

PICK OF THE PAPERBACKS

The writing of reference books is strictly for experts, or at least it should be, according to Joe Hyams, well-known columnist and now author with Major A. Riddle of *The Weekend Gambler's Handbook* (Signet, 75¢), a careful guide to the great casino games from baccarat and faro to poker and roulette. "I don't play cards. I never gamble," says Hyams. On the other hand, Riddle, a professional gambler and president of Las Vegas's Dunes, knows all about it. "It seemed an interesting challenge for a nongambler," Hyams remarked of the collaboration. "I didn't realize it would be agony. Not knowing even the basic terms, I had to begin by drawing up a glossary. Then each of the Major's theories had to be tested. At poker I lost \$2. Then I put thirty nickels in the slot machine and lost them. That was the end of my gambling, which probably confirms the Major's contention that if you can't afford to lose, don't play."

If when you say "reference books" you think of the *Thesaurus* or *The Reader's Guide*, then take a look at these. *Posh Food* (Penguin, 95¢), André Launay's encyclopedic history of rare and rich menus, includes nothing so crass as recipes, but rather such useful information as the season for larks (October only), how to serve haggis (with bagpipes and Scotch whisky), and when a beluga is not a mallasol. Where does it all lead? To gout. In French, remember, *goûter* means "to taste." . . . Louis A. Safian's *2000 Insults for All Occasions* (Pocket Books, 50¢) is a collection of barbs, retorts, and bright and bold Oscar Wildian repartee arranged according to potential targets. (Bores: "He has a wide circle of nodding acquaintances.") This is probably the last thing you ought to look at before going off to a cocktail party . . . At this time of year big business is recruiting young people for jobs. Extremely useful is *The Macmillan Job Guide to American Corporations* (\$3.95), in which 260 major U.S. companies are sorted out in terms of opportunities available, requirements and benefits, and how to start out on the long ladder to that room at the top . . . For youngsters eager to have a worthwhile holiday, *Summer Employment Guide 1967* (Doubleday, \$2.95) seems a good thing to know about. Among hundreds of listings of both work and play activities: volunteer duty in Ghana work camps, bellboy jobs in Panamá, work in ranger camps in Switzerland, scenery painting in Maine summer stock, ranch-hand jobs in Wyoming. The information is here; now all you do is apply . . . *Down Under Without Blunder* (Tuttle, \$1), a guide to English spoken in Australia, was compiled by Harvey E. Ward, an ex-GI who went to teach school in Tasmania and found himself befuddled by the language barrier. Did you know that a rat bag is a scoundrel, a shivoo is a party, and a homely sheila is a home-loving girl, a domestic waltzing Matilda?

—ROLLENE W. SAAL.

Reference Shelf

Among the imposing reference books that this year have made their way into paperback, our choice for academic laurels goes straightway to the *Harvard Guide to American History* (Atheneum, \$4.95). Any reader who wants to delve into the U.S. past, from the smallest tariff to the grossest territorial expansion, will find here all areas of scholarship, all sources cited, all bibliographies listed. The scholars who constructed this intellectual behemoth are Oscar Handlin, Arthur Meier Schlesinger (both Sr.

and Jr.), Samuel Eliot Morison, Frederick Merk, and Paul Herman Buck.

A brief look at those new paperbacks that classify themselves as dictionaries: John Russell Taylor's *The Penguin Dictionary of the Theatre* (\$1.45) goes from A for Abbey Theatre to Z for Carl Zuckmayer (he's the German dramatist who wrote *The Captain from Koenigstein*). Another fingertip guide, with no nonsense about it, is Jack M. and Corinne Watson's *A Concise Dictionary of Music* (Apollo, \$2.25). It's fine for students who want a straightforward answer to what is dodecaphonic music and who's

Puccini (poo-CHEE-nee). Also for students—who else wants to read précis of fiction?—is *Plot Outlines of 100 Famous Novels* (Dolphin, \$1.45), edited by Lewy Olfson. The synopses are lengthy, author biographies ample, and one can wander quickly through literary time and space, from *The Tale of Genji* to *Babbitt*.

