

Review of Texas Books

VOLUME XXII ISSUE 2

SPRING 2007

Review of Texas Books
is a Publication of
Lamar University
Department of English
and Modern Languages

Managing Editors

Holly Carey
Janet Turk

Founding Editor

Sally Dooley

Advisory Editor

R. S. Gwynn

Associate Editors

Joe Nordgren
Andrew Preslar

Business and Subscription Offices:

P.O. Box 10023
Beaumont, TX 77710



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The author of fourteen books, Patrick Dearen was named a finalist for the Spur Award for the best western novel from the Western Writers of America. He has also published a series of children's novels as well as six folklore and history books. Dearen received nine state and national awards in six years as a reporter for two Texas newspapers. He lives in Midland.

Featured Publisher

Taylor Trade Publishing program consists of an award-winning list of books on gardening, health, history, family issues, sports, entertainment, nature, field guides, house and home, and children's titles. While many of its titles are of general interest, Taylor books also have a strong regional presence from the Mississippi west to California, and from Texas north to the Canada border. Imprints that have been folded into Taylor include Gulf, Republic of Texas, Roberts Rinehart, Cooper Square, Madison, Diamond, and Lone Star.

Editors' Choice: *Saddling Up Anyway: The Dangerous Lives of Old-Time Cowboys* Patrick Dearen

Mayhem and Death on the Range
Review by Lloyd M. Daigrepoint

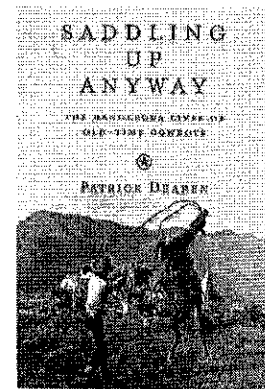
Readers of Larry McMurtry's *Lonesome Dove* may well question its numerous instances of danger, mayhem, intense suffering, and death. In the cattle drive from the Rio Grande to Montana two former Texas Rangers attempt to make cowboys of themselves and their bedraggled crew of farm boys, saloon rowdies, and wanderers. Death and disaster haunt the drive as time and again the characters face a variety of foes: snakes, bears, and other wild animals, unmanageable horses, stampeding cattle, and defiant bulls, flooded river crossings, lightning strikes, thunderstorms, drought, a blizzard, and a cloud of locusts. As often as not, their adversaries are human—hostile or desperate Native Americans, *comancheros*, self-appointed “regulators,” and at times each other.

Patrick Dearen's *Saddling Up Anyway: The Dangerous Lives of Old-Time Cowboys* confirms the authenticity of McMurtry's imaginative depiction. Using personal accounts taken from more than one hundred interviews—some of them recorded under the New Deal's WPA Federal Writer's Project—Dearen evokes a vivid impression of the manifold dangers of life on the range. A partial scan of chapter titles alone attests to the perilous world of the cowboy: “Horses, Good, Mean, and Sorry,” “Lariats and Devil Horns,” “Screaming Rocks and Sky Fire,” “Watery Graves,” “Flying Fists and Gunsmoke.” The cowboys' stories often prove as entertaining as illustrative, as in W. F. Kellis' amusing account of his own wildly unpredictable encounter with a rattlesnake. Kellis, having shred his trousers passing through a thick patch of mesquite, purchased the only pair of pants available at the nearest general store—size forty in the waist and about nine inches too large for the young and slender cowhand. But the baggy pants saved Kellis' life as, back on the range, he dismounted to descend a steep slope and “a hidden rattler struck and hung its fangs in the roomy seat of his britches.” Losing his poise but not his life, the frightened young cowboy “turned somersaults and rolled and kicked” (81) until the snake was dislodged

when—still filled with fear—he continued down the vacant slope screaming for help.

Readers will also appreciate the author's insightful explanations. Viewing the lariat from the cowboy's perspective, for example, he observes that in addition to functioning as an “extension of the man-horse composite . . . it could also be a deadly foil, linking as it did powerful brutes that acted in opposition to one another” (52). The revolver—a source of danger and a temptation in itself—was carried less for protection against Indians or outlaws than against attacks by longhorns. Dearen also provides a glossary of *Cowboy Lingo*, allowing for detailed use of the cowboys' verbatim reminiscences of dealings with *waddies* (inexperienced substitutes) and *snake-bloods* (incorrigible horses) in the *high lonesome* (remote country). Fascinating too are the more than thirty live-action photographs from the late 1800s and early 1900s—of calf ropings, brandings, river crossings, and bronco busting.

Dearen's title—which paraphrases a statement by movie western hero John Wayne—summarizes the volume's theme. Old-time cowboys lived with fear and danger in many forms and on a constant basis, and they accepted the fear and the risks, often without qualm. They *saddled up* despite the conditions. The reader of this well-wrought, colorful account will share the excitement, hardihood, and sense of purpose that drove them.



DEAREN, PATRICK. *SADDLING UP ANYWAY: THE DANGEROUS LIVES OF OLD-TIME COWBOYS*. LANHAM: TAYLOR TRADE PUBLISHING, 2006. 200 PP. BIBLIOGRAPHY, GLOSSARY, INDEX, PHOTOS. \$24.95 CLOTH. ISBN 1-58979-223-8. 2005025248.

2007 Texas Institute of Letters Awards

In April, the Texas Institute of Letters presented its awards for outstanding literary accomplishments. Following are the thirteen recipients:

Jesse Jones Award for Best Work of Fiction:
Cormac McCarthy—*The Road*, Knopf

Carr P. Collins Award for Non-Fiction:
Lawrence Wright—*The Looming Tower: Al-Qaeda and the Road to 9/11*, Knopf

Lon Tinkle Award for Excellence Sustained throughout a Career:
William D. Wittliff

Award for Most Significant Scholarly Book:
Jerry Thompson—*Civil War to the Bloody End: The Life and Times of Major General Samuel P. Heintzelman*, Texas A&M University Press

Helen C. Smith Memorial Award for Best Book of Poetry:
Christopher Bakken—*Goat Funeral*, Sheep Meadow

Steven Turner Award for Best Work of First Fiction:
Dominic Smith—*The Mercury Visions of Louis Daguerre*, Atria

Soeurette Diehl Fraser Award for Best Translation of a Book:
Marian Schwartz—translation from Russian Ruben Gallego's *White on Black*, John Murrar

O. Henry Award for Best Work of Magazine Journalism:
John Spong—"The Good Book and the Bad Book," *Texas Monthly*

Stanley Walker Award for Best Work of Newspaper Journalism Appearing in Newspaper or Sunday Supplement:
Tony Freemantle—"The Gulf Coast Revisited," *Houston Chronicle*

Kay Cattarulla Award for Best Short Story:
Mark Wisniewski—"Prisoners of War," *Glimmer Train*

Friends of the Austin Public Library Award for Best Children's Book:
Tim Tingle *Crossing Bok Chitto: A Choctaw Tale of Friendship and Freedom*, Cinco Puntos Press

Friends of the Austin Public Library Award for Best Young Adult Book:
Heather Helper *Scrambled Eggs at Midnight*, Dutton

Fred Whitehead Award for Best Design of a Trade Book:
Mary Ann Jacob *Timeless Texas*, Texas A&M University Press



Texas Disasters: True Stories of Tragedy and Survival

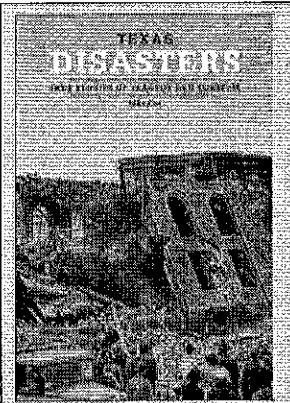
Mike Cox

The Human Response to Disaster
Review by Stephen Curley

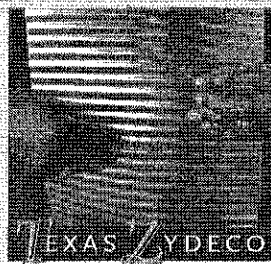
Texas, a big state, has had more than its share of big disasters. Mike Cox treats these events as an indicator of how we human beings behave when we are overwhelmed. He recounts anecdotes about horrific and heroic elements associated with fierce winds, raging fires, rising waters, deadly disease, and big bangs.

