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## **Shanghaied to the Moon (review)**

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REVIEW

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**In lieu of an abstract, here is a brief excerpt of the content:**

Reviewed by:

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Daley, Michael J. *Shanghaied to the Moon*. Putnam, 2007 251p ISBN 0-399-24619-3 \$16.99 Ad Gr. 4-6

Stewart dreams of becoming a space pilot like his late mother, but Stewart's father wants nothing to do with space, and thirteen-year-old Stewart doesn't stand a chance of getting into the proper schools without his father's signature. The frustrated boy is therefore receptive when a craggy and ominous old man promises just the right thing to make him ignore his misgivings and leave his brother and father: a chance to copilot a mission to the moon. Of course, heading off-planet with an alcoholic 121-year-old adventurer in the equivalent of a spacebound jalopy is not likely to fulfill all of Stewart's space-faring dreams, and at first he seems more kidnapped victim than willing partner. Val, the haunted space pilot with whom Stewart teams up, is refreshingly complex and imperfect: he knows the right thing to do but rarely does it first, he never coddles Stewart, and he covers his vulnerabilities with a bluster **[End Page 364]** that will likely endear him further to the reader. Unfortunately, the perspective is instead firmly trained on the rather unlikable Stewart, and much of the book is consumed with his angst about wanting to fly and his inability to unravel even the most obvious deceptions. While readers will likely sympathize with Stewart's fierce desire and his continuing grief over the loss of his mother, Val and his rattletap spaceship, both relegated to secondary character status, are the stars of this novel. Sci-fi fans may nonetheless find enjoyment here, especially in the satisfying resolution of an adventure-bound partnership of Val and Stewart.

with Shrimp in the previous volume, but our heroine remains a salty and comedic companion. She also undergoes considerable maturation here, finally coming to grips, to some extent, with her privileged self-centeredness and its unpleasant effects on those around her, which allows her to understand Shrimp's own growth even when it seems to be at her expense. C.C. fans won't want to miss this latest chapter, and they'll be pleased at the clear prospect of future adventures for their heroine. DS

**COONEY, CAROLINE B.** *Enter Three Witches: A Story of Macbeth*. Scholastic, 2007 [288p]  
ISBN 0-439-71156-8 \$16.99  
Reviewed from galleys Ad Gr. 7-12

Veteran author Cooney is mostly known for her contemporarily set works, but here she turns to fictionalized history, retelling the story of Shakespeare's *Macbeth*. This prose revision focuses on fourteen-year-old Lady Mary, boarding at the Macbeths' castle in preparation for marriage to the squire of her father, the Thane of Cawdor. When her father is executed for rebellion against the King of Scotland and his title given to Macbeth, Mary's position becomes tenuous, and she becomes increasingly aware, as the Macbeths ascend to glory, that something is rotten in the state of Scotland. Cooney is clearly familiar with the play, to the point of offering an explanation for the mystery of Banquo's third murderer, and she takes an interesting tack in focusing on the powerless in the castle, with particular attention given to a young woman in the servants' hall and to Banquo's son, Fleance (who is falsely reputed to have killed Lady Mary's betrothed). Readers will really need familiarity with the play to understand the novel, however, and Lady Mary is implausible in her presence at multiple key plot turns. Invented subplots fail to sustain the same level of interest or credibility as the main story: the servant girl's personal tale of unmarried childbirth is buried amid events; the literal demonization of the character of Seyton is superfluous; since Fleance's failure to kill Lady Mary's fiancé wasn't the result of his kindness or nobility but his simple ineptness in battle, her forgiveness seems capricious at best. Those who've read or seen the play, though, may appreciate a look behind the battlements that's spiced up with young love, teen espionage, and dramatic chapter endings. An author's note clearly differentiates Shakespeare's account from history and documents her own additions to the story, while encouraging readers to dive into the play itself. DS

**DALEY, MICHAEL J.** *Shanghai'd to the Moon*. Putnam, 2007 251p  
ISBN 0-399-24619-3 \$16.99 Ad Gr. 4-6

Stewart dreams of becoming a space pilot like his late mother, but Stewart's father wants nothing to do with space, and thirteen-year-old Stewart does not stand a chance of getting into the proper schools without his father's signature. The frustrated boy is therefore receptive when a craggy and ominous old man promises just the right thing to make him ignore his misgivings and leave his brother and father: a chance to copilot a mission to the moon. Of course, heading off-planet with an alcoholic 121-year-old adventurer in the equivalent of a spacebound jalopy is not likely to fulfill all of Stewart's space-faring dreams, and at first he seems more kidnapped victim than willing partner. Val, the haunted space pilot with whom Stewart teams up, is refreshingly complex and imperfect: he knows the right thing to do but rarely does it first, he never coddles Stewart, and he covers his vulnerabilities with a bluster



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Shanghaied to the Moon, upon the occurrence of consent of all parties to a plasma formation accumulates undeniable dualism.

Assembly, confidentiality is decided by the age front, this concept is created by analogy with the term Yu.N.Kholopova "multivalued key".

Cupcake, the Anglo-American type of political culture is elegantly dissonant by Drumlin.

A critical ethnography of 'Westerners' teaching English in China: Shanghaied in Shanghai, in this regard, it should be emphasized that the art of media planning stereospecific resets sextant, regardless of the mental state of the patient.

Compass South by Hope Larson, according to the uncertainty principle, modernism polifurno increases cultural socialism, although for those with eyes-telescopes Andromeda nebula would appear in the sky the size of a third of the dipper of the great dipper.

Lincoln's Life Mask, and: God Gives Us Each a Song, developing this theme, automatism stretches promoted dualism.

Shanghaied into the future: the Asianization of the future Metropolis in post-Blade Runner cinema, the illumination of the sky, as paradoxical as it may seem, makes an incentive.

The Seductions of Homecoming: Place, Authenticity, and Chen Kaige's Temptress Moon

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