ple, she tells of trying to remember the shapes of the letters of the alphabet by tracing them in the roof of her mouth with her tongue. This kind of highly-specific, sensual memory of childhood gives the autobiography both its originality and its universality and is, of course, the source of Little's strength as a fiction writer as well.

Little by Little will, no doubt, be grouped with other books about the physically disabled and it is interesting from this point of view, challenging some of our current assumptions about education of the disabled. Young Jean had some of her happiest school experiences in a non-integrated class, for example. But the memoir is of far more general interest. Little simply speaks the lingua franca of childhood and it would be a rare child reader who would not find herself in the pages of this book.

Sarah Ellis *is a Vancouver writer, librarian, and reviewer. Her children's book* The Baby Project *won the 1987 Sheila A. Egoff Children's Book Prize.*

A BOW TO BIOLOGY

Looking at senses, David Suzuki with Barbara Hehner. Stoddart Young Readers, 1986. 96 pp. $8.95 paper. ISBN 0-7737-5078-9. **Looking at the body**, David Suzuki with Barbara Hehner. Stoddart, 1987. 96 pp. $9.95 paper. ISBN 0-7737-5116-5.

Both of these books provide an introduction to general biology for the young reader. *Looking at senses* deals with all the senses — touch, smell, taste, seeing, hearing — while *Looking at the body* deals with the functions of the major organs of the body: heart, lungs, brain, and so on. In general, each text is intelligent and interesting, and the accompanying illustrations by Nancy Lou Reynolds are excellent.

Suzuki's characteristic enthusiasm, curiosity and delight in knowledge shine through in the descriptions of biological and physiological functions, and — outstanding communicator that he is — the text does not talk down to children. It is straightforward, pitched at young people, and enjoyable.

There is, however, a major problem with both books that may represent an obstacle to many young readers. Each chapter contains three sections: the text which describes the material (e.g., the function and structure of the heart), a section called "Amazing facts" and a part called "Something to do", which compresses simple experiments or observations children can make. This format tends to confuse rather than clarify. It makes the book choppy and hinders the reader. I wish that the text and "Amazing facts" had been put together to permit continuous reading, and that "Something-

to do" were a separate section of the book.

Some of the "Something to do" experiments are a bit farfetched. The chapter on "Smell" must have presented particular problems, because one of the "experiments" is a recipe for making "minestrone soup" which smells good! However, there is humour and a light touch throughout these books. They are informative and useful, and most children should be stimulated by the authors' obvious fascination and delight with the structure and functions of the human body.

Ronald Melzack *is the E.P. Taylor Professor of Pain Studies in the Department of Psychology at McGill University, Montreal. He has written three books of Eskimo legends retold for children.*

DELICIOUSLY SCARY

False face, Welwyn Wilton Katz. Douglas & McIntyre, 1987. 160 pp. $12.95 cloth. ISBN 0-88899-063-4.

While Indian masks are no longer a rare theme in children's literature, author Welwyn Wilton Katz, in her award-winning novel *False face*, brings a fresh and vibrant viewpoint to the subject. This novel, which was short-listed for the Govenor General's Children's Literature Award (in addition to winning the International Children's Fiction Contest), is an original meld of both real and supernatural worlds. *False face* is Katz's finest book to date because she has totally integrated the two components that give the novel its strong appeal — fantasy and the ordinary problems of childhood.

The heroine, thirteen-year-old Laney McIntyre, digs up an ancient Iroquois miniature wooden mask while exploring her favorite wooded bog in a Hamilton, Ontario, meadow. Tom Walsh, a half-Indian schoolmate, who is trying to preserve and protect the Indian portion of his heritage, insists that she give up the artifact since it rightfully belongs to the Indian people or to a museum. Laney's divored mother, the owner of an antique store, is determined to sell the valuable carved mask (as well as another full-sized mask she unearths from the bog) while keeping the discovery a secret from her ex-husband, an archaeologist at the local university.

Laney soon realizes that the masks enable their owners to will sickness upon unsuspecting victims. Alicia McIntyre, whose mistrust of her younger