In half a dozen categories, the worst all-time disasters in American history have occurred within the borders of the Lone Star State. Three are related to explosions: the worst boiler disaster when a railroad engine exploded in 1912 in San Antonio, the worst school disaster when a natural-gas leak exploded in 1937 in New London, and the worst industrial disaster when a ship exploded in the harbor of Texas City in 1947. One is the result of a highway collision: the worst commercial bus crash when two Greyhound buses ran into each other near Waco in 1952. Two others are related to the unnamed storm that hit Galveston in 1900: the deadliest hurricane and the worst disaster ever.

Continued on page four



Mike Cox is a columnist for *Texas Escapes*, an online magazine featuring Texas history, architecture, folklore, humor, travel and more. Visit TexasEscapes.com for further information. *Texas Disasters* is Cox's first book.



Roger Wood is the author of *Down in Houston: Bayou City Blues* and has contributed essays on Texas music to numerous other books and periodicals. He has taught literature and writing at Houston Community College-Central since 1981.

James Fraher has been a photographer for more than thirty years. He contributed the photographs for *Down in Houston: Bayou City Blues* and is the author of *The Blues is a Feeling: Voices and Visions of African-American Musicians*. He resides near Chicago.

Continued from page three

Cox is a riveting storyteller who shakes his head in wonder at the unaccountable irony of timing—fortunately good or tragically bad. For instance, had the junior-senior high school in New London let students out early Thursday—as was the usual custom—most of the 280 child fatalities would not have occurred. On the other hand, had his wife not pleaded with him to stay home, P. A. Auen would have surely gone to work that day and been another of the more than three dozen fatalities when train number 704 exploded in downtown San Antonio.

Surprisingly, the experience of reading about disasters is not unrelentingly depressing—great tragedies often galvanize survivors to take great action, to make sure it can never happen again. The 1900 Galveston storm led to raising the level of the island and protecting it against future storms by erecting a seawall. After the school explosion, a technique was developed to infuse odorless natural gas with a stench that made leaks quickly detectable. But there are exceptions: the folks of Indianola, almost recovered from the beating of the 1875 hurricane, gave up and moved out after the 1886 hurricane.

The book is conveniently arranged for the browser. A Texas map marks the spot for each disaster, and most chapters contain two or three historic photographs to help us visualize the enormity of what happened. An appendix gives blurbs, arranged chronologically, of seventy-nine other disasters (that 1952 bus crash, for instance, gets two sentences here); and an afterword describes the impact of hurricanes Katrina and Rita. A twelve-page bibliography categorizes sources for those interested in reading further into a particular disaster.

Cox has a newspaper reporter's eye for the telling detail and the eloquent quotation. Pick up the book, riffle through the pages, stop at a photograph that catches your eye, and start reading—you won't be disappointed.

Recommended for any Texana collection.

COX, MIKE. *TEXAS DISASTERS: TRUE STORIES OF TRAGEDY AND SURVIVAL*. GUILFORD: THE GLOBE PEQUOT PRESS, 2006. 264 PP. APPENDIX, BIBLIOGRAPHY, ILLUSTRATIONS. \$13.95 PAPER. ISBN-10: 0-7627-3675-5.

Texas Zydeco Roger Wood

Houston as the Crucible of Louisiana
Creole Music

Review by Stephen Curley

"Hey-ey-ey-ey, zy-de-CO!" Put on your dancing shoes and let go of your inhibitions. Don't forget to bring the old folks and kids along so we can all enjoy the pulsating musical gumbo that is zydeco.

But first, let's correct two common misconceptions. Zydeco is not Cajun music. The waltz and two-step of white Cajun music harkens from Canadian roots; zydeco is accordion-based rhythm-and-blues with African roots. Second—and perhaps most surprising—zydeco was perfected not in New Orleans or rural Louisiana but in Houston, Texas.

Sure, zydeco comes from and goes back to Louisiana, but those Creole musical pioneers fine-tuned their sound on the west side of the Sabine River. The city of Houston, says Roger Wood, is to zydeco what Chicago is to Mississippi Delta blues—both cities gave the music its classic heft and shape. In fact, since music respects no artificial state boundaries, zydeco-land is a Lapland (Wood's term), lapping over state lines—along the Interstate 10 corridor from Lafayette to Lake Charles to Beaumont to Houston.

In the Frenchtown district in Houston's Fifth Ward, an old French folk music called la-la gave rise to early zydeco and then morphed into the syncopated accordion-based music of the 1980s. Why did the Creole blacks, born in Louisiana, come to Houston? For wage money; like everyone else, they were trying to earn a living. And Houston was where the work was after the Second World War. In the evenings and on weekends, they gathered where people listened to music and danced—in clubs like Johnson's Lounge (later renamed Mitchell's Lounge and still later the Continental Zydeco Ballroom, the most important zydeco house in Texas history) and in the auditoriums of the city's Catholic churches. There, jazz and blues flavored a new hybrid.

The only instruments used in la-la were the accordion and kitchen scrub board (called a

Continued on page five

Continued from page four
rubboard). When the standard instruments of a blues combo—electric guitar, bass, and drums—were added, the music deserved its own name. The word *zydeco* comes from the way Creoles pronounce the first two words of “les haricots son pas salés” (literally, “the beans are not salted”).

Sadly, the music’s innovator—Clifton Chenier—died in 1987, just as zydeco was gaining wide commercial acceptance. Honored as the undisputed king of zydeco, Chenier fused la-la with electric blues. He defined the music with his big piano accordion (the diatonic button accordion, smaller and less musically complex, is now the predominant instrument in the genre) as his brother Cleveland scraped a dozen bottle openers on a rubboard, re-designed to be worn like a vest.

Although Chenier’s death left a vacuum, zydeco moved on: it created the mood on the movie soundtrack to *Big Easy* (1987), was played by Buckwheat Zydeco on worldwide tour with Eric Clapton, and became tame enough by the 1990s to appear in television commercials. Women musicians like Dora Jenkins, Me-me Charles, and Lady D have made significant inroads into what used to be male-only bands; and zydeco nouveau, as played by the likes of Leon Sam, has incorporated the raw lyrics and rhythms of rap.

The book is illustrated by James Fraher’s gorgeously reproduced full-page black-and-white photographs of musicians, club owners, promoters and dancers who have and are making zydeco what it is. Fraher, a photographer of exquisite poetic sensibility, lets us look into the emotions of people. His evocative images—about one-third of the book—fugue beautifully with Wood’s jazzy text to create a comprehensive survey of a still developing music.

Wood and Fraher spent seven years traveling back and forth along the zydeco corridor. Wood collected invaluable oral histories, which personalize the music’s evolution; Fraher photographed the people. The result is *the* definitive book on the subject—it’s got a back beat you can dance to. Enthusiastically recommended for all fans of zydeco and for pop musicologists.

WOOD, ROGER. *TEXAS ZYDECO*. AUSTIN: UNIVERSITY OF TEXAS PRESS, 2006. 336 PP. APPENDIX, BIBLIOGRAPHY, INDEX, PHOTOS. \$34.95 CLOTH. ISBN 0-292-71258-8. 2005035649.