A wordbook that's just for fun is *Webster's Unafraid Dictionary* (Collier, 95¢), an anthology of puns, bon mots, old-fashioned wisecracks, all collected—and some written—by humorist Leonard Louis Levinson, who contributed to American merriment with the "invention" of Fibber McGee's crammed closet during his days as a radio writer.

Nearly every hobbyist can find his sport catalogued and categorized in reference guides. John Laffin's *Codes and Ciphers* (Signet, 50¢), for instance, makes order out of the chaos of dots and zigzags that comprise such famed cryptographs as the Pig-Pen and the Saint-Cyr. *Top Form Book of Horse Care* (Popular, 85¢), by Frederick Harper, gently leads the way through a maze of equine problems—curing colic, feeding a show horse—and names all the salient anatomy, from muzzle to tail. Robert Scharff's *U.S. Coast Guard Recreational Boating Guide* (Grosset, \$1) supplements the government's regulations with its own rules on telling a nun from a buoy, a pointer from a bailing hook, and a warning blast from a welcoming toot.

Fiction

A new anthology, *12 from the Sixties* (Dell, 75¢), selected by Richard Kostelanetz, aims to present "the most distinguished American writers who have dissected the uncertainties of the 1960s." Well, if it doesn't always succeed, this collection does a valid job of showing off some of the decade's literary pets. Bernard Malamud and Isaac B. Singer, with an assist from Saul Bellow, hold up the candles of Jewish expressionism, which in its own way really isn't so different from the mystical absurdities of

James Purdy, Donald Barthelme, John Barth, and Thomas Pynchon, who are also properly proffered. Pynchon, who attracted considerable critical attention with his first novel, *V.*, continues his mythic march in *The Crying of Lot 49* (Bantam, 75¢), where mayhem surrounds a symbolic lass in California named Oedipa Maas. Reynolds Price, who also caught the critics' eye with his first novel, *A Long and Happy Life*, continues his chronicle of the Mustian family in *A Generous Man* (Signet, 75¢). The prose is often Faulknerian, but the insights, the glimpse into the razzledazzle of bursting youth are singularly his own.

Also new and noted: An ambitious venture in anthologizing international fiction is Penguin's "Writing Today" series. The first three books, prepared especially for this paperback edition—*German Writing Today* (\$1.45), *Italian Writing Today* (\$1.45), and *African Writing Today* (\$1.75)—do particularly well in presenting stories by writers fresh to American readers. Among the best-sellers to find their way into paperback is Graham Greene's *The Comedians* (Bantam, 95¢), a mild intrigue of mistresses and majors in Haiti, written with a slightly bored air, as though the author had seen and done it all a lifetime of confidential agents ago. James Clavell's *Tai-Pan* (Dell, 95¢) obviously deserved to be the popular hit it is, boasting a brawling, buxom tale of Hong Kong, murder, and sex in and out of opium dens. Two romantic novels by ladies better known for other activities: Mary Astor's *Goodbye Darling . . . Be Happy* (Dell, 50¢) and Helen Hayes's *Star on Her Forehead* (with Mary Kennedy, Popular, 60¢). The actors go into politics and the actresses write.

The Protesters

"What is so extraordinary about youth today is that adults everywhere should be so worried about it," writes Edgar Z. Friedenberg in *Coming of Age in America* (Vintage, \$1.95). Nor does Friedenberg, a social scientist, scoff at this parental concern. His book explores the problems that adolescents face when they find themselves pitted against a seemingly hostile adult world.

If youthful rebellion begins in high school, it surely blossoms in college. *The New Student Left* (Beacon, \$1.95) goes right to the source, to collegians who have been actively involved in protest groups. The anthology, edited by Mitchell Cohen and Dennis Hale, both Class of '66 at Oberlin College and publishers of the student magazine *The Activist*, touches upon a variety of opinions, from Stokely Carmichael and the effects of race on politics to Mario Savio and campus rebellion. *The Contemporary*

University: USA (Beacon, \$2.45), edited by Robert S. Morison, emphasizes in essays by Clark Kerr, Paul Weiss, Kenneth Keniston, and David Riesman that the college scene today resembles a battle field more than an ivory tower.

