney: Hodder and Stoughton, 1988.
- **1990 Winner** Wild, Margaret *The Very Best of Friends* Illustrated by Julie Vivas. Sydney: Margaret Hamilton, 1989.
- **1992 Shortlisted** Wild, Margaret *Let the Celebrations Begin* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1991.
- **1994 Shortlisted** Wild, Margaret *Toby* Illustrated by Noela Young. Norwood, SA: Omnibus Books, 1993; Norwood, SA: Omnibus Books, 1993 reprint; Norwood, SA: Omnibus Books, 1993 (paperback).
- **1996 Shortlisted** Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).
- **1997 Honour Book** Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).
- **2000 Winner** Wild, Margaret *Jenny Angel*. Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).
- **2001 Winner** Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.
- **2007 Honour Book** Wild, Margaret *Woolvs in the Sitee* Illustrated by Anne Spudvilas. Camberwell, Vic: Penguin, 2006.
- **2014 Shortlisted** *The Treasure Box* Illustrated by Freya Blackwood . Melbourne: Puffin Books, 2017; Melbourne: Penguin Viking, 2013.
- **2018 Notable Book** Wild, Margaret *The Sloth who Came to Stay* Illustrated by Vivienne To. Crows Nest, NSW: Allen & Unwin, 2017.
- **2019 Shortlisted** *Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.

Children's Book Council of Australia (CBCA) Book of the Year: Early Childhood Award:

- **2001 Shortlisted** Wild, Margaret *Nighty Night!* Illustrated by Kerry Argent. Sydney: ABC Books, 2000.
- **2001 Shortlisted** Wild, Margaret *Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).
- **2004 Honour Book** Wild, Margaret *Little Humpty* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

- **2004 Shortlisted** Wild, Margaret *Baby Boomsticks* Illustrated by David Legge. Sydney: ABC Books for the Australian Broadcasting Corporation, 2003.
- **2005 Honour Book** Wild, Margaret *Seven More Sleeps: Babs the Baby & Fog the Dog* Illustrated by Donna Rawlins. Kingswood, SA: Working Title Press, 2004.
- **2007 Honour Book** Wild, Margaret *Chatterbox* Illustrated by Deborah Niland. Camberwell, Vic: Penguin, 2006.
- **2008 Honour Book** Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007.
- **2013 Shortlisted** Wild, Margaret *Tanglewood* Illustrated by Vivienne Goodman. Parkside, SA: Omnibus Books, 2012.
- **2020 Honour Book** *Goodbye House, Hello House* Illustrated by Ann James. Crows Nest, NSW: Allen & Unwin, 2019.

Children’s Book Council of Australia (CBCA) Book of the Year: Older Readers

Award:

- **2002 Shortlisted** Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW Allen & Unwin, 2001.

Children’s Book Council of Australia (CBCA) Crichton Award for New Illustrators:

- **2018 Shortlisted** Wild, Margaret *The Sloth who Came to Stay* Illustrated by Vivienne To. Crows Nest, NSW: Allen & Unwin, 2017.

Canberra’s Own Outstanding List (COOL), Primary Awards:

- **1992 Shortlisted** Wild, Margaret *There’s a Sea in My Bedroom* Illustrated by Jane Tanner. Melbourne: Nelson, 1984; London: Hamilton, 1984.
- **1995 Winner** Wild, Margaret *Toby* Illustrated by Noela Young. Norwood, SA: Omnibus Books, 1993.
- **1998 Winner** Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).

Family Award for Children’s Books – Picture Book:

- **1999 Shortlisted** Wild, Margaret *Jenny Angel*. Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).

Kids Own Australian Literature Awards (KOALA), Picture Book:

- **1998 Winner** Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).
- **2007 Winner** Wild, Margaret *Chatterbox* Illustrated by Deborah Niland. Camberwell, Vic: Penguin, 2006.

NSW Premier's Literary Awards, Patricia Wrightson Prize for Children's Literature:

- **2001 Winner** Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.
- **2000 Shortlisted** Wild, Margaret *Jenny Angel*. Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).

New South Wales Premier's Literary Awards, Ethel Turner Prize:

- **2002 Shortlisted** Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.
- **2004 Shortlisted** Wild, Margaret *One Night* Crows Nest, NSW: Allen & Unwin, 2003.

Prime Minister's Literary Award for Children's Fiction:

- **2019 Shortlisted** *The Feather* Illustrated by Freya Blackwood. Richmond, Vic: Little Hare Books, Hardie Grant, 2018.

Prime Minister's Multicultural Children's Literature Award:

- **1993 Shortlisted** Wild, Margaret *The Slumber Party* Illustrated by David Cox. Norwood, SA: Omnibus Books, 1992.

Queensland Premier's Literary Awards (later Queensland Literary Awards):

- **2001 Winner Best Children's Book** Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.
- **2019 Finalist** Wild, Margaret *Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.

Speech Pathology Book of the Year Awards Birth to 2 Years:

- **2020 Shortlisted** Wild, Margaret *Boo!* Illustrated by Andrew Joyner. Melbourne: Puffin Books, 2019.

Victorian Premier's Literary Award for Young Adult Fiction:

- **2002 Shortlisted** Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

West Australian Young Readers' Book Award (WAYRBA), Picture Book:

- **2019 Shortlisted** Wild, Margaret *The Sloth who Came to Stay* Illustrated by Vivienne To. Crows Nest, NSW: Allen & Unwin, 2017.

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YABBA Young Australian Readers Award:

- **2001 Shortlisted** Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).
- **1999 Shortlisted** Wild, Margaret *Miss Lily's Fabulous Pink Feather Boa* Illustrated by Kerry Argent. Ringwood, Vic: Viking, 1998.
- **2001 Shortlisted** Wild, Margaret *Jenny Angel*. Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).
- **2002 Picture Book Winner** Wild, Margaret *Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).
- **2007 Picture Storybook Winner** Wild, Margaret *Chatterbox* Illustrated by Deborah Niland. Camberwell, Vic: Penguin, 2006.

International and Australian Awards Arranged per Book Title:

Picture Books:

Wild, Margaret *There's a Sea in My Bedroom* Illustrated by Jane Tanner. Melbourne: Nelson, 1984; London: Hamilton, 1984.

- **1992 Shortlisted** Canberra's Own Outstanding List (COOL), Primary Awards
- **1985 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award

Wild, Margaret *Creatures in the Beard* Illustrated by Margaret Power. Adelaide: Omnibus Books, 1986.

- **1987 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award

Wild, Margaret *Mr Nick's Knitting* Illustrated by Dee Huxley. Sydney: Hodder and Stoughton, 1988.

- **1989 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award

Wild, Margaret *The Very Best of Friends* Illustrated by Julie Vivas. Sydney: Margaret Hamilton, 1989.

- **1990 Winner** Children's Book Council of Australia (CBCA) Picture Book of the Year Award
- **1990** American Library Association, Notable Children's Book Award

Wild, Margaret *Let the Celebrations Begin* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1991.

- **1992 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award:

Wild, Margaret *The Slumber Party* Illustrated by David Cox. Norwood, SA: Omnibus Books, 1992.

- **1993 Shortlisted** Prime Minister's Multicultural Children's Literature Award

Wild, Margaret *Going Home* Illustrated by Wayne Harris. Sydney: Ashton Scholastic, 1993.

- **1995** American Library Association, Notable Children's Book Award

Wild, Margaret *Toby* Illustrated by Noela Young. Norwood, SA: Omnibus Books, 1993.

- **1995 Winner** Canberra's Own Outstanding List (COOL), Primary Awards
- **1994 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award

Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).

- **1997** *Chicago Tribune*, A Best Book of the Year
- **1997** The National Council for the Social Studies and the Children's Book Council, Notable Children's Trade Book in the Field of Social Studies, (USA)
- **1997** *The New Yorker*, A Best Book of the Year
- **1996 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award

Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).

- **1998 Winner** Books I Love Best Yearly (Bilby) Award – Early Readers
- **1997 Honour Book** Children's Book Council of Australia (CBCA) Picture Book of the Year Award
- **1998 Winner** Canberra's Own Outstanding List (COOL), Primary Awards
- **1998 Winner** Kids Own Australian Literature Awards (KOALA), Picture Book
- **2001 Shortlisted** YABBA Young Australian Readers Award

Wild, Margaret *Miss Lily's Fabulous Pink Feather Boa* Illustrated by Kerry Argent. Ringwood, Vic: Viking, 1998.

- **1999 Shortlisted** YABBA Young Australian Readers Award

Wild, Margaret *First Day* A Little Ark Book. Illustrated by Kim Gamble. St Leonards, NSW: Allen & Unwin, 1998.

- **1998** International Board on Books for Young People (IBBY) Honour List
IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).

- **2003 Shortlisted** Books I Love Best Yearly (Bilby) Award – Early Readers
- **2001 Shortlisted** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award
- **2002 Picture Book Winner** YABBA Young Australian Readers Award

Wild, Margaret *Jenny Angel*. Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).

- **2000 Shortlisted** NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature
- **1999 Shortlisted** Family Award for Children’s Books – Picture Book
- **2000 Winner** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award
- **1999 Shortlisted** Australian Booksellers and Publishers Association (ABPA) Book Design Awards – Picture Book

Wild, Margaret *Little Humpty* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

- **2004 Honour Book** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award

Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.

- **2004 Winner** German Youth Literature Award (Jugendliteratur Preis) Bilderbuch (Picture Book)
- **2002 Honour List (Illustration)** International Board on Books for Young People (IBBY)
- **2001 Winner** Best Children’s Book Queensland Premier’s Literary Awards
- **2001 Winner** NSW Premier’s Literary Awards, Patricia Wrightson Prize for Children’s Literature
- **2001 Winner** Children’s Book Council of Australia (CBCA) Picture Book of the Year Award

Wild, Margaret *One Night Crows Nest*, NSW: Allen & Unwin, 2003.

- **2003 Shortlisted** New South Wales Premier’s Literary Awards, Ethel Turner Prize

Wild, Margaret *Baby Boomsticks* Illustrated by David Legge. Sydney: ABC Books for the Australian Broadcasting Corporation, 2003.

- **2004 Shortlisted** Children’s Book Council of Australia (CBCA) Book of the Year: Early Childhood Award
- **2006 Winner** Books I Love Best Yearly (Bilby) Award – Early Readers

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *Seven More Sleeps: Babs the Baby & Fog the Dog* Illustrated by Donna Rawlins. Kingswood, SA: Working Title Press, 2004.

- **2005 Honour Book** Children's Book Council of Australia (CBCA) Book of the Year: Early Childhood Award

Wild, Margaret *Chatterbox* Illustrated by Deborah Niland. Camberwell, Vic: Penguin, 2006.

- **2007 Winner** Kids Own Australian Literature Awards (KOALA), Picture Book
- **2007 Honour Book** Children's Book Council of Australia (CBCA) Book of the Year: Early Childhood Award
- **2007 Picture Storybook Winner** YABBA Young Australian Readers Award

Wild, Margaret *Woolvs in the Sitee* Illustrated by Anne Spudvilas. Camberwell, Vic: Penguin, 2006.

- **2007 Honour Book** Children's Book Council of Australia (CBCA) Picture Book of the Year Award
- **2006 Shortlisted** Aurealis Awards for Excellence in Australian Speculative Fiction, Children's Division, Short Fiction
- **2007 Shortlisted** Australian Booksellers and Publishers Association (ABPA) Book Design Awards – Picture Book

Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007.

- **2008 Honour Book** Children's Book Council of Australia (CBCA) Book of the Year: Early Childhood Award

Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood Malvern, SA: Omnibus Books, 2009.

- **2010** Kate Greenaway Medal (for Illustration)

Wild, Margaret *Tanglewood* Illustrated by Vivienne Goodman. Parkside, SA: Omnibus Books, 2012.

- **2013 Shortlisted** Children's Book Council of Australia (CBCA) Book of the Year: Early Childhood Award

***The Treasure Box* Illustrated by Freya Blackwood . Melbourne: Puffin Books, 2017; Melbourne: Penguin Viking, 2013.**

- **2014 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *The Sloth who Came to Stay* Illustrated by Vivienne To. Crows Nest, NSW: Allen & Unwin, 2017.

- **2018 Shortlisted** Children's Book Council of Australia (CBCA), Crichton Award for New Illustrators, 2018
- **2018 Notable Book** Children's Book Council of Australia (CBCA) Picture Book of the Year Award
- **2019 Shortlisted** WAYRBA Awards, Picture Book

***The Feather* Illustrated by Freya Blackwood. Richmond, Vic: Little Hare Books, Hardie Grant, 2018.**

- **2019 Shortlisted** Prime Minister's Literary Award for Children's Fiction

***Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.**

- **2019 Shortlisted** Children's Book Council of Australia (CBCA) Picture Book of the Year Award
- **2019 Finalist** Queensland Literary Awards

***Goodbye House, Hello House* Illustrated by Ann James. Crows Nest, NSW: Allen & Unwin, 2019.**

- **2020 Honour Book** Children's Book Council of Australia (CBCA) Book of the Year: Early Childhood Award

Wild, Margaret *Boo!* Illustrated by Andrew Joyner. Melbourne: Puffin Books, 2019.

- **2020 Shortlisted** Speech Pathology Book of the Year Awards Birth to 2 Years

YA Fiction:

Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

- **2002 Shortlisted** Victorian Premier's Literary Award for Young Adult Fiction:
- **2002 Shortlisted** New South Wales Premier's Literary Awards, Ethel Turner Prize
- **2002 Shortlisted** Children's Book Council of Australia (CBCA) Book of the Year: Older Readers Award

6. Complete Bibliography

PICTURE BOOKS:

Wild, Margaret *One Shoe On ...* Illustrated by Hannah Koch. Sydney: Hodder and Stoughton, 1984.

Wild, Margaret *Something Absolutely Enormous* Illustrated by Jack Hanna. Sydney: Ashton Scholastic, 1984.

Wild, Margaret *There's a Sea in My Bedroom* Illustrated by Jane Tanner. Melbourne: Nelson, 1984; London: Hamilton, 1984.

Melbourne: Nelson, 1985 (paperback).

Melbourne: Nelson, 1985 (paperback).

Camberwell, Vic: Puffin Books, 1989 (paperback).

Camberwell, Vic: Puffin Books, 2005 (paperback).

Camberwell, Vic: Penguin Group (Australia), 2007 (paperback).

Wild, Margaret *Creatures in the Beard* Illustrated by Margaret Power. Adelaide: Omnibus Books, 1986.

Adelaide: Omnibus/Puffin, 1987 (paperback).

Wild, Margaret *Kathy's Umbrella* Illustrated by Hannah Koch. Sydney: Hodder and Stoughton, 1986.

Wild, Margaret *Mr Nick's Knitting* Illustrated by Dee Huxley. Sydney: Hodder and Stoughton, 1988; Sydney: Hodder and Stoughton, 1988 (paperback); Sydney: Hodder and Stoughton, 1990 (paperback); Sydney: Hodder and Stoughton, 1991 reprint (paperback).

Wild, Margaret *The Very Best of Friends* Illustrated by Julie Vivas. Sydney: Margaret Hamilton, 1989.

Sydney: Margaret Hamilton, 1991 (paperback).

Sydney: Margaret Hamilton, 1991.

Lindfield, NSW: Scholastic Press, 2004.

Wild, Margaret *Harvey Jackson's Cubby* Illustrated by Keith McEwan. South Melbourne: Macmillan Australia, 1990; South Melbourne: Macmillan Australia, 1990 (paperback).

Wild, Margaret *Remember Me* Illustrated by Dee Huxley. Sydney: Margaret Hamilton 1990
Sydney: Margaret Hamilton, 1992 (paperback).

Wild, Margaret *Something Rich and Strange* Illustrated by Janet Bridgland. Norwood, SA: Omnibus, 1990 (paperback).

Wild, Margaret *A Bit of Company* Illustrated by Wayne Harris. Sydney: Ashton Scholastic, 1991.

Sydney: Ashton Scholastic, 1991 (paperback).

Sydney: Ashton Scholastic, 1992 reprint (paperback).

Wild, Margaret *Let the Celebrations Begin* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1991.
Norwood, SA: Omnibus Books, 1991 reprint.
Norwood, SA: Omnibus Books, 1992 (paperback).

Wild, Margaret *Thank You Santa* Illustrated by Kerry Argent. Norwood, SA: Omnibus Books, 1991; Norwood, SA: Omnibus Books, 1991 (paperback).

Wild, Margaret *All the Better to See You With* Illustrated by Pat Reynolds. North Sydney: Allen & Unwin, 1992; North Sydney: Allen & Unwin, 1992 (paperback).

Wild, Margaret *Belinda's Blanket* Illustrated by Alice Mak. South Melbourne: Macmillan Australia, 1992 (paperback).

Wild, Margaret *Christmas Magic* Illustrated by Craig Smith. Melbourne: Australia Post, 1992.

Wild, Margaret *First Best Friends* Illustrated by Donna Rawlins. Melbourne: Victorian Roads; Sydney: Roads and Traffic Authority NSW, 1992.

Wild, Margaret *My Dearest Dinosaur* Illustrated by Donna Rawlins. Sydney: Ashton Scholastic, 1992.
Sydney: Ashton Scholastic, 1992 (paperback).
Sydney: Ashton Scholastic, 1993 (paperback).
Sydney: Scholastic Press, 2005 (paperback).

Wild, Margaret *The Queen's Holiday* Illustrated by Sue O'Loughlin. Ringwood, Vic: Viking, 1992; Ringwood, Vic: Puffin, 1994 (paperback).

Wild, Margaret and others *Roadsafe [kit] Early Childhood* Brisbane: Queensland Department of Transport; Queensland Department of Education, [1992].

Wild, Margaret *Sam's Sunday Dad* Illustrated by Lorraine Hannay. Sydney: Hodder & Stoughton in association with Margaret Hamilton Books, 1992; Hunters Hill, NSW: Margaret Hamilton Books, 1999.

Wild, Margaret *The Slumber Party* Illustrated by David Cox. Norwood, SA: Omnibus Books, 1992; Norwood, SA: Omnibus Books, 1992 (paperback).

Wild, Margaret *Space Travellers* Illustrated by Gregory Rogers. Sydney: Ashton Scholastic, 1992; Sydney: Ashton Scholastic, 1992 (paperback).

Wild, Margaret *When Penny Was Mum* Illustrated by Chantal Stewart. Melbourne: Victorian Roads; Sydney: Roads and Traffic Authority NSW, 1992.

Wild, Margaret *Going Home* Illustrated by Wayne Harris. Sydney: Ashton Scholastic, 1993
Sydney: Ashton Scholastic, 1993 (paperback); Sydney: Ashton Scholastic, 1994 (paperback).

Wild, Margaret *Our Granny* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1993; Norwood, SA: Omnibus Books, 1993 (paperback); Norwood, SA: Omnibus Books, 1997; Norwood, SA: Omnibus Books, Bright Stars, 1997 (paperback).

