

## The CHANGE-CHILD

Jane Louise Curry  
Illustrated by Gustaf Nyström



Harcourt, Brace & World, Inc., New York

The Change-child, Jane Louise Curry, Harcourt, Brace & World, 1969, , . In sixteenth-century Wales, a young girl's fair hair and lame foot make her suspect to her neighbors who fear that she is a fairy child and capable of magic..

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Ghost Lane , Jane Louise Curry, 1979, Juvenile Fiction, 158 pages. Three children in an English village face danger as they try to track down the criminals responsible for burglaries in a strange old house..

Angie and me , Rebecca C. Jones, 1981, Medical, 113 pages. During her stay at a children's hospital where she is treated for juvenile rheumatoid arthritis, twelve-year-old Jenna comes to terms with her illness..

Colleen , Eva Gibson, Aug 1, 1995, , 176 pages. When a storm destroys her paintings and new won independence, Colleen, a runaway, wonders if she will ever be able to recapture the feeling in the lost paintings..

The Black Canary , Jane Louise Curry, Mar 1, 2005, Juvenile Fiction, 288 pages. As the child of two musicians, twelve-year-old James has no interest in music until he discovers a portal to seventeenth-century London in his uncle's basement, and finds ....

Jack, the giant-killer , Charles De Lint, 1987, Fiction, 202 pages. .

Stolen Life , Jane Louise Curry, Jan 1, 1948, , 208 pages. .

The magical cupboard , Jane Louise Curry, 1976, , 138 pages. Ten-year-old Felicity's existence in a dreadful eighteenth-century orphanage, owned and run for profit by Parson Grout, is changed forever when the Parson steals a sturdy ....

Green Boy , Susan Cooper, Mar 1, 2002, Juvenile Fiction, 195 pages. When Trey and Lou set out to explore the beautiful island of Long Pond Cay, they soon find themselves trapped between worlds as Lou is revered as a legendary hero who must ....

The Headless Cupid , Zilpha Keatley Snyder, Jul 7, 2009, Juvenile Fiction, 240 pages. David and his three younger siblings are introduced to the world of the occult when they meet their new stepsister, Amanda..

Beneath the Hill , Jane Louise Curry, 1967, Juvenile Fiction, 255 pages. .

The daybreakers , Jane Louise Curry, 1970, Fiction, 191 pages. While exploring what they think is an underground passage, three children are transported back in time to an ancient Indian civilization..

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I was born in East Liverpool. Ohio—later the scene of my novel for young people, *THE LOTUS CUP*—where by the age of nine I was hard at work making up fairy-tale plays and designing sets and costumes for performances with my friends in neighborhood garages and playrooms. That and a walk-on as "A Child" in a Children's Theater production of *The Pied Piper of Hamelin* were only the beginning. From plays for audiences of parents and little brothers and sisters, I went to writing stories, playing character parts in school plays, turning out articles and comic sketches in junior and senior high for the school paper, working as an apprentice and later as an actress at a professional summer theater, and studying creative writing and acting in theatre productions in college.

And then—who knows why?—I switched from theater arts to art education and ended up as an art teacher in Los Angeles. Produced and sold my own line of silk-screened greeting cards. Worked as a counselor, program director, and finally business manager of a summer camp in the San Bernardino Mountains. Did a walk-on in Walt Disney's original *The Parent Trap*. Decided I was not meant to be an art teacher, and set out to discover Life No. 3. Or so I thought. After finishing an English major at UCLA, I attended summer school at the University of London, and went on to Stanford University as a graduate student in English to work for my Ph.D. I never once suspected where I really was headed, and had been ever since fifth grade—

My family had moved to Kittanning, Pennsylvania at the beginning of my fifth-grade year, and it was in the school library that year that I happened upon a book with the tempting title of *The Enchanted Castle*. It was amazing. Intoxicating. Exhilarating. All that. I dreamed the story over and over, especially the bit about the moving statues. Unfortunately, shortly afterward we moved again, to Johnstown, Pennsylvania. My new school's library had no enchanted castle, and in my excitement with the book I had never noticed the author's name. How was I to find other books by the same writer? For some silly reason—perhaps I was too shy—it never occurred to me to ask our librarian's help. I thought I had lost the book forever. Nineteen years later, as I was browsing my way through Foyle's Book Shop In London's Charing Cross Road, there it was: *The Enchanted Castle*, by E. Nesbit. Short of cash and in a state of excitement that astonished me, I ran all the way to the British Museum Reading Room, found a desk, put in a request for the book and, when it came, read it straight through. It was like being ten again. Wonderful. Eerie. I was also at that time spending one evening a week working with a company of Girl Guides (the British equivalent of Girl Scouts), and almost every week I ended up telling them Californian Indian tales around an indoor campfire improvised with candles on a pie plate. After a few weeks my repertoire of stories learned while I was a counselor at a Girl Scout summer camp at Big Bear Lake ran out, and I needed more.

That set me to searching through the University of California monographs and journals in the British Museum Library. The new stories I found were a success, and the Guides suggested that I should make a book from them. For children. It had never, in all my writing, occurred to me to write for children, but I took their advice, approached a British publisher with *DOWN FROM THE LONELY MOUNTAIN*, a collection of the Indian tales from California and—to my surprise—it was immediately accepted. The British publisher found me an American publisher and an editor—Margaret McElderry—who has now, bless her, seen me through thirty-seven books. Between E. Nesbit and the California Indians, I was seriously hooked. Anything I was interested in could grow

into a story—my medieval Arthurian studies into THE SLEEPERS, the strip mines around the family farm in Pennsylvania into BENEATH THE HILL, or a visit to North Wales into THE CHANGE-CHILD. The list skips from CalTech and earthquakes to pre-Columbian America to farm life, antiques, coal mining, Time, the East Liverpool potteries, the Johnstown Flood, holography, lasers, and on and on. In 2003, it was Egyptian magic, last year a true adventure set in ancient Rome, and this year it has been an adventure set in London in the year 1601. Now I have almost finished another mystery with magic in it, and have begun work on the shadowy shape of the next story looming up behind me. "Overlap" is not a very comfortable way to work, but sometimes a story pushes so hard that you can't resist...

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(1932â€“), American author of fantasy novels, mysteries, and folklore collections. Passionately interested in theater, art, and writing as a child, she went on to sample each field as adult. While attending the University of London on a Fulbright scholarship, she volunteered with a group of Girl Guides; the Native American tales she shared around a mock campfire became her first folklore volume, *Down from the Lonely Mountain* (1966). Since then she has written realistic fiction (*The Lotus Cup*, 1986), suspense (*The Ice Ghosts Mystery*, 1972), time travel tales (*Parsley*, Sage, Rosemary, and Time, 1975), and other fantasies, including an ambitious multivolume cycle that, beginning with *Beneath the Hill* (1967), incorporates elements of Celtic and Native American mythology. Though Curry has never had a major best seller or received the one prestigious award that would establish her importance as a leading figure in contemporary children's literature, she has quietly created a solid body of work that deserves renewed attention.

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