In *A Prophetic Minority* (Signet, 75¢) Jack Newfield, an editor of *The [Greenwich] Village Voice* and a charter member of Students for a Democratic Society, tries to present, if not a dispassionate report, at least a broadside of the whose and whats of the New Left. His wide canvas includes in the same action picture Peace Corpsmen and anti-intellectuals, black power worshipers and pacifists. Most of all, he makes a case for the importance of activism in today's scene. An excellent historical presentation, Christopher Lasch's *The New Radicalism in America* (Vintage, \$1.95) follows the role of the intellectual from the turn of the century to the 1960s in terms of some of the century's most brilliant, irritating, and outraged men and women, among them Lincoln Steffens, Mabel Dodge Luhan, Jane Addams, and Randolph Bourne.

Media

While confusion still surrounds much of educational TV, *Public Television* (Bantam, \$1), the Carnegie Commission's Plan for Action, sounds a hopeful note. "To all audiences should be brought

the best energies, the best resources, the best talents," declares the special committee headed by James R. Killian, which goes on to suggest various concrete ways in which TV can be enriched. Among the first proposals is the recommendation for a federally chartered, non-governmental corporation to improve non-commercial television.

The Popular Arts (Beacon, \$2.95), by Stuart Hall and Paddy Whannel, is a busy compendium of "the new media" and how it comprises the heart's blood of mass culture. Popular art, according to the authors' definition, is "essentially a conventional art which restates, in an intense form, values and attitudes already known; which reassures and reaffirms, but brings to this something of the surprise of art as well as the shock of recognition."

One of the more interior glimpses into Washington journalism is William Rivers's *The Opinionmakers* (Beacon, \$1.95), which gives a lively sense of the use—and abuse—of the powers of the press by government officials. Rivers, Capital correspondent for *The Reporter* before he began teaching at Stanford University, reflects upon political writing in general as well as upon such specific subjects as James Reston ("his direct impact on government is impressive, but his indirect influence is awesome") and President Johnson among the newsmen ("he views the press as a tool").

To visitors heading northward this summer for Montreal's Expo 67, *Canada*, by Derek Patmore and Marjory Whitelaw (Viking, \$1.65), is a well-illustrated guidebook, embracing the past as well as the present of that abundant land. Text and photographs explore the vast variety of life and landscape, from the quaint British charm of Prince Edward Island to the rough and tumble of Calgary's cattle country.



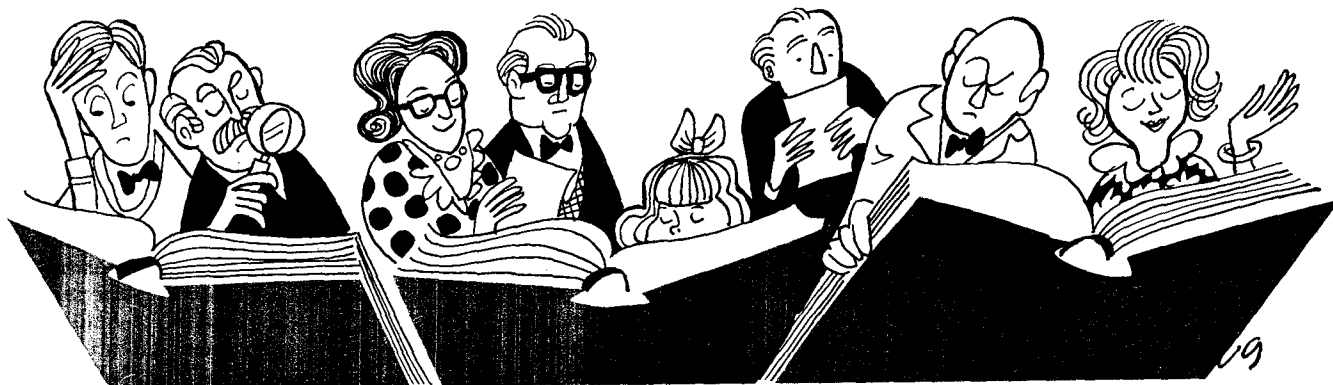
—From the book.