Wild, Margaret *Toby* Illustrated by Noela Young. Norwood, SA: Omnibus Books, 1993; Norwood, SA: Omnibus Books, 1993 reprint; Norwood, SA: Omnibus Books, 1993 (paperback).

Wild, Margaret *But Granny Did!* Illustrated by Ian Forss. South Melbourne, Vic: Thomas Nelson Australia, 1994 (paperback).

Wild, Margaret *Light the Lamps* Illustrated by Dee Huxley. Sydney: Margaret Hamilton Books, 1994.

Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).

Wild, Margaret *Looking after Alice & Co.* Illustrated by David Cox. Hunters Hill, NSW: Margaret Hamilton Books, 1995; Hunters Hill, NSW: Margaret Hamilton Books, 1995 (paperback).

Wild, Margaret *Morris the Reinbear* Illustrated by David Francis. Sydney: David Jones Australia, 1995; Sydney: David Jones Australia, 1996 reprint (paperback).

Wild, Margaret *Big Cat Dreaming* Illustrated by Anne Spudvilas. Ringwood, Vic: Viking, 1996; Ringwood, Vic: Puffin, 1997.

Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).

Wild, Margaret *Morris the Reinbear's Magic Boots* Illustrated by David Francis. Sydney: David Jones Limited, 1997.

Wild, Margaret *Bim Bam Boom!* Illustrated by Wayne Harris. Sydney: ABC Books for the Australian Broadcasting Corporation, 1998; Sydney: ABC Books for the Australian Broadcasting Corporation, 1998 (paperback); Sydney ABC Books for the Australian Broadcasting Corporation, 2000 reprint (paperback).

Wild, Margaret *First Day* A Little Ark Book. Illustrated by Kim Gamble. St Leonards, NSW: Allen & Unwin, 1998.

Wild, Margaret *Miss Lily's Fabulous Pink Feather Boa* Illustrated by Kerry Argent. Ringwood, Vic: Viking, 1998.

Ringwood, Vic: Viking, 1998. Promotional sales edition with display box.

Ringwood, Vic: Puffin, 1999 (paperback).

Ringwood, Vic: Puffin, 2000 (paperback).

Camberwell, Vic: Penguin, 2002.

New Edition. Camberwell, Vic: Puffin Books, 2005 (paperback).

Camberwell, Vic: Penguin Books, 2005 (mini-book) (paperback).

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *Rosie and Tortoise* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1998.

Wild, Margaret *Miss Lily's Fabulous Pink Feather Boa* Illustrated by Kerry Argent. Ringwood, Vic: Viking, 1998.

Wild, Margaret *Jenny Angel* Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Vic: Puffin, 2002 (paperback).

Wild, Margaret *The Midnight Feast* Illustrated by Ann James. Sydney: ABC Books for the Australian Broadcasting Corporation, 1999; Sydney: ABC Books for the Australian Broadcasting Corporation, 2007 (board book).

Wild, Margaret *Tom Goes to Kindergarten* Illustrated by David Legge. Sydney: ABC Books for the Australian Broadcasting Corporation, 1999; Sydney: ABC Books for the Australian Broadcasting Corporation, 1999 (paperback).

Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.

Wild, Margaret *Nighty Night!* Illustrated by Kerry Argent. Sydney: ABC Books, 2000.

Wild, Margaret *The Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).

Wild, Margaret *Robber Girl* Illustrated by Donna Rawlins. Milsons Point, NSW: Random House Australia, 2000; Milsons Point, NSW: Random House Australia, 2000 (paperback)

Wild, Margaret *House of Narcissus* Illustrated by Wayne Harris. Sydney: ABC Books for the Australian Broadcasting Corporation, 2001; Sydney: ABC Books for the Australian Broadcasting Corporation, 2001 (paperback).

Wild, Margaret *Mr Moo* Illustrated by Jonathan Bentley. Sydney: ABC Books for the Australian Broadcasting Corporation, 2002; Sydney: ABC Books for the Australian Broadcasting Corporation, 2002 (paperback).

Wild, Margaret *Babs the Baby & Fog the Dog* Illustrated by Donna Rawlins. Kingswood, SA: Working Title Press, 2003; Kingswood, SA: Working Title Press, 2003 (paperback).

Wild, Margaret *Baby Boomsticks* Illustrated by David Legge. Sydney: ABC Books for the Australian Broadcasting Corporation, 2003; Sydney: ABC Books for the Australian Broadcasting Corporation, 2005 reprint (paperback).

Wild, Margaret *Kiss, Kiss!* Illustrated by Bridget Strevens-Marzo. Surry Hills, NSW: Little Hare Books, 2003; Surry Hills, NSW: Little Hare Books, 2005 reprint (paperback); Surry Hills, NSW: Little Hare Books, 2006 reprint (mini-book); Surry Hills, NSW: Little Hare Books, 2006 reprint (mini-book); Surry Hills, NSW: Little Hare Books, 2006 reprint (mini-book & stuffed toy, boxed set); Surry Hills, NSW: Little Hare Books, 2008; Surry Hills, NSW: Little Hare Books, 2010.

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *Little Humpty* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

Wild, Margaret *Pat the Cat and Sailor Sam* Illustrated by Tohby Riddle. Norwood, SA: Solo Books, 2003.

Wild, Margaret *Farmer Fred's Cow* Illustrated by David Waller. Sydney: ABC Books for the Australian Broadcasting Corporation, 2004; Sydney: ABC Books for the Australian Broadcasting Corporation, 2004 (paperback).

Wild, Margaret *Piglet and Mama* Illustrated by Stephen Michael King. Kingswood, SA: Working Title Press, 2004.

Wild, Margaret *Seven More Sleeps: Babs the Baby & Fog the Dog* Illustrated by Donna Rawlins. Kingswood, SA: Working Title Press, 2004; Kingswood, SA: Working Title Press, 2004 (paperback); Kingswood, SA: Working Title Press, 2005 (paperback reprint).

Wild, Margaret *Too Many Monkeys* Illustrated by Sally Rippin. Norwood, SA: Omnibus, 2004; Norwood, SA: Omnibus, 2004 (paperback).

Wild, Margaret *The Bilbies of Bliss* Illustrated by Noela Young. Sydney: ABC Books for the Australian Broadcasting Corporation, 2005; Sydney: ABC Books for the Australian Broadcasting Corporation, 2005. (paperback).

Wild, Margaret *Hop, Little Hare!* Illustrated by Peter Shaw. Surry Hills, NSW: Little Hare Books, 2005; Surry Hills, NSW: Little Hare Books, 2007 (paperback).

Wild, Margaret *The Little Crooked House* Illustrated by Jonathan Bentley. Sydney: ABC Books for the Australian Broadcasting Corporation, 2005; Sydney: ABC Books for the Australian Broadcasting Corporation, 2006 (paperback).

Wild, Margaret *Bobbie Dazzler* Illustrated by Janine Dawson. Kingswood, SA: Working Title Press, 2006; Kingswood, SA: Working Title Press, 2006 (paperback).

Wild, Margaret *Chatterbox* Illustrated by Deborah Niland. Camberwell, Vic: Penguin, 2006; Camberwell, Vic: Penguin, 2006 (paperback).

Wild, Margaret *Woolvs in the Sitee* Illustrated by Anne Spudvilas. Camberwell, Vic: Penguin, 2006; Camberwell, Vic: Puffin Books, 2008 (paperback).

Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007, 2008; Richmond, Vic: Hardie Grant Egmont, 2013; 2016.

Wild, Margaret *Piglet and Papa* Illustrated by Stephen Michael King. Kingswood, SA: Working Title Press, 2007; Kingswood, SA: Working Title Press, 2007 (paperback).

Wild, Margaret *Ruby Roars* Illustrated by Kerry Argent. Crows Nest, NSW: Allen & Unwin, 2007.

Wild, Margaret *Puffling* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books an imprint of Scholastic Australia, 2008 (paperback).

Wild, Margaret *Baby Bird's Blankie* Illustrated by Gwyn Perkins. Kingswood, SA: Working Title Press, 2008.

Wild, Margaret *The Pocket Dogs Go on Holiday* Illustrated by Stephen Michael King. Malvern, SA: Omnibus Book from Scholastic Australia, 2008.

Wild, Margaret *Big Red Hen and the Little Lost Egg* Illustrated by Terry Denton. Camberwell, Vic: Puffin. Books, 2011; Hawthorn, Vic: Penguin, 2008.

Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood Malvern, SA: Omnibus Books, 2009.

Wild, Margaret *Going Home* Illustrated by Wayne Harris. Newtown, NSW: Walker Books, 2009.

Wild, Margaret *Piglet and Granny* Illustrated by Stephen Michael King. NY: Abrams Books for Young Readers, 2009; Kingswood, SA: Working Title Press, 2011.

Wild, Margaret *Hush! Hush!* Illustrated by Bridget Strevens-Marzo Surry Hills, NSW: Little Hare Books, 2009.

Wild, Margaret *Grandpa Baby* Illustrated by Deborah Niland. Camberwell, Vic: Viking, 2009.

Wild, Margaret *Leo the Littlest Seahorse* Illustrated by Terry Denton. Melbourne, Puffin Books, 2012, 2010.

Wild, Margaret *The Miracle of the Little Wooden Duck* Illustrated by Dee Huxley. Kingswood, SA: Working Title Press, 2010.

Wild, Margaret *No More Kisses*. Illustrated by Nina Rycroft. Surry Hills, NSW: Little Hare Books, 2010.

Wild, Margaret *Vampyre* Illustrated by Andrew Yeo. Newtown, NSW: Walker Books, 2011.

Wild, Margaret *The Dream of the Thylacine* Illustrated by Ron Brooks. Crows Nest, NSW: Allen & Unwin, 2011.

Wild, Margaret *Tanglewood* Illustrated by Vivienne Goodman. Parkside, SA: Omnibus Books, 2012.

Wild, Margaret *Itsy Bitsy Animals* Illustrated by Jan Ormerod. Richmond, Vic: Hardie Grant Egmont, 2013.

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *This Little Piggy Went Dancing* Illustrated by Deborah Niland. Crows Nest, NSW: Allen & Unwin, 2013.

Wild, Margaret *The Treasure Box* Illustrated by Freya Blackwood. Melbourne: Puffin Books, 2017; Melbourne: Penguin Viking, 2013.

Wild, Margaret *On the Day You Were Born* Illustrated by Ron Brooks. Crows Nest, NSW: Allen & Unwin, 2013.

Wild, Margaret *Let's Go to Sleep* Illustrated by Michelle Dawson. Adelaide, SA: Working Title Press, 2013.

Wild, Margaret *Davy & the Duckling* Illustrated by Julie Vivas. Melbourne: Penguin Group, 2013.

Wild, Margaret *The Stone Lion* Illustrated by Ritva Voutila. Richmond, Vic: Little Hare Books, Hardie Grant, 2014.

Wild, Margaret *The Bush Book Club* Illustrated by Ben Wood. Parkside, SA: Omnibus Books, 2014.

Wild, Margaret *This Little Piggy Went Singing* Illustrated by Deborah Niland. Crows Nest, NSW: Allen & Unwin, 2016, 2014.

Wild, Margaret *Bogtrotter* Illustrated by Judith Rossell. Newtown, NSW: Walker Books, 2015.

Wild, Margaret *Our Baby* Illustrated by Karen Blair. Adelaide, SA: Working Title Press, 2015.

Wild, Margaret *The Pocket Dogs and the Lost Kitten* Illustrated by Stephen Michael King. Gosford, NSW: Omnibus Books, an Imprint of Scholastic Australia, 2016.

Wild, Margaret *One Keen Koala* Illustrated by Bruce Whatley. Gosford, NSW: Scholastic Australia, 2017.

Wild, Margaret *The Sloth who Came to Stay* Illustrated by Vivienne To. Crows Nest, NSW: Allen & Unwin, 2017.

Wild, Margaret *Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.

Wild, Margaret *The Feather* Illustrated by Freya Blackwood. Richmond, Vic: Little Hare Books, Hardie Grant, 2018.

IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

Wild, Margaret *Goodbye House, Hello House* Illustrated by Ann James. Crows Nest, NSW: Allen & Unwin, 2019.

Wild, Margaret *Boo!* Illustrated by Andrew Joyner. Melbourne: Puffin Books, 2019.

Wild, Margaret *Girl from the Sea* Illustrated by Jane Tanner. Crows Nest, NSW: Allen & Unwin, 2020.

YA NOVELS:

Wild, Margaret *The Vanishing Moment* Crows Nest, NSW: Allen & Unwin, 2013.

Wild, Margaret *One Night* Crows Nest, NSW: Allen & Unwin, 2003.

Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

JUNIOR NOVELS:

Wild, Margaret *Beast* Norwood, South Australia: Omnibus Books, 1992 (paperback).

Wild, Margaret *The Diary of Megan Moon (Soon to be Rich and Famous!)* Illustrated by Shirley Peters. Sydney: Collins Australia in association with Anne Ingram Books, 1988 (paperback).

SHORT STORIES IN COLLECTIONS:

Wild, Margaret 'Bluebeard's Daughter' In *The Blue Dress: Stories*. Compiled by Libby Hathorn. Port Melbourne: Mammoth Australia, 1991.

Wild, Margaret 'Precious Pet' In *Bizarre: Ten Wonderfully Weird Stories* Compiled by Penny Matthews. Norwood, SA: Omnibus, 1989.

Wild, Margaret 'Hair' in *Spine Chilling: Ten Horror Stories* Compiled by Penny Matthews. Norwood, SA: Omnibus, 1992.

NON-FICTION:

Wild, Margaret and others *Out of Reach!* [kit] *New South Wales Department of Education and Training* Ryde, NSW: Drug Education Unit, Student Services and Equity Programs, NSW Dept of Education and Training, 2001, 2002.

7. Translated Editions

1. Allen & Unwin Publications Translations:

Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000

Japanese Edition: Fox by Margaret Wild and Ron Brooks: Kitsune / Māgaretto Wairudo bun ; Ron Burukkusu e ; Teraoka Takashi yaku

キツネ / マーガレット・ワイルド文; ロン・ブルックス絵; 寺岡襄訳

Tōkyō : BL Shuppan, 2001. 東京 : BL出版, 2001

Other Editions:

Catalan – Ekare

Chinese Complex – Yuan Liou

Chinese Simplified – Yuan Liou

Chinese edition, 2003

Danish edition, 2000

English in U.S. – Kane Miller

English in U.K. – Franklin Watts/Cat's Whiskers

French, 2000

German – Carlsen, 2000

German theatre – Casamax Theatre

Hebrew – Zeltner/Children's, 2003

Korean – Bluebird Publishing Co

Korea – Youngkyo Korean

Persian – Mohsen Publication (NB: Did not go ahead)

Russian – Rech

Serbian – Beli Put

Spanish – Ekare, 2005

Mongolian – Bolor Sudar

Portuguese (Brazil) – *Raposa* São Paulo: Brinque Book Editora do Livros Ltda, 2005, 2000.



Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback):

Japanese edition:

Buta bāchan / Māgaretto Wairudo bun; Ron Burukkusu e ; Imamura Ashiko yaku
ぶたばあちゃん / マ-ガレット・ワイルド文 ; ロン・ブルックス絵 ; 今村葦子訳
Tōkyō : Asunaro Shobō, 1995.
東京 : あすなろ書房, 1995

Other Editions:

Chinese Complex – Eastern Publishing Co, 2006
Chinese Simplified – Beijing Yanliu Classic Culture Ltd, 2006
Danish – Gyldendal, 1997
Dutch – Lemniscaat, 1995
English in U.S. – Penguin/Dial
English in U.K. – Penguin
French – Pastel, 1997
German – Moritz, 1997
Korean – Si Gong Sa, 1997
Mongolian – Bolor Sudar
Portuguese (Brazil) – Brinque Book Editora do Livros Ltda, 2000
Spanish – Ekare, 2005
Swedish – Eriksson & Lindgren
US edition, 1996

Wild, Margaret *Rosie and Tortoise* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW, 1998.

Japanese edition:

Rōjī to chibikko kamesan / Māgaretto Wairudo bun ; Ron Brooks e ; Imamura Ashiko yaku
ロ-ジ-とちびっこかめさん / マ-ガレット・ワイルド文 ; ロン・ブルックス絵 ;
今村葦子訳
Tōkyō : Asunaro Shob [229]o, 1998.
東京 : あすなろ書房, 1998

Other Editions:

Dutch – Middernacht – Children's
English in U.K. – Penguin/Viking
English in U.S. – Penguin/Viking (DK Ink)
German – Brunnen
Korean – Samseung
South Korean – Joongang Publishing Company

Wild, Margaret *The Dream of the Thylacine* Illustrated by Ron Brooks. Crows Nest, NSW: Allen & Unwin, 2011.

Other Editions:

German – Carlsen

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Wild, Margaret *One Night Crows Nest*, NSW: Allen & Unwin, 2003.

Other Editions:

American edition, 2004
American edition, 2006 (paperback)
German edition, 2006
Swedish edition, 2004

Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

Other Editions:

German edition, 2001
American edition, 2002
American edition, 2002 (paperback)
Danish edition, 2002 (paperback)
Dutch edition, 2003 (paperback)
French edition, 2003 (paperback) [two editions]
German edition, 2003 (paperback)
Japanese edition, 2003 (paperback)
Norwegian edition, 2004
Swedish edition, 2004
Lithuanian edition, 2006

Wild, Margaret, *Goodbye House, Hello House* Illustrated by Ann James. St Leonards, Crows Nest, NSW: Allen & Unwin, 2019.

Other Editions:

French edition, 2019

Wild, Margaret, *This Little Piggy Went Dancing* Illustrated by Deborah Niland. St Leonards, Crows Nest, NSW: Allen & Unwin, 2013.

Other Editions:

Chinese Simplified – Oriental Kids and Babies, 2018

Wild, Margaret, *This Little Piggy Went Singing* Illustrated by Deborah Niland. St Leonards, Crows Nest, NSW: Allen & Unwin, 2014.

Other Editions:

Chinese Simplified – Oriental Kids and Babies, 2018

Wild, Margaret, *The Sloth Who Came to Stay*. Illustrated by Vivienne To. St Leonards, Crows Nest, NSW: Allen & Unwin, 2017.

Other Editions:

Korean – Conko, South Korea, 2017
Polish – Kinderkulka, 2019

2. Penguin Random House Australia Translations:

Wild, Margaret *The Queen's Holiday* Illustrated by Sue O'Loughlin. Ringwood, Vic: Viking, 1992.

Other Editions (Distribution deal (not a Rights License):

American edition, 1992

British edition, 1992

Wild, Margaret *Jenny Angel* Illustrated by Anne Spudvilas. Ringwood, Vic: Penguin, 1999; Ringwood, Victoria: Puffin, 2002 (paperback).

Other Editions (Reverted Licenses):

Japanese edition, 2001

Wild, Margaret *Woolvs in the Sitee* Illustrated by Anne Spudvilas. Camberwell, Vic: Penguin, 2006.