Insiders’ Guide to Austin Hilary Hylton Cam Rossie

Sightseeing Austin and More
Review by Dale Farris

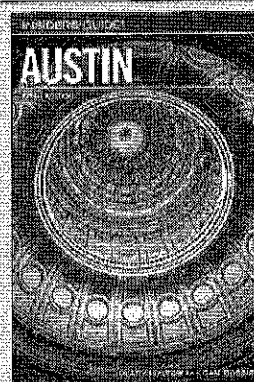
Authors Hylton and Rossie once again update this solid guide to travel information about Austin. Keeping with the long-established *Insiders’ Guide* tradition, this latest guide to Austin has been written by locals and true insiders, and it provides a personal, practical perspective on sights in Austin that readers have come to know and love.

The Austin aura is acclaimed for its quality of life and diverse and creative vibe. More than just the Texas state capital, Austin has also been informally dubbed the “live music capital of the world,” due to the origination of the PBS “Austin City Limits” program, and it offers an exciting mix of natural beauty, family attractions, and a hip and happening cultural scene. The authors have again assembled an authoritative guide to Austin that leads the way to the tranquil Barton springs pool, UT football at Memorial Stadium, and authentic Tex-Mex cuisine.

The numerous sights to see are organized into topical chapters on politics, hotels and motels, bed-and-breakfast and country inns, restaurants, nightlife, the music scene, shopping and attractions, things for kids, annual festivals, the arts and the literary scene, parks and recreations, golfing, spectator sports, day trips and weekend getaways, things especially of interest to seniors, health care and wellness, higher education, schools and child care, the media, and key places of worship. The authors provide details on how to live and thrive in Austin, from the best shopping to the lowdown on real estate, and their personal, local point of view provides a perspective that reveals the gems in Austin cherished by locals.

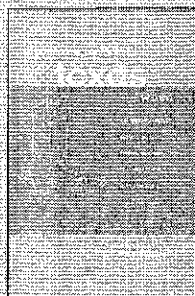
Recommended for travel planning collections in public libraries.

HYLTON, HILARY, AND CAM ROSSIE. *INSIDERS’ GUIDE TO AUSTIN*. 5TH ED. GUILFORD: THE GLOBE PEQUOT PRESS, 2006. 464 PP. INDEX, MAPS. \$18.95 PAPER. ISBN 0-7627-4041-8.

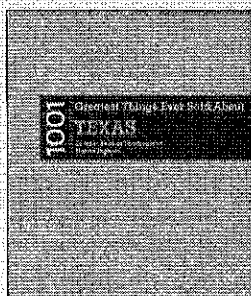


Hilary Hylton is a freelance writer and author. Her work has been published in national, international, and regional publications. She is also a restaurant reviewer for the Austin American Statesman. She has lived in Austin since 1997.

Cam Rossie is a journalist and freelance writer and an accomplished public speaker who has lectured on journalism issues in the United States and Mexico. She has traveled to more than twenty-five countries.



Donna Ingham is a professional storyteller who performs and leads workshops across Texas. Her repertoire includes original stories and tales based on history, folklore, and outrageous lies. She has five audio recordings and is listed as a Texas Touring Artist by the Texas Commission on the Arts and a Heartland Arts Fund Regional Artist through the Mid-America Arts Alliance. Ingham lives in Spicewood, Texas, with her husband, Jerry, and has one son, Christopher.



You Know You're in Texas When: 101 Quintessential Places, People, Events, Customs, Lingo, and Eats of the Lone Star State

&

1001 Greatest Things Ever Said About Texas Donna Ingham

Texana Whimsy

Reviews by Dale Farris

Donna Ingham adds yet another humorous title to the Texana genre with this eclectic collection of whimsy that displays the genuinely Texan view of the world. Through Ingham's selective lens, readers will learn about 101 quintessential people, places, events, eats, and traditions that help form the personality of the Lone Star State. Included among this curious assortment are where to catch a good armadillo race, what culinary treat starts with corn chips, and how to interpret the local lingo. In addition, Ingham adds other brief stories of Babe Didrikson Zaharias, the truth about the snow birds (Winter Texans) who make their temporary home in Texas, the last battle of the U.S. Civil War at Palmito Ranch near Brownsville on May 13, 1865 (the Confederates won), the "little creamery" in Brenham, the origin of chili and the chuck wagon, and bat watching on Congress Avenue in Austin. The brief index helps in finding these light, entertaining morsels that represent some of the more intriguing aspects of the culture and life in Texas, and the work nicely fits in Texana collections in public libraries.

Recommended for Texana collections in public libraries.

INGHAM, DONNA. *YOU KNOW YOU'RE IN TEXAS WHEN: 101 QUINTESSENTIAL PLACES, PEOPLE, EVENTS, CUSTOMS, LINGO, AND EATS OF THE LONE STAR STATE*. GUILFORD: THE LYONS PRESS, 2006. 112 PP. ILLUSTRATIONS, INDEX. \$9.95 PAPER. ISBN 0-7627-3811-1. 2006020811.

Donna Ingham adds another whimsical title to the Texana genre with this eclectic collection of quotations about Texas and Texans. The odd assortment of 1,001 selected quotes includes observations from entertainers, politicians, cowboys, columnists, and others with ten-gallon mouths known for spinning tall tales on short notice. With Texas history as big as the state itself, it is little wonder that there are so many memorable statements about Texas and Texans from so many well known personalities. As Ingham says, "From the time folks first started arriving in Texas, they were talking about Texas, about its size and its varied landscape, and its people. Moreover, people who have never lived in Texas talk about it as well."

Ingham organizes these tasty morsels into chapters that cover the state of mind of Texas, the people of Texas, its history and politics, sports and recreation, events and amusements in Texas, the flora and fauna of the state, the food and drink of Texas, music and the arts, the sayings, lingo, and superstitions of Texas, and memorable lines from famous Texans. These include Ma Ferguson ("If English was good enough for Jesus Christ, it's good enough for me."), Trammel Crow ("Work is more fun than fun."), Darrell Royal ("Punt returns will kill you before a minnow can swim a dipper."), Ann Richards ("All I know about big hair is that my hairdresser says that women have big hair to balance a big behind."), George W. Bush ("I have set high standards for our public schools, and I have met those standards."), A. J. Foyt ("I feel safer on a race track than I do on Houston's freeways."), and David Crockett's famous saying, "Be sure you're right; then go ahead." The author's sources include various books, magazines, newspapers, billboards, road signs, radio, television, and websites, as well as individuals who might remember old songs or sayings or superstitions, and she readily admits to the obvious personal nature of these selections that reflect her interpretation of the topics that stoke the imaginations of Texans. The index nicely alpha-sorts by last name the sources of the material, making it easier for readers to find statements by their favorite persons.

Recommended for Texana collections in public libraries.

INGHAM, DONNA, ED. *1001 GREATEST THINGS EVER SAID ABOUT TEXAS*. GUILFORD: THE LYONS PRESS, 2006. 416 PP. BIBLIOGRAPHY, INDEX. \$12.95 PAPER. ISBN 1-59228-998-3.

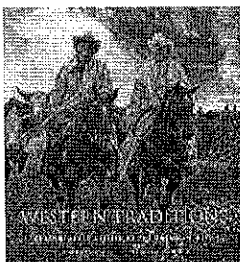
Western Traditions: Contemporary Artists of the American West

Michael Duty
Suzanne Deats

Western Traditions

Review by Emma B. Hawkins

This attractive, oversized glossy-paged book would be a valuable addition to either a public or private library collection or even for a coffee-table display in a home. For each artist in three of the four sections, Michael Duty or Suzanne Deats includes biographical information as well as several vivid reproductions of paintings and/or sculptures. The first of the four sections offers the lengthiest biographical essays by Michael Duty and is devoted to the two earliest masters of the Old West: Frederic Remington and Charles Russell, both of whom painted and sculpted during the late nineteenth through the early twentieth centuries. Section two focuses on eight artists (Harry Jackson, Duane Bryers, Harvey Johnson, Paul Calle, Tom Ryan, Grant Speed, James Bama, and Howard Terpning) who portrayed the human story of the Old West in the decades following Remington and Russell, the middle and late years of the twentieth century. Again, Michael Duty provides the shorter biographical sketches. Section three seems to be more of a publicity blurb for the Wagon Train Monument of the First National Bank of Omaha, Nebraska. Section four, then, is devoted to thirty contemporary artists, eight of whom are women. The biographical profiles include information gleaned from personal interviews with the artists themselves by Suzanne Deats.



