intrigue, suspense, adventure, and thriller titles. The author suggests that each of these genres attracts different types of readers and shapes discussion in different ways. While the main part of the book describes 150 individual novels, the introduction covers the basics of leading a book discussion, including preparation and developing open-ended questions.

The 150 mystery and crime titles that constitute the main section of the book are organized in alphabetical order by author's last name. The first one hundred titles include an in-depth synopsis with author background, plot summary, publication date, number of pages, setting, time period, notes about series, subject headings, similar titles, and Web sites. Each description also includes potential discussion questions. In addition, Niebuhr includes a sample handout for book discussions, resources for discussion leaders, and indexes organized by author, title, subject, location index, and time period.

This easy-to-use book will prove immensely useful for book clubs and public libraries, especially where mystery titles are popular.—*Shannon Delaware, Librarian, Hickey College, St. Louis, Missouri*

Stories on the Move: Integrating Literature and Movement with Children, from Infants to Age 14. Arlene Cohen. Westport, Conn.: Libraries Unlimited, 2007. 226 p. $32 (ISBN 978-1-59158-418-6).

Stories on the Move provides descriptions of programs that include elements for creative expression such as movement and vocalization. Program outlines are grouped together by chapter based on their target audiences, who range in age from infants to early teens. The author notes practical considerations like space, materials, and equipment needs, and offers book and music resource lists along with complete program content—from introductions, the ordering of parts and their lengths, craft templates, worksheets, and handouts for participants. Unfortunately, there are aggravating redundancies throughout the book, and some instruction sets could be simplified and more concise.

Cohen's goal is to "enable you and the children you work and play with to creatively express and interpret imagery through the medium of movement" (xvii). The focus is on storytelling, or *performing* stories, as another tool for developing literacy, beyond the more traditional library techniques of sharing books and promoting collections. Some may find that these examples relegate print media to the background; of course, programs can be modified to fit library requirements and programmer's individual style. At the suggested lengths (one to three hours), they may need adjustment. Themes for programs include multicultural fare such as "StoryTrips" to Mexico, Africa, India, and Japan.

The author has written this guide "for librarians, teachers, parents and caregivers," although it is most suited to those interested in, or with a flair for, the dramatic. Training in dance or drama is not necessary for using the techniques in this guide, yet it may enhance your experience. For example, in the "StoryTrip" to India, the programmer acts as a genie and takes the kids on a magic carpet ride. As a movement activity, the children are asked to "dance their food wishes . . . by using all parts of their bodies to express the eating, the exuberance, and the shape of the food" (106).

While this title may not be for everyone, it is full of enthusiasm, imagination, and high on creativity! If your programming style needs a new twist, this may be just the book for you.—*Sarah Hart, Information Services Librarian, Children's Services, Brampton Library, Ontario, Canada*

Understanding Manga and Anime. Robin E. Brenner. Westport, Conn.: Libraries Unlimited, 2007. 333 p. $40 (ISBN 1-59158-332-2).

In the introduction to her book *Understanding Manga and Anime,* author Robin E. Brenner states that the intended audience for the book "may include librarians selecting titles for their collections, parents purchasing for their children, or simply new readers wondering what those giant sweat drops appearing above the characters' heads are all about" (x). This extensive, detailed survey of the world of Japanese comics (manga) and animation (anime) will indeed meet the needs of readers from any of the above categories. The book joins a list of many that provide overviews of the history and culture of manga; however, this particular work stands out from the others due not only to its informative content but its user-friendly organization.

The book initiates readers into the world of manga and anime by giving a brief history of each and discussing their unique visual vocabulary, such as the sweat drops mentioned above that indicate a character's feelings of "nervousness and embarrassment" (54). Brenner then delves deeper into the aesthetics of manga to discuss many of its typical elements such as nudity, graphic violence, and homosexuality, which many western readers would not expect to find in a comic, and places these elements within a proper cultural context to help new readers understand the prevalence of such "questionable" content.

Readers looking to learn about specific titles in a given genre and librarians looking for titles to add to a collection will benefit greatly from the chapters dealing with various genres. Each of these chapters contains a list of recommended titles with plot summaries and age recommendations. Aspiring manga artists and readers looking to learn more about manga will also benefit from Timothy R. Lehmann's *Manga: Masters of the Art* (HarperCollins, 2005) and Paul Gravett's *Manga: Sixty Years of Japanese Comics* (Laurence King, 2004). The former contains in-depth interviews with manga creators about their work. The latter provides an extensive look at the history of manga. Librarians planning a manga or anime collection, however, will easily benefit more from Brenner's book than any other due to the inclusion of suggestions for promoting a manga library collection, the lists of recommended titles, and the lists of resources for locating reviews.—*Edward Whatley, Instruction and Reference Librarian, Georgia College and State University, Milledgeville, Georgia*