Other Editions:

Front Street/Boys Mills Press, US edition, 2007

Wild, Margaret *The Treasure Box* Illustrated by Freya Blackwood. Melbourne: Puffin Books, 2017; Melbourne: Penguin Viking, 2013.

Other Editions:

North America (Candlewick Press)

China (Oriental Babies & Kids)

Japan (Iwasaki Shoten)

Romania (SC Didactica Publishing House)

Wild, Margaret *Leo the Littlest Seahorse* Illustrated by Terry Denton. Melbourne, Puffin Books, 2012, 2010.

Other Editions:

China (Graphic Communications Press)

Wild, Margaret *Big Red Hen and the Little Lost Egg* Illustrated by Terry Denton. Camberwell, Vic: Puffin. Books, 2011; Hawthorn, Vic: Penguin, 2008.

Other Editions:

China (Oriental Babies & Kids)

Wild, Margaret *Miss Lily's Fabulous Pink Feather Boa* Illustrated by Kerry Argent. Ringwood, Vic: Viking, 1998.

Other Editions:

Audio (Bolinda)

Stage (Spare Parts Puppet Theatre)

Wild, Margaret *There's a Sea in My Bedroom* Illustrated by Jane Tanner. Melbourne: Nelson, 1984; London: Hamilton, 1984.

Other Editions:

Melbourne: Nelson, 1985 (paperback)

Melbourne: Nelson, 1985 (paperback)

Camberwell, Vic: Puffin Books, 1989 (paperback).

Camberwell, Vic: Puffin Books, 2005 (paperback)

Camberwell, Vic: Penguin Group (Australia), 2007 (paperback)

Audio (Bolinda)

Stage (Australian Chamber Orchestra)

3. Hardie Grant and Little Hare Translations:

Wild, Margaret *Kiss, Kiss!* Illustrated by Bridget Strevens-Marzo. Surry Hills, NSW: Little Hare Books, 2003.

Other Editions:

French edition, 2003

Spanish edition, 2004 (paperback)

American edition, 2004

American edition, 2005 (paperback)

Japanese edition, 2005

American edition, 2007 (mini-book)

Wild, Margaret *Little Humpty* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2003.

Other Editions:

Spanish edition, 2003

Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007, 2008; Richmond, Vic: Hardie Grant Egmont, 2013; 2016.

Chinese Editions:

E bao bao Luxi de di yi ci = Lucy Goosey / wen, Magelite Huai'erde (Margaret Wild); tu, An Zhanmushi (Ann James); yi, Kong Fanlu 鵝寶寶露西的第一次 = Lucy Goosey / 文, 瑪格麗特·懷爾德 (Margaret Wild); 圖, 安·詹姆士 (Ann James); 譯, 孔繁璐

Uniform title: Lucy Goosey. Chinese by Wild, Margaret, 1948- Taibei Shi : Da ying wen hua shi ye gu fen you xian gong si, 2008, ©2008.

台北市 : 大穎文化事業股份有限公司, 2008.

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Xiao e Luxi / (Ao) Magelite Huaide zhu; (Ao) An Zhanmusi hui; Wang Zhigeng yi
小鹅露西 / (澳)玛格丽特·怀德著; (澳)安·詹姆斯绘; 王志庚译

Uniform title: Lucy Goosey. Chinese by Wild, Margaret, 1948-

Beijing: Wai yu jiao xue yu yan jiu chu ban she, 2016.

北京: 外语教学与研究出版社, 2016.

China (Anhui Children's Publishing) – Magazine use only for one off printing – 2011

China (Foreign Language Teaching & Research Press) – 2015

Taiwan (Children Publishing HK) – Part of an English language box set of 12 Little Hare titles – 2020

Other Editions:

Thailand (Plan for Kids) – 2009

Indonesian (Penerbit Erlangga) – 2009

Taiwan (Alvita Publishing) – 2008

Slovenia (Zalozba Skrivnost) – 2013

Germany (Atlantis Verlag) – 2013

Spain (Loguez Ediciones) – 2014

France (Minedition) – 2014

4. Scholastic and Omnibus Books Translations:

Wild, Margaret *Let the Celebrations Begin* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1991.

Other Editions:

American edition, 1991

Canadian edition, 1991

Dutch edition, 1991

French edition, 1991

Wild, Margaret *Thank You Santa* Illustrated by Kerry Argent. Norwood, SA: Omnibus Books, 1991; Norwood, SA: Omnibus Books, 1991 (paperback).

Other Editions:

American edition, 1991 (paperback)

Wild, Margaret *Beast* Norwood, SA: Omnibus Books, 1992 (paperback)

Other Editions:

American edition, 1995

Wild, Margaret *My Dearest Dinosaur* Illustrated by Donna Rawlins. Sydney: Ashton Scholastic, 1992.

Other Editions:

American edition, 1994

Wild, Margaret *The Slumber Party* Illustrated by David Cox. Norwood, SA: Omnibus Books, 1992; Norwood, SA: Omnibus Books, 1992 (paperback)

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Other Editions:

American edition, 1993

Wild, Margaret *Space Travellers* Illustrated by Gregory Rogers. Sydney: Ashton Scholastic, 1992; Sydney: Ashton Scholastic, 1992 (paperback).

Other Editions:

American edition, 1993

Wild, Margaret *Going Home* Illustrated by Wayne Harris. Sydney: Ashton Scholastic, 1993.

Other Editions:

American edition, 1994

Wild, Margaret *Our Granny* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1993.

Other Editions:

American edition, 1994 (paperback)

Spanish edition, 2002 (paperback)

Wild, Margaret *Toby* Illustrated by Noela Young. Norwood, SA: Omnibus Books, 1993; Norwood, SA: Omnibus Books, 1993 reprint.

Other Editions:

American edition, 1994

Wild, Margaret *The Midnight Gang* Illustrated by Ann James. Norwood, SA: Omnibus Books, 1996; Norwood, SA: Omnibus Books, 1996 (paperback).

Other Editions:

Korean edition, 2000

British edition, 2000

Wild, Margaret *Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).

Other Editions:

Korean edition, 2003

Polish edition, 2004

Chinese edition, 2006 (paperback)

Spanish edition, 2006 (paperback)

Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood. Malvern, SA: Omnibus Books, 2009.

Slovenian Edition:

Simon in Skokec / Margaret Wild ; [ilustrirala] Freya Blackwood ; [prevod Barbara Majcenovič Kline] Uniform title: Harry and Hopper. slovenian

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by Wild, Margaret, 1948- Hoče : Skrivnost, 2017.

Chinese Edition:

Hali he xiao gou Tiaotiao / [Ao] Magelite Wei'erde wen ; [Ao] Fuleiya Bulaikewude tu ; Zhao Jing yi

哈里和小狗跳跳 / [澳]玛格丽特·威尔德文 ; [澳]弗蕾雅·布莱克伍德图 ; 赵静译

Uniform title: Harry and Hopper. Chinese by Wild, Margaret, 1948-

Nanchang : Er shi yi shi ji chu ban she, 2013 南昌 : 二十一世纪出版社, 2013.



Japanese Edition:

Sayonara o ieru made / Māgaretto Wairudo bun ; Fureya Burakkuwiddo e ; Isozaki Hiroshi yaku

さよならをいえるまで / マーガレット・ワイルドぶん ; フレヤ・ブラックウッドえ ; 石崎洋司やく Uniform title: Harry & Hopper. Japanese by Wild, Margaret, 1948- Tōkyō : Iwasaki Shoten, 2010 東京 : 岩崎書店, 2010.

5. Hodder Hachette Translations:

Wild, Margaret *There's a Sea in My Bedroom* Illustrated by Jane Tanner. Melbourne: Nelson, 1984; London: Hamilton, 1984.

Other Editions:

American edition, 1987 (paperback)

Japanese edition, 1987

Wild, Margaret *Mr Nick's Knitting* Illustrated by Dee Huxley. Sydney: Hodder and Stoughton, 1988

Other Editions:

British edition, 1988 (paperback)

American edition, 1989

Chinese edition, 1999

Korean edition, 2002

6. Margaret Hamilton Books Translations:

Wild, Margaret *The Very Best of Friends* Illustrated by Julie Vivas. Sydney: Margaret Hamilton, 1989.

Other Editions:

American edition, 1990

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British edition, 1990
Canadian edition, 1990
Canadian edition, 1990 (paperback)
Danish edition, 1991
Dutch edition, 1991
Swedish edition, 1991
Norwegian edition, 1992
Spanish edition, 1992 (paperback)
Chinese edition, 2001

Wild, Margaret *Remember Me* Illustrated by Dee Huxley. Sydney: Margaret Hamilton 1990
Sydney: Margaret Hamilton 1992 (paperback)

Other Editions:

American edition, 1995

7. Working Title Press Translations:

Wild, Margaret *Piglet and Mama* Illustrated by Stephen Michael King. Kingswood, SA:
Working Title Press, 2004.

Other Editions:

American edition, 2005
Korean edition, 2006
Japanese edition, 2007

Wild, Margaret *Bobbie Dazzler* Illustrated by Janine Dawson. Kingswood, SA: Working Title
Press, 2006; Kingswood, SA: Working Title Press, 2006 (paperback).

Other Editions:

American edition, 2007

8. ABC Books Translations:

Wild, Margaret *Nighty Night!* Illustrated by Kerry Argent. Sydney: ABC Books, 2000.

Other Editions:

American edition, 2001.
London: Southwood, 2001 (British edition)
Korean edition, 2003

Wild, Margaret *The Midnight Feast* Illustrated by Ann James. Sydney: ABC Books for the
Australian Broadcasting Corporation, 1999.

Other Editions:

American edition, 1999
Korean edition, 2001

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Wild, Margaret *Tom Goes to Kindergarten* Illustrated by David Legge. Sydney: ABC Books for the Australian Broadcasting Corporation, 1999; Sydney: ABC Books for the Australian Broadcasting Corporation, 1999 (paperback).

Other Editions:

British edition, 1999

Korean edition, 2000

German edition, 2001

8. Ten Most Important Books by the Candidate

Wild, Margaret *Let the Celebrations Begin* Illustrated by Julie Vivas. Norwood, SA: Omnibus Books, 1992, 1991.

Norwood, South Australia: Omnibus Books, 1991 reprint.

Norwood, South Australia: Omnibus Books, 1992 (paperback).

Wild, Margaret *Old Pig* Illustrated by Ron Brooks. A Little Ark Book. St Leonards, NSW: Allen & Unwin, 1995; St Leonards, NSW: Allen & Unwin, 1995 (paperback).

Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, New South Wales: Allen & Unwin, 2000; St Leonards, New South Wales: Allen & Unwin, 2004.

Wild, Margaret *The Pocket Dogs* Illustrated by Stephen Michael King. Norwood, SA: Omnibus Books, 2000; Norwood, SA: Omnibus Books, 2001 (paperback).

Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

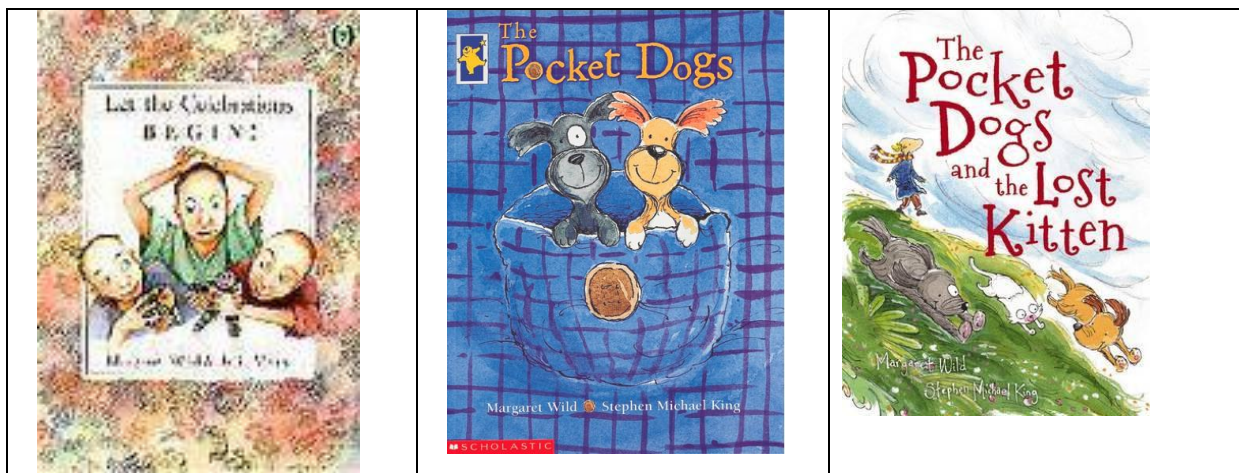
Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007, 2008; Richmond, Vic: Hardie Grant Egmont, 2013; 2016.

Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood. Malvern, SA: Omnibus Books, 2009.

Wild, Margaret *The Dream of the Thylacine* Illustrated by Ron Brooks. Crows Nest, NSW: Allen & Unwin, 2011.

Wild, Margaret *The Treasure Box* Illustrated by Freya Blackwood. Melbourne: Puffin Books, 2017; Melbourne: Penguin Viking, 2013.

Wild, Margaret *Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.



9. List of Five Books Sent to Jurors

Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.

Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007, 2008; Richmond, Vic: Hardie Grant Egmont, 2013; 2016.

Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood. Malvern, SA: Omnibus Books, 2009.

Wild, Margaret *Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.



10. Published Reviews of Works

The following is a list of **ten reviews**, two of each of five books, copies of which are contained in this dossier in **Appendix B**:

Wild, Margaret *Fox* Illustrated by Ron Brooks. St Leonards, NSW: Allen & Unwin, 2000; St Leonards, NSW: Allen & Unwin, 2004.

Hunter, L ‘*Fox* written by Margaret Wild, illustrated by Ron Brooks: Linnet Hunter looks at a publishing landmark’ *Magpies*, Vol 15, No 1, 2000, pp. 4–6.

‘Review: *Fox*’ *Publishers Weekly*, 8/10/2001.
<<https://www.publishersweekly.com/9781929132164>>

Wild, Margaret *Jinx* St Leonards, Crows Nest, NSW: Allen & Unwin, 2001.

Goodman, Jo ‘Review: *Jinx*’ *Magpies*, Vol 17, Issue 1, March 2002, pp 40-1.

Robinson, Moira ‘*Jinx* by Margaret Wild’ *Viewpoint: On Books for Young Adults*, Vol 9, No 4, Summer 2001, p 43.

Wild, Margaret *Lucy Goosey* Illustrated by Ann James. Surry Hills, NSW: Little Hare Books, 2007, 2008; Richmond, Vic: Hardie Grant Egmont, 2013; 2016.

Zahnleiter, Joan ‘Review: *Lucy Goosey*’ *Magpies*, Vol 23, Issue I, March 2008, p 26.

[Review: *Lucy Goosey*]’ *The Bookbag*
<http://www.thebookbag.co.uk/w/index.php?title=Lucy_Goosey_by_Margaret_Wild_and_Ann_James>

Wild, Margaret *Harry & Hopper* Illustrated by Freya Blackwood. Malvern, SA: Omnibus Books, 2009.

Morrow, Robin ‘Review: Blackwood, Freya ill. *Harry & Hopper* by Margaret Wild’ *Magpies*, Vol 24, Issue 1, March 2009, p 30.

‘Review: *Harry and Hopper*’] *Publishers Weekly* Reviewed on: 11/22/2010 Release date: 01/01/2011 <<https://www.publishersweekly.com/978-0-312-64261-7>>

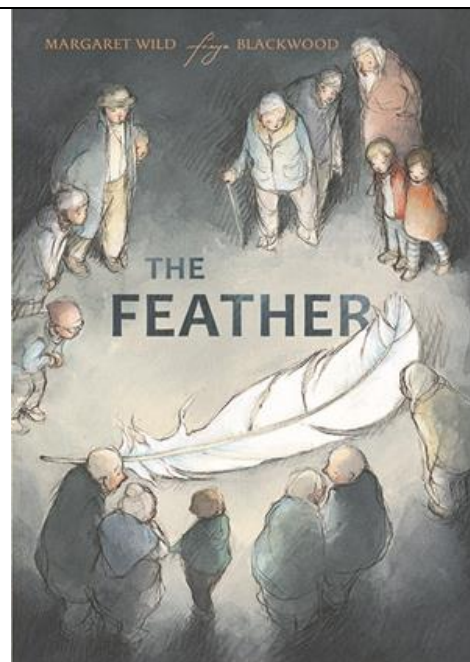
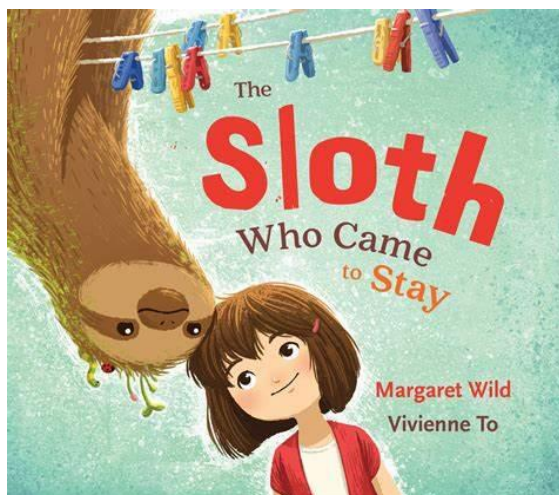
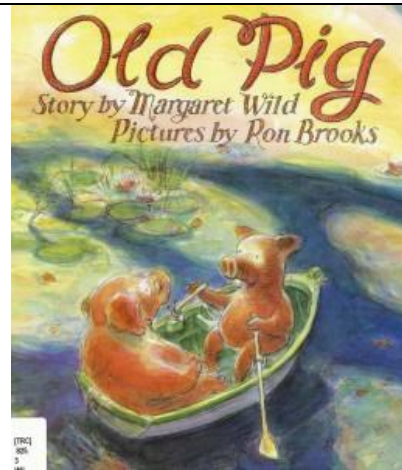
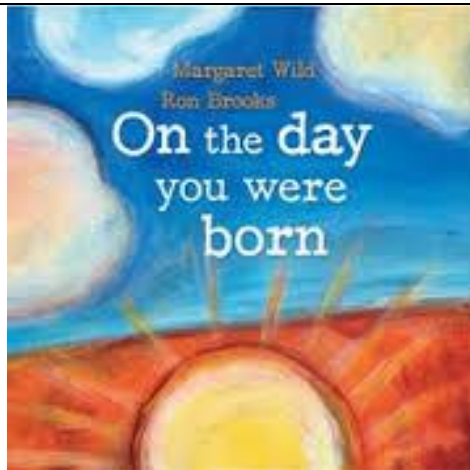
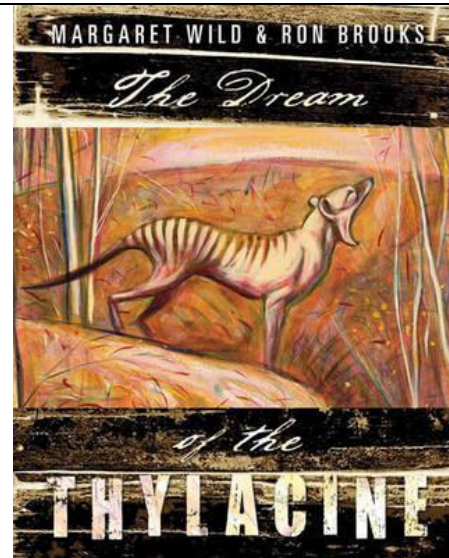
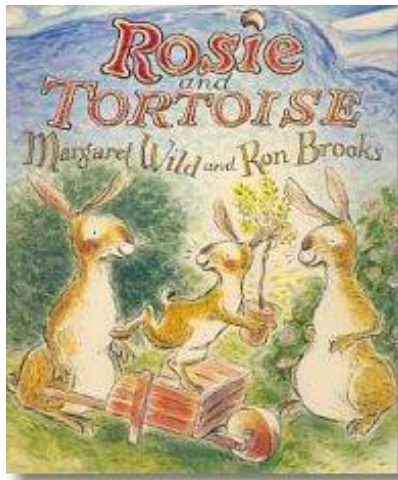
Wild, Margaret *Chalk Boy* Illustrated by Mandy Ord. Crows Nest, NSW: Allen & Unwin, 2018.