DUTY, MICHAEL, AND SUZANNE DEATS. *WESTERN TRADITIONS: CONTEMPORARY ARTISTS OF THE AMERICAN WEST*. ALBUQUERQUE: FRESCO FINE ART PUBLICATIONS, 2005. 384 PP. ARTIST BIOGRAPHIES, GLOSSARY, INDEX, PHOTOS. \$85.00 CLOTH. ISBN 0-9741023-4-2. 2005920008.

The San Marcos: A River's Story

Jim Kimmel

The History of the San Marcos and the Need for Preservation

Review by Emma B. Hawkins

Serving as one of Texas A&M's nature guides, this historical/geographical account of the San Marcos River watercourse is written by Jim Kimmel, a professor of geography; enhanced by numerous photographs by Jerry Touchstone Kimmel; and augmented by some very interesting and old postcards from the collections of Jim Pape and Jerry and Jim Kimmel. Seven chapters survey the plant and animal life, as well as the people who inhabited the river plain of the San Marcos, from 11,500 years ago to the present day. In hopes of dispelling some of the stereotypes created by the movies and historians who were less than objective in their presentations, the author traces both the physical alterations and human influences on the river from the Paleo-Indians, through the Spanish, Southwestern tribal Indians, and Anglo-Americans settlers, to contemporary city and county developments. Timelines, maps, and citations from eye-witness testimony support the author's conclusions.

Some of the more unusual and interesting tidbits of information include brief discussions of the importance of the acorn as a food staple for early inhabitants up to approximately 1200 B.P. (Before Present) and of the effects of the introduction of the horse by the early Spanish explorers and settlers. And, thankfully, from beginning to end the author repeatedly emphasizes and encourages the need for constant and vigilant preservation efforts of the San Marcos River from its headwater spring to its joining with the Guadalupe River. Appendix three is totally dedicated to the Edwards Aquifer Habitat Conservation Plan Measures. The only drawback to this beautiful glossy-paged book, and it is only minor, is that the book is published with a soft cover.

KIMMEL, JIM. *THE SAN MARCOS: A RIVER'S STORY*. COLLEGE STATION: TEXAS A&M UNIVERSITY PRESS, 2006. 170 PP. APPENDICES, ILLUSTRATIONS, INDEX, MAPS, PHOTOS. \$24.95 PAPER. ISBN 1-58544-542-8. 2006001540.

Michael Duty is the executive director of the National Center for American Western Art in San Antonio. He is the author of several books on Western art and history and has organized over fifty museum exhibitions on western art and history subjects.

Suzanne Deats is a Santa Fe-based arts writer and editor. She has published hundreds of reviews and interviews and several art books.



Jim Kimmel is professor of geography and the Jesse H. and Mary Gibbs Jones Professor of Southwestern Studies at Texas State University, where he directs the Center for Nature and Heritage Tourism.

Mike Blakely is a veteran of the United States Air Force and holds a Bachelor of Journalism degree from the University of Texas at Austin. He is the former president of Western Writers of America and has taught fiction writing at numerous workshops nationwide. He is a winner of the Spur Award for Best Western Novel. He lives on his horse ranch near Marble Falls.

Cliff Harris was selected to the Pro Bowl six times and named All-Pro four times as a member of the Dallas Cowboys. He was voted to the Cowboys All-Decade Team and the Silver Season All-Time Team, while Sports Illustrated named him the free safety on their All-Century Team. He lives in Rockwell with his wife and family.

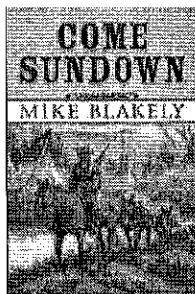
Come Sundown Mike Blakely

A Fugitive's Conflicting Personality and Emotions
Review by Max Loges

Come Sundown is the rather lengthy fictional memories of a fugitive of French justice, Honroe Greenwood. He flees to the American west where he ultimately finds a home with the Comanche Indians of the Texas Panhandle functioning as their link in trading with the white man. Greenwood also aspires to learn the secrets of nature from local medicine man Burnt Belly. The book concludes with a fairly factual account of the First Battle of Adobe Walls. *Come Sundown* contains some adult situations and profanity, but the scenes are not graphic, and the language is not used extensively.

As an example of literature, *Come Sundown* is both bad and good. Throughout the first two-thirds of the book, Greenwood wanders from one adventure to another without any seeming purpose. In addition, the chief character is contradictory. On several occasions he behaves like a saint such as when he turns the other cheek when Luther Sheffield tries to kill him, but on another occasion he behaves like a savage by killing and brutally scalping two Apache braves he has never seen before.

Around page three hundred the book changes for the better. Once the U. S. Calvary threatens military action against the Comanche, Greenwood is torn between his loyalty to Kit Carson, the leader of the Calvary expedition, and his love for the Comanche people. The author's description of Greenwood's conflicting emotion is quite convincing, and the book becomes very engaging. If the author could introduce the conflict earlier and keep it in focus, he would have a real success.



BLAKELY, MIKE. *COME SUNDOWN*. NEW YORK: FORGE, 2006. 480 PP. \$27.95 CLOTH. ISBN 0-312-86705-0. 2005032805.

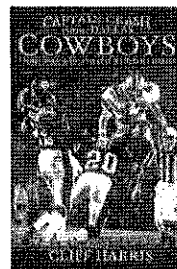
Captain Crash and the Dallas Cowboys Cliff Harris

A Must-Read for Dallas Cowboys Fans
Review by Max Loges

During the 1970's the eyes of Texas looked proudly on the Dallas Cowboys. Throughout the decade, the team won 105 of 144 regular season games; appeared in the playoffs nine times; played in seven NFC championship games, winning five; played in five Super Bowls, winning two handily and losing three by only a combined total of ten points. A major reason for the Cowboy's success was the play of perennial Pro Bowl safety, Cliff Harris. *Captain Crash and the Dallas Cowboys* is Harris' memories of these golden days of the Dallas Cowboys.

Although the book follows a basic chronological order, it is not an autobiography. It is rather a collection of brief vignettes concerning Harris' days in professional football. In it the reader gets up close and personal with such Texas legends as Tom Landry, Tex Schramm, Bob Hayes, and many more. From Craig Morton's carrying movie starlet Joey Heatherton around on his shoulders at training camp introducing her to all the players; through Harris' first start in regular season against the Giants, where he corralled two interceptions and recovered a fumble; to his "darn near" sack of Terry Bradshaw in Super Bowl XIII, Harris' memories run the full range of the life of the typical pro football player of his day.

The book includes numerous photographs of Harris' career with the Cowboys along with several very special memories of Harris' teammates including Charlie Waters, Lee Roy Jordan, and Walt Garrison. This book is a "must read for any avid Cowboys fan."



HARRIS, CLIFF. *CAPTAIN CRASH AND THE DALLAS COWBOYS*. CHAMPAIGN: SPORTS PUBLISHING L.L.C., 2006. 182 PP. PHOTOS, \$19.95 CLOTH. ISBN 1-59670-103-X.

Twilight Innings: A Texan on Grace and Survival

Robert A. Fink

Essays as Varied as Texas Itself

Review by JoAn W. Martin

Robert A. Fink, a poet who teaches at Hardin-Simmons University in Abilene, offers his fans a collection of essays.

