

Allen Ginsberg, and Robert Creeley. Of particular note is Richard Brautigan, a novelist who has become a cult-figure in America with his *In Watermelon Sugar* and *Trout Fishing in America* — which has nothing to do with trout fishing.

The penultimate section of this collection contains articles on film-making and directors, both on the level and underground. Prominent figures dealt with include Fritz Lang, Howard Hawks, Josef von Sternberg, and Orson Welles. The account by Andrew Sarris, a leading writer on film in America, of Orson Welles' production of *Mr Arkadin* points to a preoccupation with personality that is characteristic not only of Welles himself but of the majority of writers about *The New Consciousness*:

The key to the director (as well as *Mr. Arkadin*) is revealed when Orson Welles (alias Gregory Arkadin) tells the story of a frog and a scorpion meeting by a river. When the scorpion asks to ride across the river on the frog's back, the frog demurs: 'If I take you on my back, you will sting me, and your sting is fatal.' The scorpion responds with a plausible argument: 'Where is the logic in that? If I sting you, we both will drown.' The frog, a logical creature, then agrees to transport the scorpion, but he no sooner reaches the middle of the river than he feels a deadly sting in his back. 'Where is the logic in this?' croaks the dying frog as he begins to sink below the surface. 'This is my character', replies the doomed scorpion, 'and there is no logic in character.'

(p. 451)

The final section of a most readable book shows the influence of Jean-Jacques Rousseau in writings about a return to nature by way of self-sufficiency farming and communes in the woods. The recent experiment conducted by the B.B.C. with a group of people living in pre-historic conditions was no great encouragement for putting the clock back. Somehow we have to make the best of the technological age we live in. There is no escape to yesterday.

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Patricia Hill, *Password*. Penguin, 1978. 33pp. Paperback. R1.65.

The problem with many language teaching books is that they are only as good as the person using them. Some texts, however, lend themselves more readily to better use than others.

The *Password* series of English teaching booklets published by Penguin (nos. 10, 11, 12, are now available) is colourfully and thoughtfully presented, making each issue at once inviting to the young learner of English and soundly educational. They are very useful teaching aids.

The booklets are intended to suit a wide range of ages and abilities. Content is varied catering for every kind of lesson and language experience. The language used is simple and clear, although some of the stories draw on a rather sophisticated awareness of society. The stories *Help* and *My Great Aunt Appearing Day* provide much thought concerning the individual in society and the exploration of social attitudes. The second of the two stories is a more demanding piece but both are typical of what appears to be editorial policy: the booklets are contemporary and relevant. *Men of two worlds* and *The trouble with Sam* like the other stories are lucid enough for the young reader to identify himself with and understand, and provocative enough to get the older learner exploring avenues of personal response.

The interviews – set pieces in each issue – are interesting, and include talks with opera singers, pop-stars and actresses. This is a glamorous assembly, but what is most exciting is that each article lends itself to further reading and live interviews as part of the learners' personal study programme. The same 'personal enrichment' possibilities are just as obvious in the articles called 'Password in London'. At first glance these informative pieces appear to be the Magazines' obvious weak points, in that the orientation is particularly British. Each section of the booklet, however, invites some imaginative and exciting comparisons with the reader's *own* life and circumstances, and other people in his own country. Indeed, for the discerning teacher these articles offer an excellent starting-point for 'oral' and 'library' lessons.

The language exercises set on the stories are largely elementary; this is necessary, however, in a publication that attempts to cover a wide range of ability. For the less able reader the questions provide an opportunity to re-read and re-think the content of the story. Better readers will find the exercises useful summaries as preliminary to deeper investigation of Theme, Plot, Characterization.

The cartoon adventures of Professor Bighead are a little contrived but provide encouragement to the weaker learner.

The booklets present language as something *alive*. Each issue encourages language activity in the form of a playlet and crossword puzzle. Variation is provided in the form of riddles and exercises in which the learner is asked to classify or match-up words and concepts or titles and categories.

An excellent inclusion is the visual discrimination pieces in which the learner is invited to take in as much detail as possible from a 'busy' picture, and then to answer questions in 'eye-witness report' form. This sort of task together with those that require clear, concise statements about information presented in language normally associated with other disciplines – such as Mathematics – provides stimulating 'non-grammar' exercises.

It is easy to answer the question: 'who will use these little magazines?' Teachers, especially those who need to find uplifting material for groups of lower or mixed ability, will find that *Password* provides opportunities for varying not only content but also method of presentation, from formal chalk-talk to group-work and resource-based learning. Each issue contains a complete minor teaching/learning programme which could, with careful and imaginative handling, provide a mid-term highlight for both mentor and pupil.

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