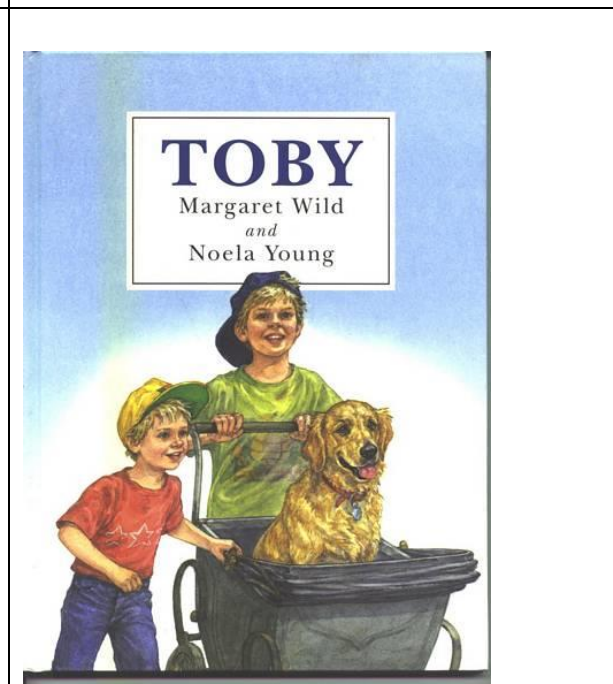
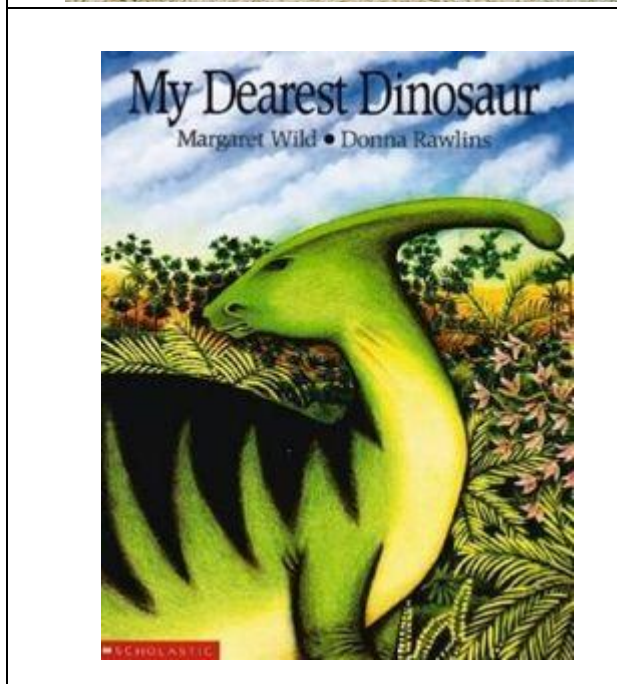
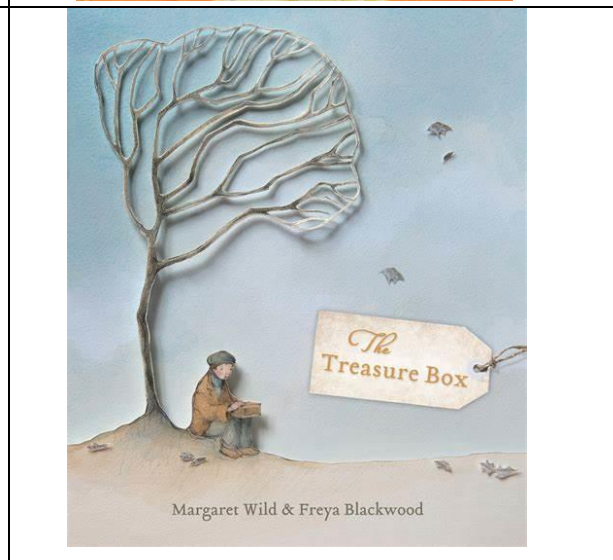
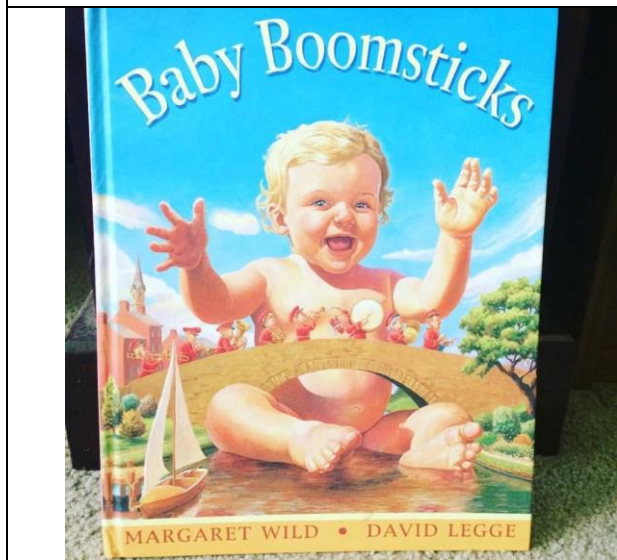
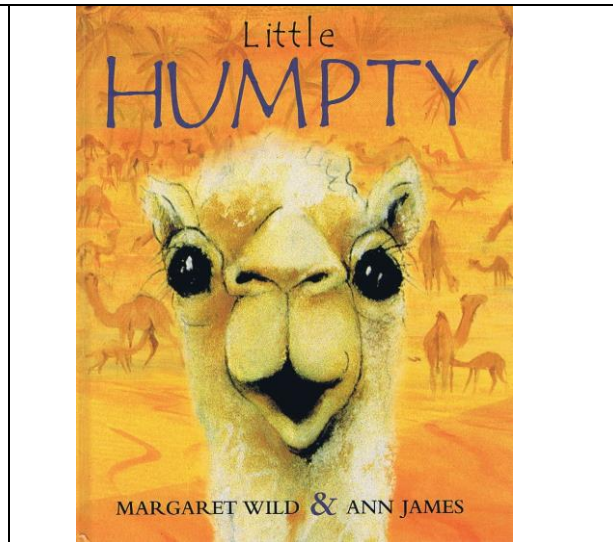
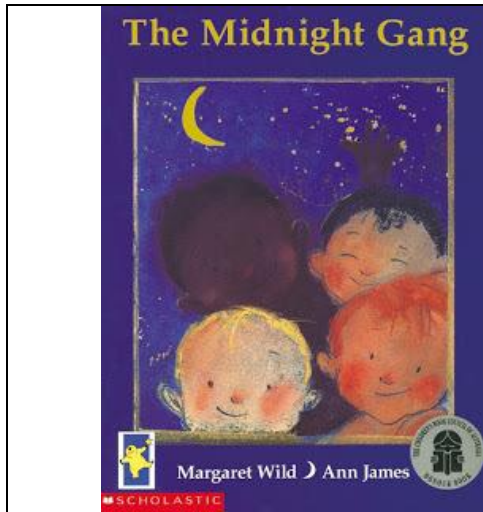
Purdie, Helen ‘[Review: *Chalk Boy*]’ *Magpies*, Vol 33, Issue 5, November 2018, p 34.

‘Review: *Chalk Boy*’ *Children’s Books Ireland*
<<https://childrensbooksireland.ie/review/chalk-boy/>>

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11. Reproductions of Book Covers





Appendix A. Articles

Sheahan-Bright, Robyn 'Fox Essay' *Reading Australia* 2014.

<<https://readingaustralia.com.au/essays/fox/>>

Essay by Robyn Sheahan-Bright

Fox was a contemporary classic the minute it was published – an extraordinary picture book that has been acclaimed throughout the world for its mastery of words and pictures. It is a breathtaking collaboration by Margaret Wild and Ron Brooks, two of Australia's most respected writers and illustrators for young people. Together, they've created an allegory of heroic proportions that is told in a spare, poetic text and hauntingly arresting illustrations. They engrave on the reader's heart profound ideas of love, grief, loyalty, desire and redemption.

Margaret Wild's verse novels and many picture books have been widely acclaimed, with some calling her Australia's 'leading picture book writer'. Her first was published thirty years ago, and she seems to have an endless reservoir of stories to tell. She has won the Children's Book Council of Australia (CBCA) Picture Book of the Year award three times, and been honoured or shortlisted in those awards many times. She was included in the 2000 International Board on Books for Young People (IBBY) Honour List for *First Day* (Allen & Unwin, 1999), and received the CBCA's Nan Chauncy Award in 2008 for her outstanding contribution to children's literature in Australia. She has collaborated with many of the very best illustrators in the industry, including Ron Brooks, on several texts. With *Fox*, she brings a poet's sensibility to the writing of a mesmerising and powerful work about the elemental need for companionship in our lives. Her writing bristles with urgent action and sings with suggestive imagery; it is pared back, sometimes playful, and always emotionally resonant. In this way, it carries the very essence of what the story is about – the arcane battle between innocence and evil, kindness and cruelty, love and hate.

Ron Brooks, four-time winner of the CBCA award for his picture books, has also won many international awards, and was the IBBY Australia nominee for the 2014 Hans Christian Andersen Award. His work has always skirted the bounds of what is conventionally expected of a picture book, taking the medium to its extremes. The evocative majesty of his art is very evident in *Fox*, which won not only the CBCA award but also the Queensland and NSW Premier's Awards in 2002, and the 2004 Deutsche Jugendliteraturpreis (German Youth Literature Prize). It was also included on the 2002 IBBY Honour List, and it has been translated into many languages. Brooks brings to Wild's text the visual and intellectual acuity that has distinguished his oeuvre, but takes his insights to a new level in this extraordinary exploration of the underlying forces at work in the narrative. He has read not only the words but the 'gaps' between them, and

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responded with an interpretation that renders the verbal even more powerful. Some double-page spreads are crowded with painful action; others depict empty space that aches with emotion. He has employed the artist's innate understanding of 'woundedness' to create a visual text that adds layers of further meaning to the written.

The story goes... Two damaged creatures emerge from a charred forest destroyed by bushfire. Dog has lost an eye and rescues Magpie, but she doesn't want to be saved if she can no longer fly with her burnt wing. Dog perseveres, however, and together they embark on a journey, with Magpie on Dog's back. 'FLY, Dog, FLY! I will be your missing eye and you will be my wings.' When the cunning Fox appears, Dog is as welcoming as ever, but Magpie is not so sure of their new companion. 'Now and again Fox joins in the conversation, but Magpie can feel him watching, always watching her. And at night his smell seems to fill the cave – a smell of rage and envy and loneliness.' Magpie's suspicions are overturned by her desire to fly again, though, and she is tempted three times before dangerously embarking on a journey with Fox, only to discover his twisted intentions, wrought by jealousy and loneliness. The existential howl of 'triumph or despair' within each of us is evoked in his painful abandonment of Magpie. But not only is Magpie left alone: Fox has alienated himself from those who sought his friendship, and has consigned Dog to solitude as well. And it is the latter who brings Magpie back to engagement with life; the heart-wrenching thought of her friend waking to find her gone. Can Magpie find her painful way home again?

Brooks writes in his memoir *Drawn From the Heart* (Allen & Unwin, 2010): 'When I first read *Fox*, I felt as though I had been punched in the chest, very hard, or that I'd been run over by a truck, a dirty great concrete mixer. It hurt. It was horrible.' Such is the power of Wild's honest writing, crafted as it is from pure, visceral emotion. She makes no concessions to those who fear that children won't be able to engage with such a demanding text; and of course, they understand it perfectly. Adults often underestimate the intuitive understanding that children bring to reading, and seek to 'protect' them from exposure to complex themes. *Fox* challenges such prejudices, and its publication acknowledges the importance of mature, emotional investigation in the picture book form. As Brooks further records in his memoir: 'The truth, at least as far as I'm concerned, has got nothing to do with nice. The best kids' books aren't what I'd call nice. Even kids – pieces of sun, pieces of moon, maybe – are not always nice.' Children take from this text insights based on their own emotional understanding of the world, rather than what adults perceive in a story. 'They know about the daily hurts and changes of allegiance in their schoolyard, in their street.'

In this stunning work, Wild has used such strong language to embody universal archetypes, and created a work of mythical import for all ages. Fables and folk tales are not only the stuff of child's play and storytelling, but also of a more adult exploration of the subconscious. The haunting nature of this contemporary tale is a completely new riff on several features that recur in traditional tales. Two companions (Dog and Magpie), thrown together by tragic circumstance (fire), embark on a journey that is interrupted by a meeting with a threatening stranger (Fox). Magpie is thrice put to the test, is finally duped by Fox and then assumes a heroic 'everywoman' status in embarking on a new journey home to Dog, which will test both her strength and endurance. By combining the framework of fable – a constant tool for picture book writers and novelists alike – with an inventive plot that is enriched by an open ending, Wild has challenged Brooks to put a new 'spin' on the material.

As a result, this spare and elemental narrative is explored in a visual text that is an alchemical mix of several arresting features. Brooks' skill in design is evident first in the cover, which depicts Fox in full flight across both front and back, in a confronting image dominated by haunted, staring eyes that demand the reader's attention. His mastery also presents itself in the scratching technique used in the hand-drawn lettering of the text, which echoes the elemental and arcane forces at work here. Brooks said that he decided to painstakingly 'draw' the text with his left hand, in a style that mimicked that of a child, because he wanted the reader to have to 'slow down' to read the text – to feel 'Magpie's discomfort, confusion and pain'. The layout is strikingly inventive, too: some pages are to be read by turning the book on its side. In a large format, he utilises the space in every element of the page and overturns conventions in every aspect of his art. The impasto layering of oil, acrylic and watercolour paint, shellac, and oil sticks is suggestive of a layering of meaning. Using a variety of traditional and non-traditional art tools, he 'gouged, scratched and scraped' in order to achieve his desired effect. This engraving of marks on paper results in a rendering of images that is both painterly and childlike, subtle and dramatic.

Brooks' palette contains the muted hazy colours of the Australian landscape; the ochre colour of the opening endpapers contrasts symbolically with the blue-green of the closing ones. The colours evoke the disparity between the arid desert and the lush gully, where Dog and Magpie make their first home together. After the fire, the land has recovered, and so too have they. In contrast, the vivid red-orange of Fox, who 'scorches through woodlands', is symbolic of fire and the terrible damage it visits on nature. He also serves to denote that what we envy in others, we often seek to destroy. But fire, of course, is also responsible for regeneration, and this idea is very much at the forefront in this brilliant work.

Anthropomorphism in children's books is always a tenuous art, and here Wild and Brooks handle it in both the verbal and visual texts, with the cool command of character and voice for which they are both renowned. There is a stark cruelty but also a desperate emptiness in the eyes of Fox as he is depicted on the cover, which reflect a haunted character hewn from nature's forces and capable of self-destructive action in order to survive. In contrast, Dog is affably kind – perhaps naively so – and Magpie is lively despite being aggrieved by her loss, and moves with a 'jiggety-hop' to her step. Both are depicted in an endearingly 'human' way. Magpie's temptation by Fox, though, is also indicative of human frailty, and the story is never one-sided, nor are the characters stereotypical. As Brooks has written: 'There is so *much* pain, for *both of them*.' Fox is no villain, and nor is Magpie any type of saint. Fox has been damaged, and seeks to damage in return.

A successful picture book is a work that allows space for text and image to expand on each other; to extend and elaborate on what each can say on its own. This delicate duet is more than the sum of its parts, and in Fox we witness two creators perfectly in step with their material, evincing abundant faith in each other. Furthermore, it is important to acknowledge the context in which this book was published. Australia has become highly respected for the sophistication of its picture books, illustrated by luminaries such as Armin Greder, Shaun Tan, Ann James, Jan Ormerod, Jeannie Baker, Freya Blackwood, and Bob Graham. But it was not always so, and Brooks was arguably the progenitor of their success with his groundbreaking works *The Bunyip of Berkeley's Creek* (Penguin, 1978) and *John Brown Rose and the Midnight Cat* (Penguin, 1980), both written by Jenny Wagner. Until the 1970s we had no picture book industry to speak of, and the sophistication of Brooks' work provided an exemplar of what could be achieved. Some thirty-five years later, he is still setting the tone and pace for others.

Fox is a landmark picture book in the canon of Australian children's literature. Having read this book many times, what stays with me is the painful jolt it gives to the reader's perception, leaving you with both a haunting sense of loss as suffered by the lonely and bitter Fox, and of the restorative joy found by Dog and Magpie in their care for each other. It demonstrates the skills, talents and bravery of its makers, who took risks in producing a work of such innovative design, and in dealing with such sophisticated and challenging subject matter. And it is a testament to the power of the art of picture book collaboration, to its ability to speak volumes about the essential questions of humanity. It does, in a condensed, poetically attuned and refined space, what a novel does in a more expansive one. Wild and Brooks have spoken to their readers from the

deep well of their creative wisdom and talent, and created a story that is truly unforgettable.