First he convinces us of his determination to continue to do marathon running at fifty-seven. Then "Three Texas Barbershops" takes the reader back to his haircut days as a child, and Fink's poetic details, "scissors" quiet nibbles," "climb up to perch on a padded board," "the pinstriped sheet," "tissue-paper collar" paint a nostalgic picture.

To get the job at the university, Fink asserts he can teach a creative writing class. He doesn't have a clue and starts to see it as a "schizophrenic writing class." He recognizes that his students expect him to fulfill the role of a pastor-priest-rabbi willing to listen and read their tales of woe.

Ready for the laugh-out-loud essay? "Sunday Will Never Be the Same" first appeared in Ken Hammond's *Texas*, magazine supplement of the *Houston Chronicle*. Fink, such an innovative teacher that he generates too much fun, almost loses his position as the teacher for the three-year-olds' Sunday School class.

An essay for hunters going on a field trip to the Guadalupe Mountains and several essays for baseball fans will resonate with memories of faith, love, friendship, work and joy, and overall Texans should appreciate Robert Fink's "joyful, sorrowful, nostalgic, gently sardonic" collection.

FINK, ROBERT A. *TWILIGHT INNINGS: A TEXAN ON GRACE AND SURVIVAL*. LUBBOCK, TEXAS TECH UNIVERSITY PRESS, 2006. 168 PP. BIBLIOGRAPHY, NOTES. \$24.95 CLOTH. ISBN 0-89672-584-7. 2006005606

All This Light We Live In

In Just the Right "Light"

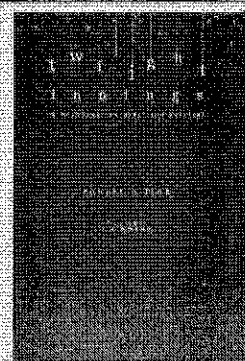
Review by Amber Placette

Although Chris Ellery is a native Texan and his poetry's subject matter is decidedly focused on the life and landscape of his state, I made a pleasant discovery after delving into his work. Ellery's words transcend any regional bias and create a masterful group of poems ranging from a description of his "bitch" hound dog named Curiosity to the final liquidation of a Jewish ghetto during the Holocaust.

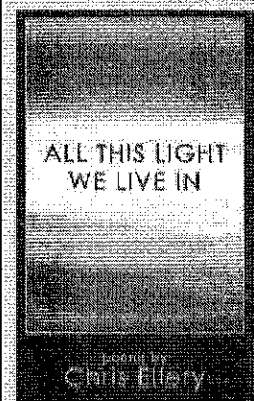
Ellery divides his poems in five different sections, each one mirroring the diversity of the author and yet all leaving the same intoxicating aftertaste like a chorus of literary cheesecake. For example, "Young Woman Mowing the Catholic Cemetery" creates an obvious and yet startling image of a bikini-clad young woman maneuvering a lawnmower around tombstones. Although an unlikely cover of a raunchy magazine, Ellery's language suddenly breathes this young woman into the realms of the sensual; she is youthful and beautiful, surrounded by the inevitable grass and dust that creates "a fine film alighting on her flesh."

Perhaps my favorite poem in this collection is "The Best of All Possible Worlds." Not only is it a clean and crisp poem, but it also perfectly summarizes how poetry and the world meet. As poets, as writers, or as people, the struggle is always to fit every experience or emotion into a neat little box with a nice bow to hold it all together. The poet fantasizes about a world that rhymes "as neatly as the poems of R. S. Gwynn" then realizes that because of the world we inhabit now, lacking coherent organization and still having "rhyme pure, [...] meter rough" is "the best." This is essentially the idea behind the majority of Ellery's work and resonates inside each of his poems. Ellery's poems are the raw, realistic version of Texas and its neighbors. No one rides a horse and continues to popularize this myth, but through his words, readers mount the beauty of life and ride it into the distant glowing sunset.

ELLERY, CHRIS. *ALL THIS LIGHT WE LIVE IN*. SPRING: PANTHER CREEK PRESS, 2006. 139 PP. \$14.95 PAPER. ISBN 0-9771797-2-0.



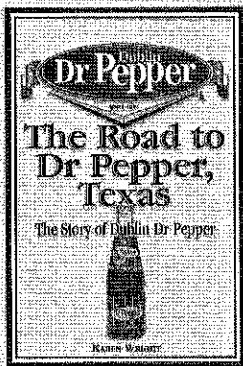
Robert Fink is the W. D. and Hollis R. Bond Professor of English and Director of Creative Writing at Hardin-Simmons University. He is the author of several books of poetry, most recently *Tracking the Morning*.



Chris Ellery is professor of English at Angelo State University. *All This Light We Live In* is his first book of poems, many of which have been published in various literary journals.



Laurence Parent is a freelance photographer and writer specializing in landscape, travel, and nature subjects. He has written and/or photographed twenty-six books, including seven Falcon Guides. He lives in Wimberly.



Karen Wright is a Dublin civic leader, founder and publisher of The Dublin Citizen, and former director of Old Doc's Soda Shop and Dr Pepper museum in Dublin.

Scenic Driving Texas Laurence Parent

What to See and Do in Texas
Review by Frances M. Ramsey

With the name changed from *Texas Scenic Drives* this second edition includes two more drives. As in the previous book, each section includes an area map, special attractions, location, drive route numbers, best season for travel, camping and service information, and contact addresses and numbers. A state locator map with legend, introduction, and user's guide precede the drive descriptions, and each drive entry includes at least one black and white photograph.

The most notable improvements are in the page layout, the index, and the use of boldface type headings which make it easier to locate specific information. However, the print in the text and maps of this second edition seems dimmer and less easily read. Additionally, the eight pages of color photographs in first edition have not been included in the newer version. A few changes in facilities and services or discontinuance of features such as Boquillas Crossing and Sad Monkey Railroad are noted. Another change is the adverse effect the drying of the Rio Grande River has had on float trips through Santa Elena Canyon.

Either edition is recommended for those planning excursions through Texas or day trips from specific centers in the state.

PARENT, LAURENCE. *SCENIC DRIVING TEXAS*. 2ND ED. GUILFORD: FALCON, 2005. 224 PP. INDEX, MAPS, PHOTOS. \$15.95 PAPER. ISBN 0-7627-3033-1.

The Road to Dr Pepper, Texas: The Story of Dublin Dr Pepper Karen Wright

"I'm a Pepper, He's a Pepper, She's a Pepper, We're a Pepper, Wouldn't You Like to be a Pepper, Too?"
Review by Jon P. Tritsch

There are probably many of us who can remember how some of our soft drinks used to taste. Dr Pepper, for one, had what can be described by some as a fruity taste. Because of shrinking profit margins caused by extreme

fluctuations in the price of pure cane sugar in the mid-1970s, Dr Pepper and other major bottlers switched to the cheaper corn syrup in their soft drink formulas. One small bottler in Dublin, Texas, (population 3,754) refused to go along with the switch and has kept the same sugar-based formula in their Dr Pepper product.

This book is the story of the Dublin Dr Pepper Bottling Company which is still a small family-owned bottling company in a territory that covers a radius of forty-four miles in three rural counties and small parts of a couple of others. It is also the story of the families involved with the company since its founding in 1891: Sam Houston Prim, his daughter Grace Prim Lyon, and the present owners, the Kloster family. Dublin author Karen Wright brings to light a "David and Goliath" saga of how a small bottler has been able to survive over the years in spite of being surrounded by mega-bottlers with distribution territories several times larger than Dublin's locked-in area that has not changed in size since 1925. The author also relates several facts about Dr Pepper that may help to dispel some of the myths surrounding it. No, Dr Pepper has never contained prune juice. No, Dr Pepper is not a cola (according to a federal district court decision and supported by the U.S. Food and Drug Administration). Yes, the period was dropped after "Dr" so there would be no mistaking the product for anything medicinal. All in all, this is a very enjoyable book for casual reading or for the college marketing student doing research in niche marketing by small businesses competing with the "big players."

