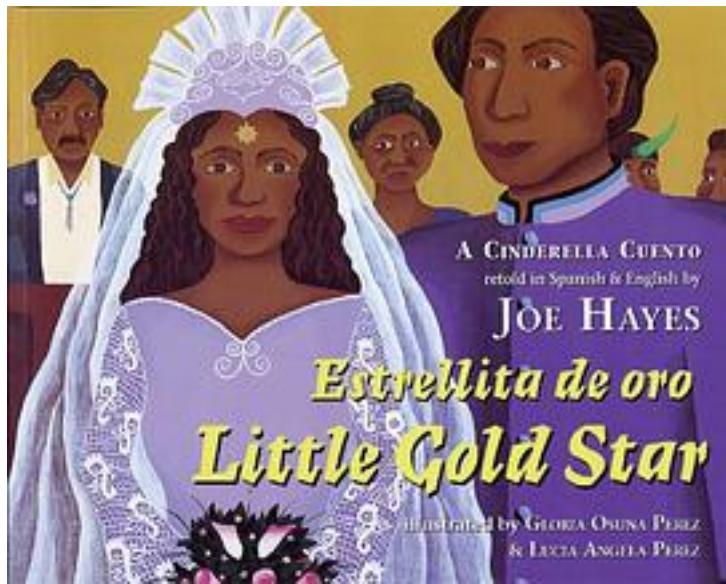


# Little Gold Star / Estrellita de Oro



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著者: Hayes, Joe/ Osuna Perez, Gloria (ILT)/ Perez, Lucia Angela (ILT)

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Ages 4-8. Hayes, a veteran folklorist, offers an engaging telling of Cinderella that is popular in the mountain communities of New Mexico. There are some significant variations that add depth to the story, making it in many ways more interesting than the original...The English text, which is made full-bodied by its many details, appears with a Spanish translation. The impressive acrylic illustrations, done in a sturdy folk-art style, are thick with color and bright with humor.-"Booklist""The telling, in both English and a charming colloquial Spanish, is crisp, lively and individual. It is well matched by the primitive, acrylic-on-art board paintings that blend vivid colors with strong lines to impel the movement of the story. The unique flavor of this retelling from the American Southwest makes this not only a good introduction to the teller's art, but also an engaging entrA(c)e into Hispanic culture."- " School Library Journal"About the illustrators: Cinco Puntos Press has long admired the work of Gloria Osuna Perez. In the spring of 1999, we asked Gloria to do the paintings for "Little Gold Star." We felt this

wonderful cuento and her work were a perfect match. Gloria eagerly agreed to the project, but said that she would have to take it one day at a time. She had been battling ovarian cancer for three years-she didn't want to sign a contract. She sketched out the fifteen scenes from the book and began the paintings. She was able to complete three paintings before her condition worsened. Gloria's 26-year-old daughter Lucia, who is also an artist, came from Dallas to care for her mother. Gloria was weak and could not do any more work on the paintings. Lucia reported that, for Gloria, one of the most painful things about being bed-ridden was that she could not paint. About two weeks before she died, Gloria called us up and told us that she thought Lucia could finish the paintings. While Lucia was taking care of her, Gloria talked to her about the colors she was using and what she wanted for each of the scenes she had sketched out. After her mother died, Lucia painted the twelve remaining scenes, always with her eye on the work her mom had begun, always remembering her mother's words. The re

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