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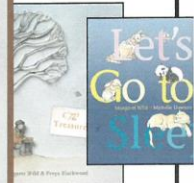
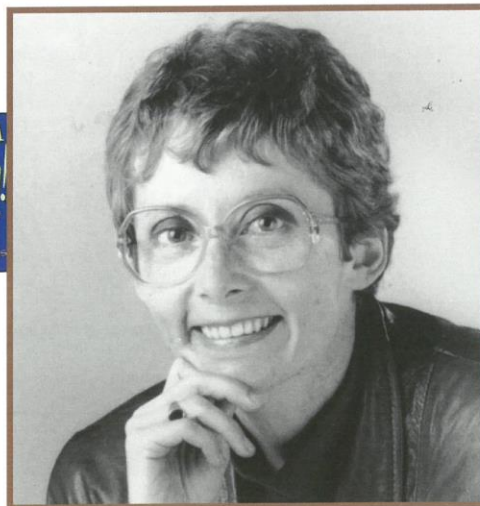
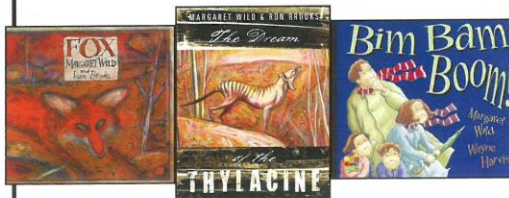
KNOW THE AUTHOR KNOW THE AUTHOR KNOW THE AUTHOR KNOW THE AUTHOR KNOW THE AUTHOR KNOW THE AUTHOR KNOW THE AUTHOR

MAGPIES VOLUME TWENTY-EIGHT

MARGARET WILD

WITH A STOP AND START HISTORY OF OVER 11 YEARS,
WILD'S FIRST 'NON-VERSE' NOVEL FOR OLDER READERS IS PUBLISHED.

INTERVIEW BY KERRY WHITE



*A blue sky winter's day in Sydney and Margaret Wild is making coffee prior to us settling at the dining table to talk about **The Vanishing Moment**, her new novel.*

First we take a delightful meander through the art world and talk of our mutual love of Australian artist Joy Hester, *I'm passionate about her and in my fantasy thoughts ask myself "if I could be an artist which would I be?" and it is Joy Hester's [work] I would like to produce.*

It follows that the next question to put to this author of over 80 picture books is whether she has been tempted to illustrate any of her own books. '

You know I loved art as a child, all I did until I was about 12, apart from reading, was drawing and painting, and that was my complete passion. Then I went to a high school at which there was no art teacher and I couldn't do art for the HSC, so it sort of faded away.

At the same time I had this English teacher, an Australian, he was very exotic to us in South Africa, he was a bad man who used to drink and smoke in the classroom, but he was

'IN OUR LIVES WE TAKE CERTAIN DECISIONS, WHO YOU ARE GOING TO MARRY AND SO ON... I LIKE PLAYING AROUND WITH THE IDEA THAT I COULD BE DOING SOMETHING DIFFERENT IN ANOTHER LIFE, OF DIFFERENT POSSIBILITIES.'

Margaret Wild

passionate about books and writing and reading. Because I fell madly in love with him and wanted to please him ... [laughter] but then I did recognise I didn't have enough talent for art, I still doodle from time to time, but I have no real ability. A certain facility ...

Wild has attended art classes from time to time,

for this book I did a sculpture course because Marika [a central character in the novel] is a sculptor ... once a week I would go off to my class. It was the most pleasurable thing I

have ever done, like meditation. You pound the clay, you squeeze it and shape it—three hours just goes like that! But once again it confirmed to me I have no ability. No, no it's true! But I loved the sensation, the physical thing, it was such a nice thing to do.

2013 has been a bumper year for Wild with five picture books published with artwork by some of Australia's very best illustrators, and the novel. With regard to the former, Wild is pleased they are out in the world and says, with a note of apology, the high number is due to the vagaries of illustrator availability and

FOUR

publishing schedules, *there was only one book last year!* She says it is an art in itself to get the right illustrator for a text.

Two of this year's picture books, **On the Day You Were Born** illustrated by Ron Brooks and **Davy and the Duckling** illustrated by Julie Vivas, feature babies, family, and the cyclic nature of the living world, but as is the way with Wild's books, are otherwise completely individual.

Right now Wild feels surrounded by babies, not only her own grandchildren but those of friends, and says this explains the books she is writing for younger children. She has had a strong response from men to **On the Day You Were Born**.

Fathers these days are so involved with their babies ... it has been interesting, the reaction from fathers. One said to me "I actually start crying", it is not the women, it is the MEN, so it is these young fathers that get sentimental ...

Davy and the Duckling, about a close bond between a boy and a wild duck, ends somewhat differently to what many who have wept over **The Very Best of Friends**, **Toby** or **Old Pig** will expect, *you get half way through, the duck is getting older, uh oh, the duck is going to die ... and it doesn't!*

Most of the stories were written long ago, but none as far back as **The Vanishing Moment**, whose beginnings almost coincided with the birth of Wild's eldest grandchild. The manuscript was put aside when the grandchildren were preschoolers, but not for reasons one might expect. Also picture books had priority; Wild can't settle until she has one of her (frequent) ideas down on paper.

*But you know, if I get a picture book idea, it is the best thing, I just love it. When I was writing **The Vanishing Moment** — you know when I get an idea everything else stops — I have to put whatever else I'm doing aside until I get the picture book idea out of my system. So in some ways it is a real nuisance, I think "oh no", but I'm compelled to do that picture book text, finish it and go back to what I was working on.*

Sometimes that means *the middle is not quite there* but with a beginning and an end,

I can leave it for a while now. That is how a picture book text works for me,

I can relax about it, I know it will solve itself.

Once I sit down to write a picture book, I already know what I'm going to do, it is a case of me finding the right voice or way to say it.

The Vanishing Moment — chock full of ideas, distinctive characters, action and moral dilemmas — needed more uninterrupted time to weave the complex narrative.

One of the pleasures of reading **The Vanishing Moment** is following the three main characters — Bob, Marika and Arrow (Alyssa) — as their apparently unconnected lives begin to rub up against each other. In the present Bob is an adult living on the South Coast of New South Wales, though we have disturbing glimpses into his life as a child. Arrow and Marika live in different suburbs in Sydney and both have finished school the previous year.

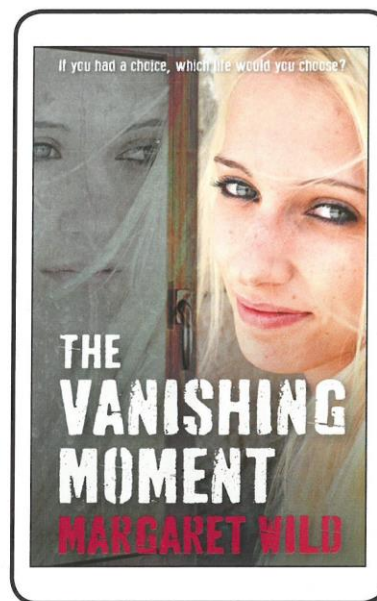
Arrow is unsettled, she sleepwalks at night and is sluggish by day, *she thinks with wonder of her former self — all rip and zip, rush and zoom*. By contrast Marika is a student sculptor, full up with the excitement of beginning a new piece. The description of her settling into work rings with the satisfaction of orderly anticipation and will chime with readers who have ever imagined a special room of one's own.

The novel is grounded with references to real places and people. Marika goes to the Sydney Aquarium, mentions artists she likes such as Rosalie Gascoigne and Rick Amor. Arrow visits Gleebooks in the inner west Sydney suburb of Glebe, and another 'Sydney' bookshop, the Cat's Whiskers. Wild is surprised when I tell her that is the name of a now closed English bookshop in Nice, France, which did indeed have a cat.

Shelley Beach, the coastal village where all three meet for the first time, is fictional. Arrow's drive to the South Coast from Sydney seems realistic but isn't quite accurate. Hovering close-to-real fits the themes of the novel and echoes author Audrey Niffenegger's comment made recently in a radio interview, *in fiction everything is equally real*.¹

Wild's reason for putting the novel aside when grandchildren were born is because young children are part of several horrible events.

I started writing [the novel] when my granddaughter was about two. I

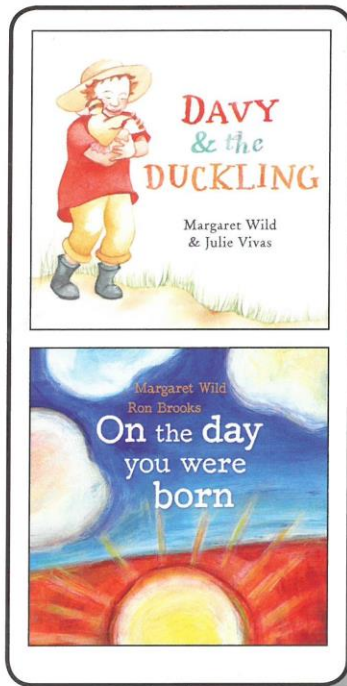


had to stop, I didn't want to think about this, not to be superstitious so much and tempting fate, but not to be in that state of mind. So I stopped and put [the manuscript] away, and then years later I went back to it, but I then had a grandson ...

A child goes missing and adult readers will react to the scene. Wild describes her own experience of being at a friend's birthday party in a park when a young girl is lost, fortunately found behind a bush, but too scared to come out when panicked adults were yelling and charging about, and another incident at the shops when she stayed with another lost child until its wild-eyed father *came roaring out in absolute panic and terror*. These scenes are as vivid in Wild's mind as though they happened yesterday. Adolescent readers will no doubt respond because they remember the feelings of being lost, of separation, no matter how temporary, but as Wild says, probably somewhat differently to adults.

I am loath to write more and risk spoiling the reading experience except to say all three main characters are involved in truly horrible events. They subsequently suffer deeply from guilt, and are linked by the half-believed knowledge, the possibility, they could swap their present life for another. The narrative is so gripping, it will be a rare reader that doesn't go on to the conclusion.

The Vanishing Moment is compact at just over 180 pages. It started as a verse



novel and has the same succinct use of words one would expect of that form, or of a picture book. Wild is so precise and sparing with words she has been asked to write MORE to fill in narrative gaps in picture book texts. The narrative of the new novel needed more space.

I realised that it was too complicated, verse novels (well for me) work because of a simple plot, there isn't too much explanation, and it is a snapshot of peoples' lives at particular moments and I quite liked that because there were so many bits I could leave out but with this book there was too much explanation, I could see the verses were getting longer and longer, baggier and baggier and I thought, "Oh damn, I'm going to have to do prose", and I didn't want to do a prose novel, I like the form of the verse novel, it suits me down to the ground, it is like writing a hundred little picture books, and that is what I really wanted to do with this one but the story became too complicated, I couldn't do it actually. So I took all my verses and put them together as prose. At that stage Bob wasn't really there ... he comes into the story very late in the piece. That is why I went back and did those short pieces so when he comes in there is the sense you know something about him. I liked writing the Bob pieces because they were small and short, little snapshots.

Wild says the idea for the novel came from two places, her experiences of a lost child described earlier, and the other from a Gwen Harwood poem, *The Twins*. *I read this poem, I just loved it, and thought [the poet] is talking about the possibility of other futures for these children [the twins, subject of the poem]. So that got me thinking ...*

Wild often feels a need to dip into poetry ... the language is so pure, so beautiful, precise, and just gorgeous and I find it stimulating to read great poems. She thought the idea of other futures, might have been done to death before, but it didn't worry me too much. Wild says she,

could remember years ago watching the movie Sliding Doors, but I seem to remember that was simply going from one life into another whereas my idea is that if you go into another life you leave a void behind, a void had to be filled by a swap.

The swap, the *Interchange* is the moral dilemma at the heart of the novel. If your life is bad, would you swap it for another? Perhaps the answer would be 'yes', but what if you knew your place, along with your troubles had to be taken on by another 'you'. As Wild suggests,

it is like stealing another's life in a way.

We don't have that much control over everything that happens and I guess the really important thing is how you deal with it when something bad does happen. Its like, that is the interesting thing, do you endure it, can you cope with it, that is the testing part of it. We all want our children to have happy lives and so on, but there are going to be times that aren't going to be [happy]. For me resilience is the most important thing ... If I was offered Interchange at my time of life, of course I would say 'no', because it is not something that would tempt me, I've got my children, my grandchildren ... I don't think adults would want to change their lives because of too many of the good things that have happened. But as teenagers — I can remember being such a BORED teenager — if someone had offered me Interchange I would have gone, like that. My life was so dull so ordinary, so stultifying. I can see as a younger person it is tempting to think, 'I might take a chance'.

Wild cheerfully agrees the idea of the multiverse was fascinating but the phys-

ics eye-crossingly complex,

I had the same problem, I googled it! ... and I sort of understood it [quantum mechanics] a bit, enough for my purposes, which is what I do with research for books, I just do enough. It could become a side issue, could get bogged down, because it is fascinating. I hope it is credible.

When I suggest Wild might be somewhat apprehensive about the reception of a new [for her] type of book, she is philosophical about its publication, *What happens, happens*. [I] *write the book and wait for people to hate it, or some like it, there is nothing you can do about it*, but she is pleased with the positive response from the publisher's in-house readers and a good pre-publication review in **Books+Publishing** (which also mentions Audrey Niffenegger!).²

Wild's attitudes and working philosophy compare to the various 'slow' movements set up in opposition to fast contemporary living.

I work upstairs in my bedroom, I have a view of the city. Although my kids have left home, I could actually turn one of the other bedrooms into a study, but I like it in that particular room ...

When the kids were young they'd come into my room and see me lying on the bed, "but we thought you were working!" "Well, I actually am working," and I was.

Lying down, day-dreaming, semi-conscious, to me that was actually working. [lying on the bed] takes away the anxiety and the pressure, "oh well, I'll just lie here and think about it", and later, having woken up I will often have solved the problem. I'm a great believer in day-dreaming and actually doing nothing.

I like to think of Margaret Wild lying on the bed in her writing room, the desk nearby, calmly thinking through her latest idea, confident that a solution to how best to communicate it will come in good time. Not twittering, emailing or attending to a personal website but a thoughtful, observant, hard-working author who has indeed found her niche.

1. Richard Fidler interview with Audrey Niffenegger, The Conversation Hour, ABC Radio, 18th July, 2013.
2. Books+Publishing Junior, Term 3, 2013, p17.

Appendix B. Reviews

Hunter, Linnet 'Fox written by Margaret Wild, illustrated by Ron Brooks: Linnet Hunter looks at a publishing landmark' *Magpies*, Vol 15, No 1, May 2000, pp 4-6.

Magpies Volume 15 No.2 May 2000

FOX written by Margaret Wild, illustrated

Linnet
Hunter
looks at a
publishing
landmark



Magpie tries to warn Dog about Fox.
"He belongs nowhere," she says. "He loves no one."
But Dog says, "He's all right. Let him be."

For the past month, adult visitors to our house have, each and every one, looked past me and asked, What's that? Drawn by the passion and fire inherent in the bitter-flame coat and tawny eyes which gaze from the cover of *Fox*, they would beg to just have a look. And none of their responses were mild. Magnetic, powerful, compelling, *Fox* explores uncharted territory in the Australian picture book form. Margaret Wild and Ron Brooks have employed their years of experience to produce a masterwork that leaves no reader untouched, whatever their age.

For this is not a picture book told, as some are, at one remove, in distanced

and managed tones. It is alive and immediate, pulsing with the emotions that are its lifeblood, heart-strong with the impulses and talents of its creators. Child readers, too, are engrossed and riveted from the moment Dog runs down the slope carrying a charred bundle of black and white feathers in his mouth. He runs away from the bushfire toward the sanctuary of his cave by the water, watched by the lithe curve of Fox. And all this occurs before a word has been printed!

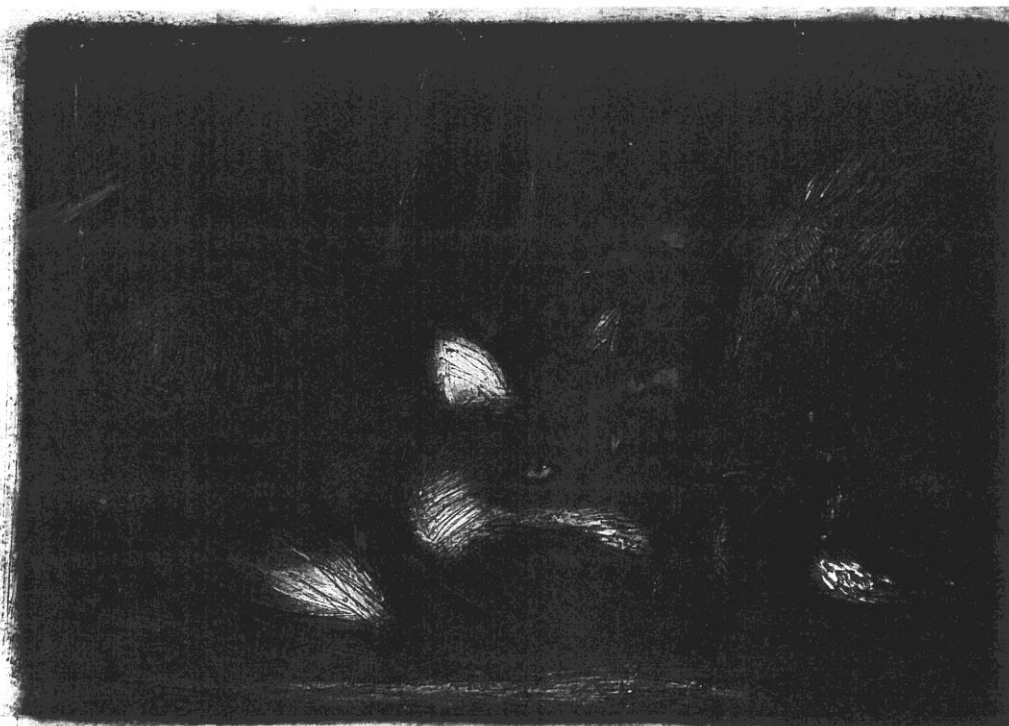
Although the use of three characters with generic names, Fox, Dog and Magpie, may forge connections with the fable form of story, this is not a simple morality tale, nor a satirical observation of human mores. Indeed it works on so many layers, that adults are quick to ask if it is a children's

book, seeing as they do, themes of betrayal inherent in its framework. But children, especially from the age of nine and up who adore this book, find schoolyard connections of loyalty and friendship, and respond to that level.

When Magpie is rescued by Dog from the bushfire and is carried to the safety of his cave, she can no longer see a point to life. She has lost the use of one wing and can not fly. But Dog shows her their reflection in the tannin waters of the nearby pool. In a reversed illustration, where the mirrored image is greater than the 'reality', Magpie sees that, although Dog has only one eye, and she only one wing, they form a strange new creature. When Dog runs with her upon his back, she feels she is flying, and rejoices:

Fly Dog fly! I will be your missing eye

by Ron Brooks, Allen & Unwin, 1 86448 465 9, Hb \$24.95



That night, when Dog is asleep, Fox whispers to Magpie,
"I can run faster than Dog. Faster than the wind.
Leave Dog and come with me."
Magpie says, "I will never leave Dog. I am his
missing eye and he is my wings."

Page opening seven

and you will be my wings.

Thus they live in harmony as two seasons pass, until Fox, the outsider, comes like the snake into paradise, to tempt Magpie with her secret desires.