The Road to Dr Pepper, Texas has several photos and endnotes of numerous primary sources for the researcher. There is no index, but that should not be a major drawback. The book should get a slap on the wrist in the initial chapter for its statement that the Civil War began with shots fired at Fort Sumter, North Carolina in February 1861 (it was the other Carolina and the date was April 1861). In spite of that and a couple of minor typos, this fine work is recommended for all public and academic libraries. Who knows, you may become a Pepper, too or a beverage bootlegger of Dublin Dr Pepper after reading the book!

WRIGHT, KAREN. *THE ROAD TO DR PEPPER, TEXAS: THE STORY OF DUBLIN DR PEPPER*. ABILENE: STATE HOUSE PRESS, 2006. 172 PP. NOTES, PHOTOS. \$16.95 PAPER. ISBN 1-933337-04-4. 2005033000.



Summer Selections for Children and Young Adults

Texas Zeke and the Longhorn David Davis

A Stubborn Steer and a Cowboy Determined to Get Home for Dinner
Review by Holly Carey

One day Texas Zeke finds a Spanish gold piece on his ranch. After considering what to do with the coin, he decides to ride into town and buy a longhorn steer. Before he even leaves, Zeke thinks about getting home for supper for a fiery-hot bowl of chili. Zeke pays for the longhorn and herds him home, but when it's time for the steer to go into his new corral, he won't budge.

Thus Zeke's journey for help herding his new longhorn begins. The cowboy has a problem, though. Everybody he asks for help is as stubborn as the steer. He first asks a border collie to drive the steer into the corral; the collie doesn't move, so Zeke finds a mesquite stick and asks it to poke the collie; he then asks a fire to burn the stick, water to put out the fire, a javelina to drink up the water, a burro to kick the javelina, a cactus to stick the burro, and an armadillo to eat the cactus. At this point it seems poor Zeke will never get home in time for his chili. He at last comes across a cowhand admiring a pretty girl. Zeke asks the cowhand if he'll chase the armadillo. The cowhand agrees but only if he can have a kiss from the girl. She agrees to the kiss but only if a mocking bird will sing for her. The bird will sing but only if Zeke will fetch it a bluebonnet. Zeke finds the flower, gives it to the bird, heads back home, and finally gets some help. The mocking bird sings, the girl kisses the cowhand, and on the next page we see the cowhand chase the armadillo, a dug-up cactus, a thorny rear-ended burro, a javelina in flight and then drinking up the water, water putting out the fire, fire burning the stick, the stick poking the border collie, and at long last the collie herds the longhorn into the corral.

In the end it seems the cowboy's woes are over as he finally sits down to his dinner. The chili is so hot, though, that Zeke has to run to the well for a drink of water. He tips his hat to the well bucket and asks for a drink, but the bucket refuses to dip into the well. Befuddled, he

throws his hat to the ground, and, well, here Texas Zeke goes again....

Hardly a lesson in problem-solving skills, this book is simply cute, down-home fun. Moreover, children fond of animals will love the furry critters, even the ornery longhorn, illustrated by Alan Fearl Stacy.

DAVIS, DAVID. *TEXAS ZEKE AND THE LONGHORN*. GRETNA: PELICAN PUBLISHING COMPANY, 2006. 32 PP. ILLUSTRATIONS. \$15.95 CLOTH. ISBN 978-1-58980-348-0. 2005020494.

Baxter Barrett Brown's Cowboy Band Tim A. McKenzie

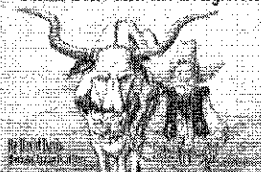
Another Baxter Barrett Adventure
Review by Holly Carey

Young Baxter Barrett loves to play his brass fiddle with the cowboys he sees on television, but he wants to play with real cowboys on a real ranch, so he packs up his fiddle, saddles up his horse, and sets out to do just that. However, at the ranch, the foreman finds too many chores that need completing before the cowboys can play their music, and he doesn't see much need for a bass fiddle. Baxter does his earnest best to show the foreman otherwise, and suddenly his fiddle becomes a makeshift branding iron, chuck wagon, bathtub, bed, and even a bridge. Needless to say, the foreman is impressed, and when Baxter and the cowboys return to the ranch, the foreman has a surprise—bass fiddles for everyone! He even changes the name of the ranch to Big Bass Fiddle Ranch. Finally, Baxter gets his wish, and that evening he plays his fiddle with the cowboys. He wants to play their instruments too but can't decide which one he likes best. What's a boy to do? Young Baxter manages to play *all* the instruments at the same time.

This second *Baxter Barrett* book, appropriate for children ages six through ten, is a nice story with warm pen and ink and watercolor illustrations. Children who like music will doubly enjoy that the book is accompanied with a CD.

MCKENZIE, TIM. *BAXTER BARRETT BROWN'S COWBOY BAND*. ALBANY: BRIGHT SKY PRESS, 2006. 24 PP. CD, ILLUSTRATIONS. \$19.95 CLOTH. ISBN 1-931721-77-7. 2006045498.

Texas Zeke and the Longhorn



David Davis is also the author of *Ten Redneck Babies*, *Jazz Cats* and has written three books for Pelican's *Night Before Christmas* series.

Alan Fearl Stacy is a self-employed illustrator and a member of the Society of Children's Books Writers and Illustrators.



Tim McKenzie plays bass with the Lubbock-based acoustic trio *Blue Prairie*. He lives in Shallowater.

Elatne Atkinson earned an MFA at Texas Tech University and lives in Lubbock.

Mary Brooke Casad received a bachelor's degree in journalism from Southern Methodist University. She is also the author of *Bluebonnet at the Marshall Train Depot*, *Bluebonnet at the Texas State Capitol*, and *Bluebonnet at Johnson Space Center*.

Benjamin Vincent is a resident of Dallas and is past president of the Dallas Society of Illustrators.

Joe Hayes' stories have received numerous awards and have been on the Texas Bluebonnet Award Master List twice.

Antonio Castro Lopez has lived in the Juarez-El Paso area for most of his life. He has illustrated dozens of children's books including Joe Hayes' *The Day It Snowed Tortillas*, also by Cinco Puntos Press.



Bluebonnet at the East Texas Oil Museum

Mary Brooke Casad

Souvenir Picture Storybook for Young Museum Visitors

Review by Stephen Curley

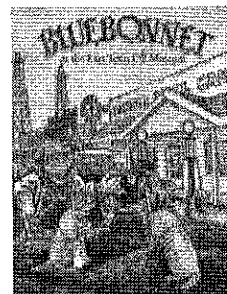
Were the kids well behaved during your visit to the East Texas Oil Museum? If so, you might want to reward them with this colorful children's picture book about the very same museum, as seen through the eyes of an anthropomorphic armadillo family.

The text by Mary Brooke Casad is serviceable. She does a factually faithful job of guiding us through a regional museum of technology—the story of the characters (armadillos) and their personalities are subservient to information about the East Texas oil boom in the 1930s. The male armadillos in the underground burrow of the Dillo family are aptly named—“Dad” Joiner, Bradford, Lloyd, Hunt, and Wildcatter—so that each can explain how his name reveals something historical about the original boom.

Benjamin Vincent's charming full-color images help humanize facts. Our titular out-of-town visitor is blue-eyed, rosy-cheeked Aunt Bluebonnet, her ears sticking out of her farmer's bonnet—blue, of course—that is fastened around her neck with a large bow. She and her four caricatured nephews walk and crawl through realistic exhibit areas at the museum: strolling along the board sidewalk of an old-timey town, having an ice-cream sundae at a soda fountain, being photographed against a backdrop of historical figures, taking a simulated elevator ride past different geologic formations all the way down to the center of the earth, and watching 1930s newsreel footage at a movie theater.