New Brunswick—Checking weirs.



—From the book.

Calgary, Alberta—in the Rockies.



PEOPLE ARE LOOKING UP

By DAVID M. GLIXON

BESIDES the general encyclopedias that claim our attention as we start off on today's tour of the reference room, we shall come to some specialized encyclopedias on the shelves in other sections. Please stay together, and leave the headset turned on.

1) "Inanimate nature produces the thunder of the storm, . . . the whispering of the trees, the rippling and gurgling of running water, the humming of wires, the creaking of snow." "The reactance of a diverging spherical wave is positive and behaves like an electrical inductance, whereas the reactance of a spherical wave converging to a point is negative and thus behaves like an electric capacitance." These sentences come eight pages apart in the twenty-seven-page article on Sound in the 1967 *Encyclopaedia Britannica* (24 vols., \$398). Their contrasting styles typify the *EB*'s continued encouragement of excellent writing along with rigorous scientific exposition (complete with differential equations) of a sort that only a trained mathematician could follow. (The writing in other reputable encyclopedias is generally more prosaic and less demanding.)

Following the wondrous course of the *EB* through its various editions, one is often curious about how the editors decide which subjects are to be expanded and which condensed. Compared with the current set, the 1929 edition gave somewhat less space to the

sonnet and considerably more to the sonata, which was illustrated with numerous musical examples that have since disappeared. But there is no question about the superiority of the newer edition in terms of visual effectiveness. The offset printing process makes it cheaper to insert halftone illustrations at will throughout the text pages, with enough sorties into color to provide vivid maps wherever they are needed and to enhance the reader's enjoyment of articles on natural history and scenic phenomena; however, the text pictures of art objects remain inferior to the reproductions in the full-color plates.

Since 1963 the *EB*, largest of the English-language encyclopedias, has grown by some 500 pages, and the publishers state that hardly an article has been left unchanged: of the nearly 36½ million words in the 1967 edition, 34 million underwent resetting, and 5,800 new articles have taken the place of older ones—all resulting from the accelerated revision program of the past five years.

A tremendous target like the *EB* is easy to hit: The city map in the article on London is still unmatched by any similar map of New York; there is only a sentence on the sensational LSD hallucinogen; you will look in vain for the note-row or tone-row system in the in-

dex, or under Schoenberg, or under Twentieth-Century Music ("note-row" was at length unearthed under Dodecaphony); and one will be struck by the judiciously colorless descriptions of napalm. But there are always unexpected small pleasures, such as the articles on the Golden Rule and the Vietnamese Language.

The publisher of the major British set, *Chambers's Encyclopaedia* (Pergamon, 15 vols., \$379), plans to produce a completely American version in a few years and eventually to make it "the world's best." Judging by the new fourth edition, *Chambers's* has a long way to go before it can successfully challenge the *Britannica*. Its 14½ million words make *Chambers's* less than half the *EB*'s size, though it is almost as expensive.

The articles, written at the adult level, appear to be clear and reliable; but coverage is a few years less up to date than that of American encyclopedias, even in the British subject areas, with which it is largely concerned. (Later coverage is provided in annual packets of sheets for which a loose-leaf binder is supplied; but only in the 1967 supplement would the purchaser of the current set learn that Jacques Ibert and Isak Dinesen died in 1962.)

Though the atlas maps in *Chambers's* are less spectacular in the rendering of relief, they are superior in the more significant matter of detail, and there are more of them; also, the map index includes data on all important places. The general index is thorough, and a valu-

IN THIS REFERENCE ROUNDUP books in various categories will be found (allowing for some loose terminology) in sections numbered thus: 1) General encyclopedias. 2) Atlases. 3) Words and phrases; writing. 4) Books of quotations. 5) Guides to literature; bibliographies. 6) Art and decoration. 7) Music. 8) History, politics, sociology. 9) Natural history. 10) Science. 11) Philosophy and religion. 12) Sports and other recreations. 13) The home. (Books for young people are included with adult titles.)

David M. Glixon is an editor and reviewer who reports regularly on reference books.