This bare plot summation hardly does justice to the emotional layers of the tale. It is in essence a story of love and loyalty and choice, told without judgement. In observing her characters so acutely and bringing their various characteristics to the fore in such a spare, almost Biblical text, Wild has accomplished a tour de force.

Powerful though the written narrative is — told as it is in formal, almost archaic language using the immediacy of the present tense — it is the illustrations that make a lasting impact. Brooks has extended the

story through the landscape without losing the strong focus on the actions of the three who enact their tale within it. He has used the archetypal symbols of forest, water, cave and desert in a distinctly Australian way. Past and present associations — which incorporate the influences of other great Australian artists such as Boyd, Olsen, Fairweather — are melded and establish this book as part of the Australian artistic tradition. The alchemy produced forges an immediate connection between viewer, artist and story. Brooks will tell you that he has only responded to the impact of the story Wild has written, but both he and Wild have taken risks and we are the privileged recipients of their vision.

In all the book, until the very last, shockingly white page, there is no

unmarked section of paper. Brooks has used impasto, amongst other techniques, to help the reader feel the layers of the story. Stippled, mottled and marbled in a range of pigments which seem drawn from the earth itself — sun-dried bronze, rust, shredded bark, heat-dusted white, glazed turquoise, dusty sage, mottled galah pink, drought-parched red — the landscapes signify passion, tension or healing.

Brooks explains... *rather than the traditional tools of pen and ink, pencil, charcoal sticks, watercolour, I used just about anything I could lay my hands on — collage, oil paint, acrylic, watercolour, shellac, oil sticks; and instead of drawing, I gouged, scratched and scraped my way through all this stuff to find my lines, using kitchen forks, bits of wire, dental tools, bits of tin, etc., then worked the oil sticks into them, rubbing*

them off, glazing over the top, gouging back in again, varnishing — so every image is a conglomerate of layers and levels of materials (sometimes clashing materials).

It would be easy to lose control or to over-work the page; but Brooks has kept each image simple. There are no animals portrayed except the ones in the story, and the backgrounds owe their tactile feel to the depth of the medium, though if you look into corners or the foreground you may find the delicate imprint of wavering grass heads, as if finely etched.

The layout of the book uses the energy of movement and stillness to accentuate the relationships between Dog and Magpie, Fox and Dog, Fox and Magpie. Their eyes, posture and position on the page, rather than facial expressions, are employed to invoke the tensions between them.

The shapes are made up of many energetic lines that cross and recross into the fine hair of Fox, or the wavering outline of a distant tree. Colours overlap and blend, sometimes merging or blushing from sunrise to ochre, clouding into a matted fringe and then sliding effortlessly into the weathered patina of a weighty aged rock, adding mystery and timelessness.

There is so much to discern and explore in this book that perhaps the best way to give its flavour is to look closely at one particular illustration. Two tightly framed poses exemplify the choice Magpie has to make between Dog and Fox on page opening seven. (see box to left)

Another vital connection between word and picture is the lettering of the text. Printed unevenly and blackly as though using a claw dipped in tar, the letters sprawl and march across and sideways on the page, sometimes coming between the characters, but always slowing down the reading of the words to create a certain pace, and tying the energy of the linework in the illustrations to the words. Confronting it certainly is, but its necessity to the overall creation is even more evident if you are able to contrast it with an English edition, where the publishers chose not to challenge their readers. They altered the design by typesetting the script, to, what I believe to be, the great detriment of the book.

Luckily, in this country, we have edi-



Magpie tries to warn Dog about Fox. "He belongs nowhere," she says. "He loves no one." But Dog says, "He's all right. Let him be."



That night, when Dog is asleep, Fox whispers to Magpie, "I can run faster than Dog. Faster than the wind. Leave Dog and come with me." Magpie says, "I will never leave Dog. I am his missing eye and he is my wings."

Page opening seven:

On the left-hand page, Dog drinks at the pool before his cave, while Magpie perches on the outer slippery curve of a boulder to his left. She is above him, trying to warn him about Fox. *He belongs nowhere*. She says. *He loves no one*. There is the sense that her words fall into the water and are lost. Dog is not looking at her, and his blind eye is turned toward the viewer... is he blind to what is before him? His mouth, open to lap, seems to grin, revealing his trusty and trustworthy nature, and his tan and clay coat is of the same hue as the boulder, emphasising his connection to the landscape. The pearly irradiance of dusk stains even the water with luminescent pinks, linking this page to an earlier one lit by distant flames.

In a mirror study on the opposite page, balanced by the rounded form of another boulder to the right, Fox speaks softly to Magpie. *I can run faster than Dog... Leave Dog and come with me*.

Magpie is on the ground here, a little lower down on the page than Fox which emphasises her vulnerability. Fox's eyes, so soft and so piercing which were a framed centrepiece of the previous page opening, seem to look deep into Magpie's soul and see her frailty. He is coiled, as if he might suddenly spring, and his coat, bright as the burning orange desert sun by day, muted by night, still has a rusty mantle. Yet, he is not evil. His beauty is clear and his motives are questionable but he is portrayed with compassion for his lack of ability to love.

The dark background where the vertical outlines of trees lean slightly adds to the unease, and prepares the reader for the later illustration where Fox deserts Magpie in the wasteland, and the landscape turns to ashes and soot inscribed with sharp, sudden hieroglyphics. Meanwhile, the two creatures are portrayed balancing one another and Magpie must choose between them. These two still, almost meditative moments contrast with the brilliance of Fox's leaps across a later double-page spread and maintains the rhythm of the narrative.

tors who have faith in our discrimination and open-mindedness. Don't let them down. Take your time with this book, do not judge it hastily; read it to anyone who will listen (ie everyone) and applaud the efforts and daring of those who dedicated themselves to making sure that every aspect of this book from weight of paper, to shape, to placing the barcode, was inherently at one with the intention of the narrative.

The final endpaper, endlessly peaceful in cerulean blues, with jade trees shading the still waters leaves us with hope for reunion and forgiveness. When you have read this book, share it with a friend, or your class, and you will still be pondering it and talking it over for at least the time it takes to hop across a stony heat-filled desert to reclaim the treasure of a loving friendship.

‘Review: Fox’ *Publishers Weekly* 8/10/2001

<<https://www.publishersweekly.com/9781929132164>>

Wild (*Nighty Night*) departs from her playful characters of recent books for this haunting look at friendship and cruelty, geared to older readers. After Dog saves Magpie from a fire and nurses her burnt wing, the two forge a powerful bond. The one-eyed dog and the flightless bird travel together across a charred, leafless landscape, with Magpie feeling the wind in her feathers as she rides on Dog's back. "Fly, Dog, fly! I will be your missing eye, and you will be my wings." The mood changes quickly, however, when Fox enters—his sleek, orange body curled around one side of a spread—and sets Magpie on edge ("His smell seems to fill the cave—a smell of rage and envy and loneliness"). The tension Wild invokes in juxtaposing their disparate emotions creates a disquieting feeling that Brooks (*Rosie and Tortoise*) mirrors in his artwork, especially in close-ups of the characters' eyes. His hand-lettered text (resembling a child's shaky penmanship) appears in oddly positioned blocks, with some flipped vertically against the page edges and gutter. The stark illustrations, in mixed media and collage, expose the characters' raw emotions with brusque hash marks in thick applications of mostly dark paint. Only when Fox cons Magpie into switching her allegiance and traveling with him do readers discover the depth of Fox's alienation. The tale ends on a tenuously hopeful note, and the images from this unsettling, provocative story will resonate long after the book has been closed. Ages 6-up. (Oct.)

NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS

MAGPIES VOLUME SEVENTEEN

EXTENDING READERS REVIEW *Cont. from page 39*

healer, he forms a strong bond with the enslaved Salt Men children, he resolves to escape and take them with him. They have come to represent the family he has always desired and their exodus has echoes of his own wanderings in the first book.

Kalik is almost two books: one, a bleak account of the brutal world of the Headland People; and the other Ish's journey with a new tribe of Travellers.

This post-apocalyptic story set in New Zealand preaches against war and man's cruelty. The fourth in a quartet that began with **Because We Were the Travellers**, this is a much more introspective and mature book, concerned with exploring man's inhumanity and the power of superstition. The story picks up pace when Ish leads the children to freedom. Until then, superstition and fear dominate events.

Like its predecessor, **The Shaman and the Droll**, this book suggests that stories have immense power as they offer escape from suffering and bind communities together. Ish draws on well-known folk tales and myths to alleviate the wretchedness of the lives of the Salt Children and to give them hope during their hazardous journey down the tunnel to freedom. It is an unfortunate fact that the most fascinating characters are often those who are most evil—and the charismatic Kalik exemplifies this axiom. In contrast Ish seems dulled by his burdens. Kalik's strange hold on Ish takes the book into the realms of the paranormal.

There are numerous references to events in earlier books. The author supplies a brief explanatory note but books three and four are very closely linked, so best read in sequence for maximum enjoyment. This is a powerful, dark, moving story that argues for mutual respect between peoples. Recommended for the older reader.

Helen Purdie

Shadow Seeker

Jen McVeity, Angus & Robertson, 0 207 19702 4 \$14.95 Pb

In this wonderful sequel to **Dreamcatcher**, the family Robertson is still striving for success. Father is up for re-election, Mum is seeing another man. Step-mum Kate is trying to understand her stepdaughter, and support her in an effort to show she is part of the family, and Laura is trying to become part of her step-sister's group, the Green Guerrillas. When Tess hears through Matt, who

works for the local newspaper, that a paper-making mill is about to be built on the edge of their town, she spurs her group of undercover conservationists into action. Using the internet they email out petitions for people to send back to the company. So a paperless war begins. But Tess is dismayed when someone hijacks their idea and sets up a white cross demonstration using their name. Tess begins to realise that she and her group are being used by opponents of her father and their action may jeopardise his re-election. The whole is set for a stunning and fast paced climax and conclusion.

I thoroughly recommend this book. The story held me to the very end, the old *what will happen next* overcoming any tiredness. Part of the richness comes from the depiction of the family. McVeity has successfully entwined two families with all their quibbles and fears. The reader feels for the querulous Tess finding a stranger at breakfast in her mother's house, but just as equally feels sympathy for the mother who looks rather caringly at her ex-husband on election eve, and too, feels the pull of the stepmother in trying to accommodate both daughters—her own and her husband's. The huge cast of characters is skilfully drawn, each has their own characteristics and foibles, and these McVeity uses expertly well to further the story.

Fran Knight

Tev

Brendan Murray, Fremantle Arts Centre Pr., 1 86368 334 8 \$14.95 Pb

Landing at Tonga to stay with relatives he has never seen, Tevita is naturally cautious and curious. He has heard stories about the place all his life and his mother's Tongan looks and ways have recently become embarrassing. Growing older has seen some confusion developing and so a trip to meet his grandfather and

uncles and aunts has been planned. While there Tev learns more of his Tongan heritage and begins to appreciate all that his parents have told him. He meets and falls for a young woman who aims to gain an education so that she can improve the lot of her people.

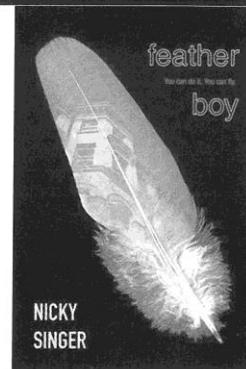
Tev is a delight from start to finish, giving the reader a realistic look at Tongan culture. The reader will become entranced, along with Tev, at the lifestyle and food of this South Pacific nation on the verge of having their culture overrun by the money and goods from overseas. Where once the men stayed after church for kava, talking out the problems and needs of their village, many now rush home to watch a palangi video. Murray packs in an impressive amount of detail in only 150 pages, and any reader would feel they know more about Tonga and the Tongans. It is enlightening to see a novel set in one of Australia's neighbours.

Fran Knight

Feather Boy

Nicky Singer, HarperCollins, 0 00 712026 5 \$12.95 Pb

Robert Nobel is sure that he has 'victim' written across his forehead in *really big letters*. Thin and gangly, with thick spectacles and fluffy yellow hair, he attracts the attention of the class bully, Niker. Though Robert has armoured himself against his father's abandonment by continually making excuses for him, he has been deeply hurt, and Niker, a skilful and seasoned bully, exploits his vulnerability. The school project, in which the students interact with residents of an old peoples' home, becomes the catalyst for change in the power structure of their relationship. The *elders* are supposed to share their *wisdoms* with the students in order to create a meaningful artwork. Robert's partner Edith Sorrel flatters him by saying he is the *sort of boy who can fly*, so when she asks him to visit Chance House, the site of the most important event in her life, he feels compelled to go. On the first occasion, when he conquers his fears of the derelict house with its history of a boy who suicided, he experiences an exhilarating surge of energy and clarity. On a later visit with Niker, he is a witness to the other boy's cowardice, and after experiencing *the freedom, the vastness, the power* [of the night sky at the top of Chance House, he feels] *gigantic... capable of anything*. He is able to take his revenge for a particularly nasty piece



of bullying inflicted earlier by Niker and also to assert himself with his father for the first time. Most importantly, he is able to physically defend the coat of feathers, which Edith had asked him to make and which has become for him a symbol of her life, against Niker's envy and the plans of well-meaning teachers.

This is a rich story, given depth and complexity by the use of motifs from American Indian folk tales. The mythical quality is heightened by several references to the unconscious. The author uses Robert's vivid dreams to prefigure the horrors of the present; he demonstrates the use of selective or repressed memory as a survival tool for war veterans and the casualties of daily life alike; and finally, he uses the psychoanalytical tool of word association to provide coherence and interest to the student project. The characters are well rounded—Robert and Niker are both interesting personalities, perhaps more alike than first appearances would indicate, and the old people are deftly depicted. Humour is used to good effect—there are several scenes of inspired lunacy both in the classroom and at the old peoples' home. Robert, as the narrator, also employs a self-deprecating humour which mitigates the occasional tendency to sentimentality in the novel. This tendency unfortunately mars the conclusion: the story builds powerfully to its climax but the denouement is unsatisfactory both dramatically and emotionally. Nevertheless, at its best, the writing is reminiscent of David Almond's, and the novel is highly recommended.

Anne Briggs

Jinx

Margaret Wild, Allen & Unwin, 1 86508 234 3 \$15.95 Pb

Wild's first novel, a verse novel told through multiple voices in both the first and third person, has created a great deal of interest. Most good pic-



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ture book texts share many of the features of a poem, so the choice of a verse novel for her first unillustrated work is perhaps not surprising. The protagonist, Jen, renames herself Jinx after her boyfriend, Charlie, commits suicide, and then her next boyfriend, Ben, dies in an accident. Not surprisingly this sends Jen into a mixture of depression, guilt and recklessness, *Do not get to know me./Do not ask me out./Do not love me./Be warned!/I am Jinx.* There is honesty and great compassion in Wild's depiction of Jen's troubled journey towards healing, and the poetic form allows

her to highlight telling examples of her character's behaviour, and its effect on both herself and others. The story is broadened by the inclusion of poems from the perspective of Jen's gang of girlfriends, her family, and her friends' parents. Jen's younger sister, Grace, is a particularly appealing character, the diagnosis of her as having Down's Syndrome was the reason that Jen's father, *The Rat*, deserted the family. Grace is the only other person who recognises Charlie's depression—*I shave slowly./trans-fixed/ by my familiar, smiling/mask./ I want to rip/ it off./ but I*

fear/ what lies beneath. There is imagery here that strikes a chord of recognition, as on the beach where *The sand is scratchy/with seagull footprints,/mysterious as hieroglyphics.* After the post mortem on Ben we observe his mother, *Her fingers hanker/to unpick the stitches,/to sew him up/with skill and care.* The novel is enriched by presenting the adults, as well as the adolescents, as rounded characters, with their own doubts, failures and griefs, thus widening its scope and enhancing its realism. On my first reading I did wonder if the story

wasn't a touch melodramatic, with the loss of TWO boyfriends, but on second reading I found I really appreciated the wider perspective provided by the many viewpoints presented to the reader, and that the *two deaths* no longer seemed to dominate. The quality of the poetic voice is not always maintained, but the overall effect transcends the occasional lapse. Another welcome addition to the growing literary canon of verse novels for older readers.

Jo Goodman

Blue Murder

Ken Catran, Lothian YA Fiction, 0 7344 0389 5 \$14.95 Pb

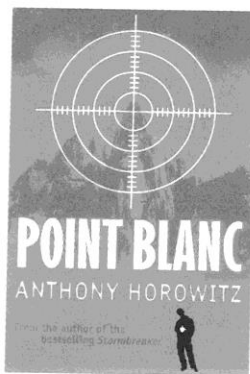
Super-rich and super-cool schoolboy Mike Connors has a predilection for snobbery, privacy and Richard the Third. Orphaned—his parents died in suspicious circumstances—Mike lives with Aunt who has a life of her own to lead. He is a good student, ambitious and has a girlfriend with attitude. He also has a problem: the serial killer stalking the town has contacted him via his mobile and a strange relationship develops.

Catran worked through **Talking to Blue**, the first story about Mike Connors, using innuendo and, if one looks carefully enough, timing. Mike tells the story in the first person and he proves a very unreliable narrator. How unreliable becomes evident in the second book, **Blue Murder**. The Pine suburbs have become a fortress because of Blue. People don't go out at night and walk in pairs when they do. Retail shops are closing and property values have dropped. When Mike is taken into custody at the end of the first book, there is a sense of relief. It proves short-lived as Blue strikes again and Mike is released. Now he tells the full story and it is very disturbing. Mike is a pathological killer. The calls from Blue are a psychological support.

Blue Murder revisits much of **Talking to Blue** and is in many ways a stronger book for its more straightforward approach. Everything is explained and results in an exciting thriller. The twist at the end resolves the book emotionally if not morally. Book 2 stands on its own, though if read first much of the suspense in **Talking to Blue** will have been demolished.

Good reads for those who like their crime with a difference.

Rayma Turton



Point Blanc

Anthony Horowitz, Walker Books, 0 7445 5971 5 \$14.95 Pb

Teenage fiction rarely is more thrilling than Anthony Horowitz's adventures of fourteen-year-old Alex Rider. For Alex Rider is actually an MI6 operative, a teenage James Bond no less! It is James Bond through and through: devious conspiracies, international crime, exotic locations, twisted megalomaniacs, briefings in wood panelled chambers, perilous escapades, amazing gadgetry and suspense so thick an SAS team couldn't break through it.

Orphan Alex was first met in **Stormbreaker**. His uncle was killed in a car crash. It transpired that he was a spy and was assassinated. Once in the know, Alex was enlisted by MI6 as an agent where his youth would conveniently enable him to infiltrate a dubious magnate's industrial complex. Alex saved the day and England as well.