Their museum tour concludes with the nephews' father, “Dad” Joiner Dillo, bringing in his own present-day gusher. Certainly it makes for an up-beat ending, but the incident seems somewhat tacked on. And his derrick—not a modern rig as one would expect—is inexplicably made from wood in the 1930s style. Small point perhaps, but a technology picture book ought to educate children accurately about differences between past and present.

This book is one in an agreeably formulaic series: “Bluebonnet-at” Dinosaur Valley State Park, Marshall Train Depot, Texas State Capitol, and Johnson Space Center. Recommended as a souvenir for museum visitors, ages six through ten.



CASAD, MARY BROOKE. *BLUEBONNET AT THE EAST TEXAS OIL MUSEUM*. GRETNAL PELICAN PUBLISHING COMPANY, 2005. 28 PP. ILLUSTRATIONS. \$15.95 CLOTH. ISBN 9781589803589. 2005011286.

The Gum-Chewing Rattler

Joe Hayes

Smiles for a Tall Tale

Review by Andrea Karlin

Award-winning storyteller and author Joe Hayes explains to readers that when he was a young boy relating the incident that is the basis of *The Gum-Chewing Rattler* to his mother, she didn't believe him. He then asks readers if they believe him. Readers will simply have to read this tale and make up their own minds.

Artist Antonio Castro L. has masterfully illustrated this book with pictures that perfectly depict the emotions of all of the characters in the story.

Readers of all ages may or may not believe the tale of *The Gum-Chewing Rattler*, but all are bound to smile.



HAYES, JOE. *THE GUM-CHEWING RATTLER*. EL PASO: CINCO PUNTOS PRESS, 2006. 32 PP. ILLUSTRATIONS. \$16.95 CLOTH. ISBN 0-938317-99-7.

Don't Laugh at Me

Steve Seskin

Allen Shamblin



Teaching Tolerance through Story and Song
Review by Andrea Karlin

First written and performed as a song at the Kerrville Folk Festival in 1998, *Don't Laugh at Me* the book version, which includes a CD of the song, was originally published in 2002. Written by Steve Seskin and Allen Shamblin and illustrated by Glin Dibley, this book/song was conceived with the intention of helping to teach tolerance of individuals who may not necessarily be given the respect that they deserve because they may appear to be different for whatever reason.

This book and CD have been at the core of a program named Operation Respect: "Don't Laugh at Me" presentations to hundreds of thousands of educators and children's advocates. Thousands of children have been introduced to this program which promotes respect of self and all others.

Don't Laugh at Me is appropriate for all ages.



SESKIN, STEVE, AND ALLEN SHAMBLIN. *DON'T LAUGH AT ME*. BERKELEY: TRICYCLE PRESS, 2007. 30 PP. ILLUSTRATIONS, \$16.95 CLOTH. ISBN 1-58246-058-2.

Journey to the Alamo

Melodie Cuate

A Mysterious Teacher, His Trunk, and Time Travel—Not Your Usual Lesson in Texas History

Review by JoAn W. Martin

On March 6, 1836, Texans, as well as defenders from other states sacrificed their lives for freedom. After thirteen days of glory, 186 defiant and determined fighters were overrun by six thousand enemy troops. They

did not die in vain. They held out for so long that Santa Anna's forces sustained great losses.

Hannah, bored with life, dreads the beginning of her seventh grade in school. She wishes she had something to look forward to. At the beginning of her first period class, Texas History, she meets her new teacher, Mr. Barrington, and his mysterious trunk. He assigns his students a project: a historic event in Texas history that interests them. He suggests they become a part of Texas history. "How do you do that?" Hannah wonders.

Hannah and her friend Jackie persuade Hannah's brother, Nick, to help them open the trunk. A storm occurs, and all at once the three are no longer in Mr. Barrington's classroom. Could that old trunk be some kind of time portal?

Melodie Cuate places her readers right in the middle of the last days at the old Spanish mission in San Antonio. They visit with Susannah Dickinson. They talk to Jim Bowie. Strangely enough, David Crockett bears a remarkable resemblance to Mr. Barrington. As they dodge cannon balls and bayonets, Colonel Travis confirms the date as March 5, 1836. Hannah's heart sinks. She remembers from her Texas history that tomorrow, March 6, will bring the famous Battle of the Alamo. Can these three people from the future find the battered old trunk before the battle begins? Will that transport them home to the future?

Listening to the words of the heroes of the Alamo, Hannah begins to understand the reasons that Texans were fighting for independence from Mexico. They learn valuable lessons about honor and the importance of history. Melodie Cuate offers seventh graders an exciting adventure instead of what they expected—dull, boring history.



CUATE, MELODIE. *JOURNEY TO THE ALAMO*. LUBBOCK: TEXAS TECH UNIVERSITY PRESS, 2006. 152 PP. GLOSSARY, ILLUSTRATIONS, \$17.95 CLOTH. ISBN 0-89672-592-8. 2006011964.

Often a featured performer at the Kerrville Folk Festival, Steve Seskin is a successful songwriter, performer, and recording artist. His song "Don't Laugh at Me" was recorded by Peter, Paul and Mary and became the impetus for the Operation Respect / *Don't Laugh at Me* project.

Allen Shamblin is a Texas native and songwriter whose work has been influenced by Texas greats such as Townes Van Zandt and Rodney Crowell. He currently writes for his own publishing company Built on Rock Music and lives in Franklin, Tennessee.

Don't Laugh at Me is Glin Dibley's second children's book. He illustrates and works at his home in Southern California.

Melodie Cuate has taught school in Texas for sixteen years.

Glenn Dromgoole is senior editor of State House Press. He has authored many books, including *Learning from Longhorns, Aggie Savvy, 100 Great Things About Texas, and A Small Town in Texas*. He lives in Abilene.

Barbra Clack has taught art on the Navajo Indian Reservation in Shiprock, New Mexico, in economically disadvantaged communities in the Ozark Mountains, and in Texas' public schools. She lives in Albany with her husband Jay.

Sheila Wood Foard is a writing instructor for the Institute of Children's Literature and the author of the teen biography *Diego Rivera*. Her stories, articles, and poems have appeared in numerous children's magazines.

Good Night Cowboy & Good Night Cowgirl Glenn Dromgoole

Bed Time Book for Boy or Girl

Review by Frances M. Ramsey

Glenn Dromgoole's gentle verse says good night to everything a child could think of to delay sleep—objects in the room, pets in the house, animals outside on the ranch, beauties of the natural world, sun, moon, and the stars. Eyelids grow heavy and close on "I love you." Soft full-page color illustrations by Barbra Clack add to the peace and relaxation. The two books differ only in the words cowgirl and cowboy and in the color of the child's pajamas and choice of doll or teddy bear for bed fellow. Either book is a good choice for rocking to the rhythm of the verses while enjoying the pictures of a pleasant life for the child on one's lap. No fair nodding off before the last page!

Highly recommended.



DROMGOOLE, GLENN. *GOOD NIGHT COWBOY*. ALBANY: BRIGHT SKY PRESS, 2006. 32 PP. ILLUSTRATIONS. \$15.95 CLOTH. ISBN 1-931721-51-3. 2006014062.

--- *GOOD NIGHT COWGIRL*. ALBANY: BRIGHT SKY PRESS, 2006. 32 PP. ILLUSTRATIONS. \$15.95 CLOTH. ISBN 1-931721-80-7. 2006014063.

Harvey Girl Sheila Wood Foard

Harvey Houses in the Early 20th Century

Review by Frances M. Ramsey

Drawing on her experience as a docent at a Harvey House in New Mexico, the author gives insight into a period of history when girls and young women had few opportunities for employment and independence.