And that was it, or so Alex thought. Now it seems MI6 could again use a teenage spy. This time they have serious doubts about the operation of an ultra-exclusive finishing school up on remote alpine slopes near Grenoble—Point Blanc Academy. A common factor in the deaths of two prominent

world citizens—one Russian, the other American—is that they each have a son at the academy, both of whom have been behaving oddly. Enter Alex, incognito as the son of a politically powerful supermarket knight. There he discovers the genesis of a bizarre, highly scientific long-term scheme for world domination. Danger lies around every corner and shadows Alex's every move. Point Blanc is a thick book, however, with terrific tension and urgent pace it begs to be read in one sitting. The story is sensationally incredible but what the heck, it's a darned exciting, good read.

Kevin Steinberger

Calling a Dead Man

Gillian Cross, Oxford University Press, 0 19 271827 4 \$22.95 Pb

Two mysteries run parallel before converging in an exciting denouement. In England, a grieving mother burns her son John's clothes while her husband and daughter assist but cannot stem her grief. She refuses to take phone calls from John's friend, Annie, and it is left to Hayley, who sees her brother in odd places, to meet and agree to accompany her to where John was killed in Russia. He was there in his capacity as a demolition expert and was so badly damaged in the collapse of a building that his dental records were the only means of identification.

In Siberia, a childish middle-aged woman who is the sole support for the few remaining aged villagers of a almost forgotten outpost, finds a man in the forest near death of tick fever and cold and takes him home. He has no memory of who he is or what he is doing there but he knows he is not Russian. On their arrival in Moscow, Annie and Hayley are joined by John's employers who assist in the girls'

Thrillers

search for John's mobile, still functioning miles from where he was killed. The difficulties of searching in such terrain, especially with Annie in a wheelchair, are overcome with apparent ease by these strange men. Tension is maintained, the characters are well rounded: Annie in her frustrating confinement is snappish, the Russian *mafija* suitably dangerous, those helping the unknown man vary in their kindness and weaknesses. The conclusion is shadowed but still unexpected. All in all a jolly good read.

Rayma Turton

Storm Catchers

Tim Bowler, Oxford University Press, 0 19 271880 0 \$21.95 Pb

Home alone with her youngest brother Sam, Ella hears a noise downstairs and goes to investigate. So begins a frightening story of abduction, together with an examination of how each member of the family reacts to the crime; how Ella, isolated and frightened, copes; and a search for the reasons that have driven a young man to such a desperate act. Each step of the terrifying ordeal is carefully documented and the mystery of 'why' is maintained to the very end. Deliverance comes through Sam who keeps wandering off with the little girl who entices him to play on the crumbling cliffs and *catch the storm*, and who is the only family member able to use the divining tool Ella's older brother turns to in order to find her. A deeper mystery involving Ella's father is at the core of the story. Gillian Cross is spot on when she describes **Storm Catchers** as *that rare thing—a thriller that makes you think. It's a powerful mix of suspense and subtlety.*

Rayma Turton

feature
moira robinson

jinx by margaret wild

It is exciting to see Margaret Wild tackle a more extended work again, her first, so far as I know, since *Beast* was published in 1992. She is a writer who sees far beyond the immediately obvious, who looks for the underlying patterns that shape our existence and, without being maudlin, is able to empathise deeply with human suffering and human predicaments. All these qualities put her picture book texts into a class of their own, but it is wonderful to have the opportunity of enjoying them for 223 pages instead of the customary thirty-two.

Her new book *Jinx* (Allen & Unwin, 2001, 1 86508 264 3 \$15.95pb) is a verse novel which in many ways seems a natural progression from something like *Fox*. The brief poems, like the picture book texts, allow her to make the glancing perceptive observations that are the hallmark of her work. Jen sees her father's new wife staring at her sister, Grace: 'I knew what she was seeing: / A retarded, lumpy girl / laughably / decked out in diamonds. / I was so angry, I told Mum. / She looked at me sadly. / 'How do you know what Stella sees? / Perhaps this is the way you truly see Grace?' The strong emotions that permeate many of her picture books can again surface naturally in the short contained form of poetry. Some of the most interesting poems are those in which adults are allowed to display their feelings. When Mum is worried sick about Jen's unhappiness, she remembers an old woman weeping unrestrainedly and reflects, 'I wish I could wail like that — / full throated, / primal. / But I just sit here, tap tapping away, / my heart clenched.'

At the same time, this is a fully developed novel which sees Jen turn from a chrysalis girl who is 'dull safe boring' into someone blazing with love for Charlie. After Charlie's horrifying suicide, Jen tries to drink herself into oblivion, but is saved by her mother's steadfast loyalty and the undemanding affection of Ben 'who once held my head / as I spewed.' Ben is extremely sensitive about his height, so, when Hal nicknamed 'the Giraffe' calls him 'Shorty', there is a fight, Ben falls, hits his head against the pavement and dies. After this second tragedy, Jen metamorphoses into Jinx; she grows 'mean' and 'cold', she harasses Hal's family with anonymous phone calls, she becomes a girl whom boys avoid. Surprisingly, it is Hal who brings about her salvation and turns her back into a Jen who is ready to start living again.

The story of Jen, however, is like a stone thrown into a pond. The ripples spread further and further,

touching other lives, other people's problems. There is her school friend Serena whose parents 'only took a week to notice' that she had a nose ring, or Charlie's parents reacting in totally different ways to his death, or Jen's stepmother, alone and depressed in the psychiatric ward, or Deidre, another patient, who needs enormous courage simply to step outside the door: 'Her smile is so rueful, so brave, / I wish I had magic powers / to set her free.' And, set against the complications and emotional roller-coaster ride of Jen's life, is the shining innocence of Grace, thrilled when Charlie watches her favourite *Sound of Music* with her 'from beginning to end', bursting with pride when she gets her first period: "'I am Woman!' she tells / Gino next door / and Maria at the corner shop / and the Jehovah's Witnesses at the door.'

It is a book that should find an enthusiastic audience. Like the verse novels of Steven Herrick or Catherine Bateson, it is easily read, it is strong on feelings and light on symbolism; it is, in fact, very similar to the sort of poetry that many adolescents themselves write. Maybe that is what accounts for my slight uneasiness with the book. It all flows along effortlessly, very readably, but without any sense of that controlling passionate precision which gives poetry its structure, or erupts into imagery or wit, or selects the detail that makes a moment significant. At certain points the poetry is actually inadequate to the situation, as perhaps any poetry written in the midst of trauma would be. When Ben dies, for example, Jen writes, 'I feel as if I have been hit / over the head / with a bat. / I reel. / Everything's unreal.'

By the end of the book, too, I was wishing there were fewer issues, fewer problems, despite the occasional welcome touches of humour. We have Down's Syndrome, clinical depression, agoraphobia, suicide, accidental death, cancer, lesbianism, parental neglect... The book might ultimately have been stronger if it had dealt only with Charlie and had allowed more space for the positive joys of the relationship as well as probing more the causes of his despair or the reactions of Grace, as well as Jen, to his death.

Moira Robinson is a Victorian writer and reviewer

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'Review: Jinx' Publishers Weekly 29/03/2004
<<https://www.publishersweekly.com/9780802788306>>



Connected poems, ranging in length from three lines to two pages, compellingly tell the story of Jen, a self-proclaimed jinx. Here, Wild (*The Very Best of Friends; Our Granny*) gently traces the ebb and flow of Jen's observations and changing moods as she weathers the tragic, unrelated deaths of two consecutive boyfriends. The volume also offers an intimate glimpse of those closest to the teen: her parents, who divorced when Jen's sister, Grace, was "born imperfect"; Jen's ill-fated boyfriends, who are haunted by different forms of personal demons; and Jen's best friends, "ruthlessly" honest Ruth, whose "kind eyes" note everything, unselfconscious Connie, a lesbian, and starved-for-attention Serena. Poems from several different perspectives make readers privy to both close-up and distant views of Jen's world as she moves from "good girl" to "slut" ("The word is so juicily sexual—/ slut/ slot/ slit," she remarks) in the wake of her grief. The protagonist's bouts of anger, grief and self-doubt melt in a ray of hope that emerges unexpectedly from the boy who accidentally killed Jen's second beau. Though it's sometimes necessary to read between the lines (especially when gleaning a sense of her first boyfriend, "Good-time Charlie"), many of the brief narratives precisely capture the spirit of a character, feeling or moment. Together, the poems create something larger: a portrait of a young woman pulling herself out of despair. Ages 14-up. (Aug.)

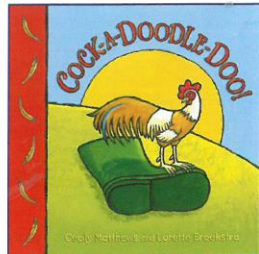
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MAGPIES VOLUME TWENTY-THREE

Before School

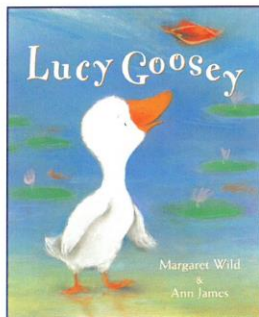
Books suitable for children up to 5-years-of-age, although many of the books will be enjoyed by older children.

 indicates an Australian book.  a New Zealand book.



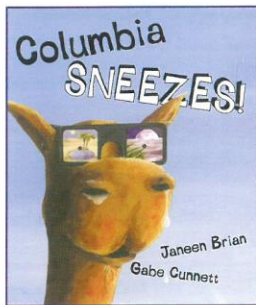
Cock-a-Doodle-Do! (2008)
Cecily Matthews, ill. Lorette Broekstra,
Little Hare, 978 1 921272 06 6,
32pp. \$24.99 Hb

Finding one's voice can be literally and emotionally difficult and Broekstra has highlighted this engaging story of a *peaky and puny* rooster with no sense of self-worth by using bold colours, heavy black outlines and a wonderful sense of design. Basil, *big and bossy*, has the job of waking up the farm each day, in particular the farmer who milks the cows and feeds the hens. That is until the day he can only manage a soft *crkkk crkkk* instead of his normal loud *cock-a-doodle-doo*. The farmer, who has obviously read late into the night, sleeps on. Who saves the day? Well, yes, it is Leonard, but he only finds his voice in self-protection after shrinking away from what he considers to be unachievable expectations on the part the hens and the cows. As for Basil, he has retired to the hen house, a woollen scarf around his neck. Sure to be a hit with young listeners who will enjoy the meek inheriting the farmyard.
Rayma Turton



Lucy Goosey (2007)
Margaret Wild, ill. Ann James,
Little Hare Books,
978 1 921049 87 3, 40pp. \$24.99 Hb

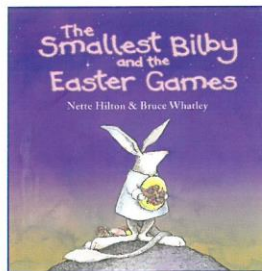
Wayward Lucy Goosey honks *Don't care* over and over when her mother warns her that she will be left behind as she runs away when the migration begins. Later she finds being totally alone on the silent pond frightening. It is with great relief that she hears her mother searching for her. In a long dialogue all her fears are allayed one by one, from that of being lost in *the misty moisty clouds* to falling into *the cold dark sea*. The bond between mother and child is woven together as they explore all the 'what ifs' and ways of dealing with them. The boldly executed gouache illustrations are a striking feature of the book. The graceful images of the snowy white geese with their orange bills and feet stand out sharply against the richness of the blues and greens of sea and land. The figures of the geese remind us that they are really 'ourselves in feathers'; Lucy and her mother embracing as they promise to care for one another. The harmony between the text and illustrations reflects the ethos of the book. Children will relate to this comforting tale of the warm relationship between mother and child.
Joan Zahnleiter



Columbia Sneezes! (2008)
Janeen Brian, ill. Gabe Cunnett,
Omnibus Books, 978 1 86291 696 8,
32pp. \$16.99 Hb

The cheerful young camel, Columbia, loves almost everything about his life in the desert; the palms, the moonlight and the fresh nightly smells, with the one exception, he does not like is the sand that gets up his nose, making him sneeze. *Atishoo! Atishoo!* All day and night, he sneezes non-stop. Even with advice from three city doctors nothing seems to work. Until the day Columbia helps a thirsty stranger, walking across the desert, and who in return solves solves the

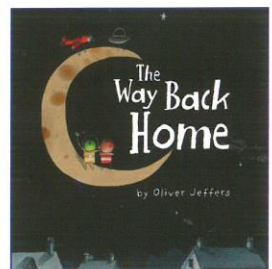
problem with some good advice: perhaps the problem might be caused by sand blowing up Columbia's nose. Perhaps Columbia could learn to compress his nostrils? Could the answer really be that simple? Poor Columbia decides to give it a go. Columbia's tale of woe is told in a rhythm that paces the story smoothly, with Columbia Camel's sneezing fits coming as short little choruses which regularly break up the flow of the poem. The rich colours and bold, contrasting detail of Gabe Cunnett's acrylic illustrations attractively capture the vividness of the desert landscape; the cartoon format captures our slightly loopy hero perfectly. Very young readers will enjoy the simple silliness and the logical solution which allows our little hero to set off once more with a *spring in his step and a smile on his face*.
Russ Merrin



The Smallest Bilby and the Easter Games (2008)
Nette Hilton, ill. Bruce Whatley,
Working Title Press,
978 1 876288 77 8, 32pp. \$19.95 Hb

In this second book about Billy, the smallest bilby in the bush, his Midnight Star helps him again. All of the rabbits have decided that they need a rest from delivering Easter eggs; the bush animals are so dismayed that they volunteer for the job instead. The only fair way to decide on a replacement is to play some games. Gradually the ones who are not fluffy enough, fast enough, quiet enough, or small enough are eliminated. The final test is the toughest of all, but the little star on the edge of the sky beams softly down while Billy triumphs. Whatley's illustrations are, as always, a quirky delight. His rabbits look like a retiring board of directors, and the bush creatures range from a bandanna-wearing kangaroo to an emu with

a bad perm. Billy himself barely alters pose or expression as befits an unlikely hero. Colours are soft with water-colour bleeds and the inked grey/green of the Australian landscape, and as the Games go on through the day the sky purples beautifully. Whatley has extended Hilton's text, which is uneven and tepid: the part played by the mysterious star was unclear in the first book and its role in this one is similarly obscure. The suffused pink portrait of the triumphant-but-modest Billy would be a fitting end to the book. However the final page shows him being gazed at adoringly by other animals: *And so, on the day it all ended, there was a whole new wonderful beginning*. Books about Easter bunnies and bilbies which are suitable for toddlers and preschoolers are always in demand, and no doubt the Olympics theme will be popular this year.
Margaret Robson Kett



The Way Back Home (2007)
Oliver Jeffers, HarperCollins,
978 0 00 718228 2, 32pp. \$24.99 Hb

The unnamed boy who made friends with a penguin in *Lost and Found* is off on a new adventure; this time he flies so high that when he runs out of petrol he has to land on the moon. But he is not alone for long; an alien spaceship arrives with engine trouble, and the boy and the Martian must work out what to do. This is a gentle, whimsical story, the simple figures and wide expanses of sky are charming, and the brief text reinforces the importance of cooperation and friendship.
Jo Goodman

We're off to Look for Aliens (2007)
Colin McNaughton, Walker Books,
978 1 4063 0645 3, 40pp. \$24.95 Hb

When Dad receives his new book, *fresh from the printer's*, he asks his

NEW BOOKS NEW BOOKS NEW BOOKS

TWENTY-SIX

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[Review: Lucy Goosey]' *The Bookbag*

<http://www.thebookbag.co.uk/w/index.php?title=Lucy_Goosey_by_Margaret_Wild_and_Ann_James>

Lucy Goosey is a delightful heartwarming story that demonstrates the strength of the bond that exists between a mother and her child although in this case we are talking about geese. I shared this story with my five year old and three year old daughters and they both loved it.

At the beginning of the story we meet Lucy Goosey who is very attached to the small pond she has lived in since she was a small gosling. She loves that pond so much that when her mother tells her they have to leave it in order to go on a long journey, she decides not to go. The problem is though, that soon the pond feels dark and lonely and Lucy Goosey starts to feel afraid. Thankfully she hears her mother's voice searching for her and they talk about why Lucy does not what to leave.

She is worried about losing her way in the misty moisty clouds, being caught in a storm and getting tossed in the tree tops or falling into the cold dark sea. For each of these fears her mother is able to reassure her that she will always be there searching until she finds her. They finally fly off together into the sky but only after Lucy has decided that when her mum is really old she will look after her too.

This is a lovely short story that is supported by the beautiful illustrations. I'm sure that most children will be able to relate to Lucy and her fear of the unknown and it could be a very useful book that will help children talk about their own fears. Both my daughters felt very sorry for Lucy when she was all alone and were very relieved when her mum turned up. My youngest told me that everything was going to be alright now that her mummy's here! It's a story that also demonstrates how sometimes it is necessary to make choices and make ourselves do things that we don't really want to.

The illustrations are absolutely lovely in this book and have an almost mystical feel about them. This is mainly achieved by the muted colours and the blurred edges in most of them. They really do help to tell the story well and children will enjoy looking at these as much as listening to the story.

There are also some wonderful descriptions in this story making good use of alliteration and similes. My daughters loved the sound of the misty moisty clouds and they could imagine the rock as big as a cow and the bushes that were dark as caves. My favourite pieces of description were when we are told that:

*she huddled in the reeds,
listening to leaves rustling,
twigs cracking, things slithering.*

As I read this I felt I could almost hear these strange sounds coming out of the silent lake. Finally at the end of the story I love it when we read:

*away they flew
into a never-ending sky full of stars.*

I do think that the use of such wonderful description helped my daughters to picture all that was happening in the story.

I'd like to thank the publishers for sending a copy to The Bookbag.

Overall this really is a lovely story that will move and delight young children. If this appeals to your little one, they might also want to take a look at [Baby Brains and RoboMum by Simon James](#) which is a different type of story telling of a strong mother and child relationship.

Morrow, Robin 'Review: Blackwood, Freya ill. *Harry & Hopper* by Margaret Wild' *Magpies*, Vol 24, No 1, March 2009, p 30.

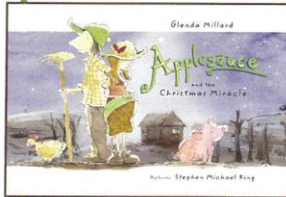
NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS NEW BOOKS

MAGPIES VOLUME TWENTY-FOUR

Christmas Stories: Books that arrived too late to be reviewed at the end of last year but are well worth while purchasing and holding for the end of this year—though both these books could be read at any time.

Beginner Readers

Books for young children in the process of gaining confidence in reading – approx. 5-8 years of age. 🐦 indicates an Australian book. 🎵 a New Zealand book.



Applesauce and the Christmas Miracle (2008)

Glenda Millard, ill. Stephen Michael King, ABC Books, 32pp. 978 0 7333 2249 5 \$24.95 Hb

With a finely crafted text and illustrations which expand upon it sympathetically, this rendering of the Christmas Story in the aftermath of a devastating bushfire, makes for a memorable book. It begins:

*One orange evening
Tiger-striped with blackened trees
A pig sat reminiscing.*

The pig is Applesauce. She recalls how delightful Joe's and Marigold's farm was before the fire. As it is Christmas Eve, she feels so desolate that she thinks it will be a miracle if there is Christmas this year. Owl reminds her that *Christmas comes from the heart*, but the heart of Applesauce feels as small as a gumnut.