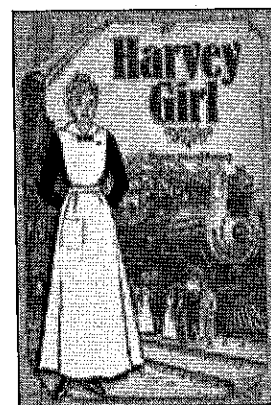
Feisty Clara Fern Massie stands up to her

harsh, illiterate father and runs away from home on her fourteenth birthday. She joins an older cousin in Kansas City who helps her get acceptance as a Harvey Girl trainee even though she is underage. Sent to the station in Belen, New Mexico, she struggles to learn the "Harvey way." Their uniform must be impeccable, the service prompt and gracious, their smile always in place, and their contract prevents marriage within six months. Some of the girls see this opportunity to meet suitable men as a quick way to marriage. Clara Fern is not ready for that, but her roommate, Nellie, is eager and begins to pilfer tableware and linens for her hope chest.

When Nellie is found out, she puts the blame on Clara Fern, who is sent home even though their supervisor says she is the best Harvey Girl she has ever trained. With her savings, Clara Fern is able to get medical help for her crippled sister, education for another sister, and hired help to ease her father's desperately hard work on their Ozark farm.

After helping her family in this way, Clara Fern goes to the Grand Canyon where her former supervisor now works in the Harvey House. Clara Fern is welcomed and re-instated as a Harvey Girl, thus living one of her dreams. She also meets a young tour guide who is not part of the Harvey staff, so their friendship can flourish.

This glimpse into our history will appeal to readers in fifth grade and up. The section and the real Harvey girls, the author's notes, the period photographs, and the list of additional readings make the book a valuable resource for history buffs.



FOARD, SHEILA WOOD. *HARVEY GIRL*. LUBBOCK: TEXAS TECH UNIVERSITY PRESS, 2006. 176 PP. NOTES, PHOTOS. \$16.95 PAPER. ISBN 0-89672-570-7. 2005020220.

Teresa's Journey

Josephine Harper
Jo Harper



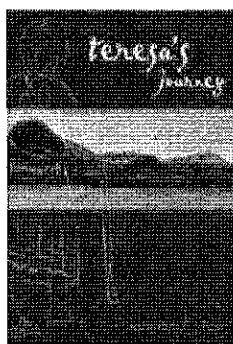
Opportunity with Help from Family and Friends

Review by Frances M. Ramsey

In this sequel to *Delfino's Journey*, Delfino's sister struggles to join him in Houston. Already a widow at nineteen, Teresa knows she must leave her rural Mexican village to make a good life for her infant son. On her way she is threatened by a volcano eruption, witnesses the brutal murder of Roberto who was helping the police, and is warned by a prophetess that her son will be in danger in Texas.

Determined not to be superstitious but to be a strong woman, she reaches her brother and makes good friends. She secures an ideal situation as nanny / housekeeper for her artist friend Hazel who is married to a famous basketball star. She feels compelled to tell the police what she has witnessed in the shooting of Roberto by members of the Delgado Cruz, a criminal gang. When Hazel's purse is snatched, threats increase, and the prediction of the prophetess comes true. Teresa's network of new friends and her family help her through this frightening time, and all ends well.

This young adult novel has much to recommend it. It includes insight into Aztec culture in Mexico, contrast between rural Mexico and Houston, mystery and suspense, family and immigrant relationships, and an appealing teenage heroine. The bibliography, chapter notes, and pronunciation guide will make it useful in geography or language classes.



HARPER, JOSEPHINE, AND JO HARPER. *TERESA'S JOURNEY*. LUBBOCK: TEXAS TECH UNIVERSITY PRESS, 2006. 192 PP. BIBLIOGRAPHY, ILLUSTRATIONS, NOTES. \$17.95 PAPER. ISBN 978-0-89672-591-1. 2006012880.

The Ruiz Street Kids / Los Muchachos de la Calle Ruiz

Diane Gonzales Bertrand

Mystery, Mayhem, and Neighborhood Lessons

Review by Janet K. Turk

What happens in a neighborhood when a new kid shows up and upsets the status quo? Diane Gonzales Bertrand explores this question in *The Ruiz Street Kids*. David is the new neighbor, but he is shrouded in mystery. He rides a different bicycle every day, causing the other children to assume that he steals the bikes; he is a bully who blocks the sidewalks and roads; and he demands a portion of any item the other children might have. When he insists on rolls and cookies that one of the other children is carrying, a scuffle breaks out because the Silva kids refuse to share. The baked goods land on the ground during the fight, but the other children pick up the items. As the narrator, Joseph Silva, is about to eat a slightly dirty cookie, he is reprimanded by his sister: "You can't eat that! Not until you draw a cross on it. Then the dirt won't hurt you" (6). As this example suggests, all children who live by the five second rule will delight in the adventures and misadventures of the Silvas, the Guerras, and the Perezes as they seek to solve the mysteries surrounding David and as they gradually accept him in their circle of friends.

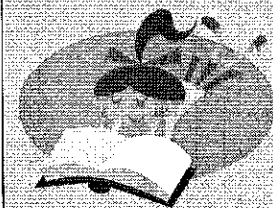
This book, written in both English and Spanish, offers humor and entertainment while subtly teaching valuable lessons about gossiping, bullying, getting along, and not judging others too quickly. Recommended for all public libraries.



BERTRAND, DIANE GONZALES. *THE RUIZ STREET KIDS / LOS MUCHACHOS DE LA CALLE RUIZ*. HOUSTON: ARTE PÚBLICO PRESS, 2006. 224 PP. \$9.95 PAPER. ISBN 1-55885321-9.

Josephine Harper and Jo Harper have previously co-authored *Prairie Dog Pioneers*, winner of the Willa Award, and *Finding Daddy: A Story of the Great Depression*.

Diane Gonzales Bertrand is the author of numerous books for children and young adults. Her books for intermediate readers include *Alicia's Treasure* and *Upside Down and Backwards / De cabeza y al revés*, which was a finalist for the 2005 Teddy Children's Book Award and received Special Recognition, 2005 Paterson Prize for Young People. A life-long resident of San Antonio, Bertrand teaches at St. Mary's University, where she is also Writer in Residence.



Reviewers

Holly Carey has been a lecturer of English at Lamar University since 1997. She teaches developmental writing, freshman composition, and sophomore literature classes.

Stephen Curley holds a Ph.D. in English from Rice University. He is professor of English at Texas A&M University—Galveston and a frequent contributor to *Review of Texas Books*.

Lloyd M. Daigrepont is professor of English at Lamar University and co-editor of *Lamar Journal of the Humanities*. His major area of interest is American literature, and he has published articles on Mark Twain, Kate Chopin, Larry McMurtry, Edith Wharton and others.

Dale Farris has a master's degree from the University of Texas at Austin and a bachelor's degree from Lamar University. He is a professional reviewer for *Library Journal*, *Quality Press*, and *Quality Progress*.

Emma B. Hawkins is assistant professor of Medieval English language and literature at Lamar University.

Andrea Karlin earned a Ph.D. in curriculum and reading instruction at the University of New Mexico and is associate professor of education specializing in children's literature at Lamar University.

Max Loges is professor of English at Lamar University. He has published articles on a broad range of subjects including the Civil War.

JoAn W. Martin is a retired teacher from Baytown schools and author of *Yankee Girl* and *Good Night, Mrs. Dinglewall, Sleep Tight!* She has published numerous articles and book reviews.

Amber Placette is a graduate of Lamar University with a Bachelor of Arts in English.

Frances M. Ramsey is a retired librarian from the Beaumont ISD. She received her B. S. in zoology from Kansas State University and received her library Certification from Oklahoma State University.

Jon P. Tritsch works as a cataloger and helps develop collections for history and political science for the Mary and John Gray library at Lamar University. He holds an M.L.S. from Emporia State University and an M.A. from Sam Houston State University.

Janet K. Turk has been a lecturer of English at Lamar University for ten years. She teaches freshman composition, sophomore literature, and distance learning classes.

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