The shepherds high on the hills are caring for their sheep, when Billy, the youngest, sees a great glimmering star. It seems to shine down on Joe's and Marigold's farm. Mrs Shepherd decides that they should visit. Having stayed the night, in country style, the children greet Christmas morning with joy. Then three elderly aunties arrive bearing gifts including a wooden fruit crate. Mr Shepherd fills it with hay. It is just right for a crib for the tiny baby that Marigold has just produced. Applesauce is amazed. She feels something strange happening inside her... as she let Christmas fill her heart.

Stephen Michael King is just the right illustrator for this lyrical text. He captures the drama of the bushfire and its aftermath, the immensity of the starry sky and the simplicity of the country folk who experience the Christmas Miracle. His use of watercolour and ink line reflects all the changing moods of the story. This interpretation of the Nativity in



Australian terms is one to treasure. Highly recommended.

Joan Zahnleiter

Santa's Suit (2008)

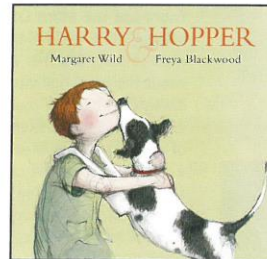
Davide Cali, ill. Eric Heliot, Wilkins Farago, 26pp. 978 0 9804165 7 2 \$19.95 Pb

It is the 24th December and Santa is preparing for his big trip. But what's this? His suit is nowhere to be found. Bobo, a dog with an attitude to match his green high-heeled fur-lined boots, knows exactly where it is and takes delight in pointing out that (a) it's filthy and (b) the washing machine is broken. Thank goodness Bobo has been watching a sewing program on TV every Friday night. Wilkins Farago have a habit of picking picture books from overseas with an edge to them, and this is no different. The story works in a comic book sequence, the dialogue in speech balloons, limited backgrounds throwing emphasis on the characters whose feelings are expressed through the simplest of lines. Bobo is a masterpiece, a maestro of the sewing machine with the temperament of the couturier to match together with a touch of motherly reassurance to make sure all is well. Well, almost well. We've heard Santa's final words somewhere before. That's right! It was what he said last year when he left his suit in the laundry basket and didn't do anything about having the washing machine repaired. Great fun.

Rayma Turton



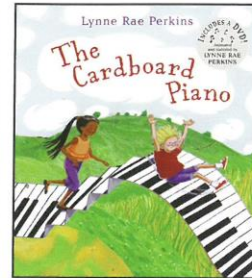
From the back cover of *Santa's Suit*.



Harry & Hopper (2009)

Margaret Wild, ill. Freya Blackwood, Omnibus Books, 32pp. 978 1 86291 740 8 \$24.99 Hb

We have come to trust Margaret Wild to write sensitive picture book texts treating the tough subjects of death and grieving (*The Very Best of Friends*, *Old Pig*, *Jenny Angel*). In *Harry & Hopper* she tells of a joyful boy/dog friendship and the aftermath of loss. The ebullient Hopper (as *jumpy as a grasshopper*) is killed abruptly but later appears to the sleeping Harry, and the two play games in the moonlit garden. Gradually the ghost-Hopper fades away, becoming *not quite as solid or quite as warm*, until the final scene in which Harry is able, properly, to farewell him. Spread design of variety and impact, especially making use of diagonals, has become a hallmark of Freya Blackwood's illustration. In this book she introduces a light sketchiness for the active scenes; this contrasts with dark, hatched textures and a mastery use of emptiness on the page to convey Harry's grief. A palette of greys and greens is relieved by the cheerful complementary patchwork of Harry's bedcover, and the use of this motif in the endpapers adds to the reader's hopefulness for Harry's recovery. There is an everyday quality to the representation of an Australian house and yard: the mischievous pair of boy and dog play under the Hills Hoist and hide behind the wheelie bin; when numbed by loss, Harry sits mindlessly watching TV. One of the many strengths of this book is its depiction of an apparently single father whose care and tenderness for his son are palpable. On finishing the book I certainly had tears in my eyes, but a sense of satisfaction too that this book exemplifies the transforming power of literature. It should be



The Cardboard Piano (2008)

Lynne Rae Perkins, Greenwillow, 32pp. 978 0 06 154265 7 \$29.95 Hb (with a CD included)

Tina and Debbie are best friends. In a lot of ways they were alike. And in some ways, they weren't; an easy concept but difficult for a young child to comprehend, even if *Mostly it evened out*. One valued occupation doesn't even out. Debbie is learning to play the piano, Tina isn't. Wishing to share everything with her best friend, and hearing the story of a famous Russian composer who practiced his new composition on a long ocean voyage using a cardboard keyboard, Debbie takes hours to produce one such for Tina. After a couple of days the gift is returned, prompting at first a sense of rejection, then a rethink of the gift itself from Tina's point of view, followed by contemplation of what their friendship is based upon. Lots, it turns out and our last view of the pair is of them dancing under a streetlamp practicing the steps taught them by a neighbour. The story, a complex one of accepting individuality within a relationship, is forwarded by a straight narrative added to by speech balloons and enhanced by the illustrations in pen and ink and watercolour that vary from small vignettes to full page spreads. All done with a deft touch. An animated narration of the story is included on a DVD with the book.

Rayma Turton

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THIRTY

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IBBY Australia Nomination for Hans Christian Andersen Award for Writing 2022: Margaret Wild

‘Review: *Harry and Hopper*’ Publishers Weekly Reviewed on: 11/22/2010 Release date: 01/01/2011 <<https://www.publishersweekly.com/978-0-312-64261-7>>

Harry & Hopper

Margaret Wild, illus. by Freya Blackwood, Feiwel and Friends, \$16.99 (32p)
ISBN 978-0-312-64261-7



MORE BY AND ABOUT THIS AUTHOR

Redheaded Harry and his spotted dog, Hopper, are constant companions, accomplices ("As Hopper grew older... Harry helped him run away from his weekly bath"), and bedmates. The dog's sudden death (an accident that happens while Harry is at school), leaves the boy devastated; refusing to join his father at Hopper's backyard funeral, Harry "stared at the [TV] screen but the words and pictures didn't make sense, and he couldn't follow what was going on." But gradually, Harry finds that Hopper lives on his heart, and in the final, wordless scene, rendered from a vantage point far above the backyard, readers see Harry visiting his beloved pet's grave. Wild's (Puffling) understated, empathic prose offers both a voice for a child unable to articulate his grief and the reassurance that those we love never really disappear. Blackwood's (Ivy Loves to Give) predominantly charcoal drawings are equally eloquent, particularly in her use of texture to capture the emotional essence of good and sad times. These days, her gift for portraying children navigating the turbulence of life feels especially necessary. Up to age 5. (Jan.)

DETAILS

Reviewed on: 11/22/2010

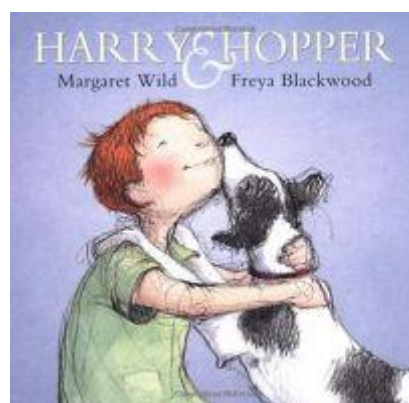
Release date: 01/01/2011

Genre: Children's

Hardcover - 1 pages - 978-1-4071-1138-4

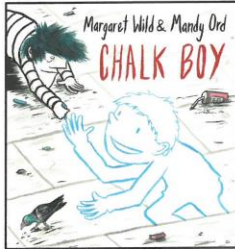
Paperback - 30 pages - 978-1-4071-1139-1

Hardcover - 32 pages - 978-4-265-06824-1



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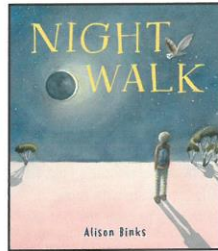
MAGPIES VOLUME THIRTY-THREE



in a cleverly constructed fold-out that demonstrates the beauty of the night. From its enticing cover and beautiful end papers, this lovely story could engender lots of discussion on the value of day and night, and to encourage exploration of ideas about many other good things that happen at night. The only slightly worrying inclusion is the pair of little foxes. Could they have an ulterior motive for wanting it to get dark? (Remember who eats who!) Recommended as a charming, amusing and original bedtime story to entice little kids who are reluctant to go to bed.
Chloe Mauger

When I Was a Child (2018)
Andy Stanton and David Litchfield,
Hodder Children's Books, 48p.
978 1 44492 885 3 **\$24.99** Hb

Grandma tells Emily *Back in the days before you were born...when the world was a rose's dream. There was butterfly-and-daffodil ice cream. There were people who knew how to fly. There were elephants in the sky.* But now, she mourns *The world grew up and the world grew grey...And the magic shrank away.* Disagreeing, young Emily takes Grandma's hand and shows her that the magic is still there, all around them both: *The world is a spinning star...no matter how old you are.* This sweet, positive story will resonate with anyone who knows life is full of magic, and act as a gentle reminder for those of us who might have forgotten. The illustrations are glorious, bursting with colour and invention. Young readers will enjoy finding the connections between Grandmother's memories and the exuberant pictures which cover many double-page spreads. This is a book that offers a warm and fuzzy read-aloud or read-alone experience for pre-school and lower primary children. Highly recommended.
Pauline Hosking



Chalk Boy (2018)
Margaret Wild, ill. Mandy Ord,
Allen and Unwin, 32pp.
9781 76063 068 3 **\$24.99** Hb

Barnaby the pavement artist draws Chalk Boy with a head that can think and Best of all a heart that can FEEL. Barnaby warns Chalk Boy that rain will destroy him but he is elated with his freedom as he emerges from the pavement (*scaring an unwary pigeon a twinkle twinkles he does*). When night comes and the rains fall Chalk Boy starts to smudge and becomes terrified of washing away on his own. Barnaby hears his cries, covers him with plastic, and then provides him with company; he is no longer alone. Using a limited palette of colours, Ord uses a simple blue chalk outline to depict Chalk Boy. At first Barnaby dominates the opening double spread, pedestrians (fixated on their iPods and phones as they initially ignore the artist) and the buildings in the background drawn in detail. As Chalk Boy's head appears on the pavement the pair are pictured side by side and then the focus shifts to the text. The pedestrians are a wonderful collection of odd-looking people with distinctive noses and hair colours, and their clothing adding colour to the scene. Cleverly, Chalk Boy is merely an outline and his speech is never in quotation marks as is Barnaby's. Is Chalk Boy meant to be real? The poignant conclusion allows the reader to decide. Wild's minimal text still allows Chalk Boy's gratitude to be broadcast. His joy in his freedom is palpable. The story is told from Chalk Boy's perspective and there is an amazing amount of emotion conveyed in his few words and conversations with Barnaby. Each word has been carefully chosen; nothing is superfluous. This is a picture book to ponder over: a simple and effective text, an imaginative storyline and illustrations whose background detail invites young readers to explore. It encourages visual literacy and discussion. Recommended.
Helen Purdie

Night Walk (2018)
Alison Binks, 32pp. Berbay Books,
978 0 9943841 7 1 **\$26.95** Hb

In *Night Walk*, Caspar, his family and Dog are on a bush camping trip. As Caspar climbs out of the family tent at night, he could be alone in the world. Alone, that is, apart from the stars, the moon and animals he discovers on his night walk. There's a real sense of gentleness and wonder in *Night Walk*, as we see the animals through Caspar's eyes, and experience the sense of connectedness he feels—to the natural world, to the universe, and to his special friend, Levi. That connectedness is skilfully evoked. The opening endpaper shows Caspar's bush camp from above; the closing endpaper suggests Levi's holiday island. The same moon shines above the two friends, and Caspar's thoughts of starfish and of Levi are echoed in Levi, who finds a starfish and thinks of Caspar. There's a lovely sense of balance in the book, and subtle echoes that give it richness and depth. The text is full of poetic detail and slightly unpredictable syntax and language, such as *Stars, spread thickly, like Dad using the butterknife—laying it on.* The point-of-view shifts, from omniscient narrator, to Caspar, to Levi, and helps us to see Caspar's adventure as part of a much bigger picture. The illustrations have a quiet, dreamy quality, and there is a beautiful interplay of darkness and light. The bright patches of illumination from the moon and Caspar's torch are balanced with the pools of shadow from the night trees; the inky darkness of the night sky is punctuated with starlight. And the sunlit final pages are very suggestive of night passing into day. Binks's illustrations are also very cinematic. The opening spreads show Caspar's camp from above, before zooming in on the tent, and then on Caspar himself as he emerges for his walk. There are some very tight close-ups—of the wombat, and the owl, for example—before the focus pulls back to show the vastness of the night sky. Sometimes we look down on Caspar; sometimes we see the world through his eyes. And sometimes the focus shifts completely from Caspar to his friend Levi, *on the other side of an ocean.* Like the author's previous book, *Caspar and the Night Sea*, (Windy Hollow Books), *Night Walk* is about secret nocturnal adventures, and celebrates childhood freedom and competence. Caspar is fully prepared for his

walk, taking a whistle for safety, and his parents obviously trust him to do things on his own, away from their gaze. And the animals trust him too: *They know Caspar and his night walks.* *Night Walk* is a poetic meditation on nature, friendship, and the things that connect us. It could be shared with children aged 3+, who will enjoy searching for and naming the animals Caspar encounters. Older primary students will be able to engage with the book more deeply, and might find themselves encouraged to go on their own bushwalking adventures. The book could also be used in a range of learning areas such as geography, science, and studies of environment. *Night Walk* is another fine picture book from Alison Binks, and also from Berbay, the small Melbourne publisher building a distinctively original list. Highly recommended.
Beth Dolan



Animalphabet (2018)
Julia Donaldson, ill. Sharon King-Chai,
Two Hoots, 52pp.
978 1 5098 0163 3 **\$24.99** Hb

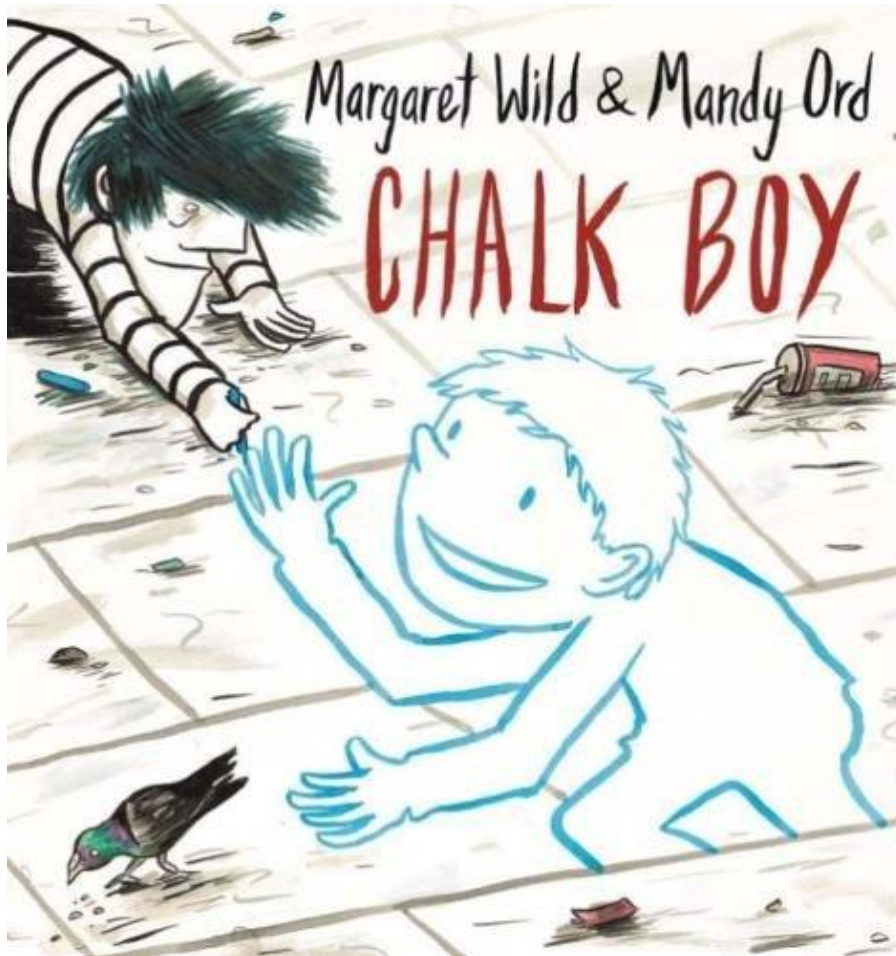
Animalphabet is a masterpiece of die-cut design and printing and the reader is treated to an extravaganza of cut-outs and fold-outs in multiple construction some reasonably simple others complex. Cut-outs feature insects; mushrooms are either dots on a butterfly's wing or a leaf that has been nibbled by a caterpillar accompanied by the question *who is faster than a caterpillar?* Lift the opposite page flap and the answer is a deer that prompts the question, *who is bigger than a deer?* The questions keep coming and the answers become more fantastic—*Who is pinker than an elephant?* a Flamingo and *who can butt better than a flamingo?* Apart from the stunning illustrations the book is a treasure of very clever design both in the cut-outs and layout of each page. I dread to think of the planning that goes into each page opening. Flaps open in all directions and are often part of a larger design. Great fun. And for an extra smile have a close look at the title.
Rayma Turton

NEW BOOKS NEW BOOKS NEW BOOKS

THIRTY-FOUR

NEW BOOKS NEW BOOKS NEW BOOKS

‘Review: Chalk Boy’ *Children’s Books Ireland*
<<https://childrensbooksireland.ie/review/chalk-boy/>>



In this imaginative and atypical picturebook, Barnaby is a pavement artist in a busy city whose drawing of a boy – Chalk Boy – seems to take on a life of its own, with ‘eyes that can see’ and a ‘heart that can feel’. Barnaby explains that once the rain comes, Chalk Boy will wash away, but for now Chalk Boy loves his life. Chalk Boy spends his day being re- drawn as a juggler, a reader, a swimmer and a gymnast.

The story is written in simple, clear language that matches the illustrations, which are executed in inky black lines with rich watercolour. There is plenty to spot in these refreshing images of the buzzing city behind Chalk Boy: coffee-drinking hipsters, shoppers, uniformed students, tourists, and greedy pigeons.

Soon enough the rain comes, night falls, and Chalk Boy realises he’s lonely. When Barnaby returns to his work, what he adds to the drawing offers a heart-warming resolution to the story. This is a carefree, quirky story with a subtly encouraging ending.

Appendix C. USB

[Contains photo of author, electronic copies of books, and an electronic copy of the dossier.]