

This publication will be of great interest to a broad range of practitioners and managers in services for individuals and families. Its values, principles and conceptual framework have universal application and staff of varying backgrounds will find the publication a very valuable and easy to use tool in designing programs to fit the needs of different client populations. It will be of particular assistance to those trying to develop more effective programs for clients for whom traditional one to one 'therapy' with its heavy dependence on verbal skills has proved less than effective.

The Endeavour Program is an excellent example of the flowering of practice innovations which is happening in the field of child and family welfare in this country. It has many of the 'therapeutic ingredients' common to other recent innovations such as intensive family preservation programs and family group conferences. These innovations all share

values which are based on respecting and empowering families. They focus on strengths rather than deficits. They are truly 'family centred' and are typically delivered in a naturalistic setting and manner with everyday here and now experiences providing the 'teachable moments'. They value the feedback from families who are seen as partners in the process of building practice knowledge.

Practice innovations also have common organisational characteristics. They are pioneered by 'healthy' organisations, usually in the non-government sector, with leaders who have a strong direct practice background, the capacity to create a collectively shared vision and a positive agency culture, and a commitment to high standards of professional practice. In every state there are a couple of child and family welfare agencies of this calibre and they are at the forefront of 'world's best practice' in child and family wel-

fare, often well ahead of overseas innovations which we are sometimes more ready to recognise. Fortunately these agencies are disseminating their practice innovations - through conferences and publications. Centacare Family Services in Tasmania is clearly one of these agencies.

Challenge Choice and Change, The Endeavour Program can be obtained directly from Centacare Family Services, PO Box 369, Moonah, Tasmania 7009 (Telephone 002 78 1660). The Endeavour Program is already being positively received across state and national boundaries by other agencies. It symbolises an horizon of hope which is dawning for a new generation of families and a new generation of practitioners and reformers.

Reviewer: **Dorothy Scott**
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Moonglue by Daisy Utemorrhah, illustrated by Susan Wyatt

Broome, WA: Mamabala Books Aboriginal Corporation: 1993, 30pp, RRP \$14.95.

A boriginal collective experience and cultural dynamics have been made accessible to a wide audience through the tradition of storytelling, both orally, and more recently, through the written word. Although we are all able to learn of the wandering spirits of the Dreamtime, children, for whom the mysterious nature of living is expected and exciting, are an attractive audience choice. *Moonglue*, a children's book written by Daisy Utemorrhah, with illustrations by Susan Wyatt, is one example of a tale shared with the author during her own childhood, now adapted into a short book for enjoyment by another generation.

Although the plot gives expression to a universal adage that 'pride always comes before a fall', Utemorrhah's treatment of it is refreshing and colourful. We read of two young Aboriginal brothers who do not heed their mother's numerous warnings not to look at the moon, and who are consequently punished by being stuck together by a substance known as moon glue, depos-

ited on them by the moon itself. Not only are they uncomfortable, but they have also caused their mother much despair. She tries to separate her sons to no avail, and decides to take them to the Mapan man (a traditional doctor, as is explained later in the book) who also cannot help. This incident suggests a sense of powerlessness of people against the mysterious ways of Nature. The brothers are now truly sorry they disobeyed their mother.

On their journey home from the Mapan man's camp, the boys become hot and ask their mother if they may have a swim in a 'shady pool of water' which they have come across. She gives her permission and the boys jump into the water. 'Underneath the surface something happened', Utemorrhah writes, 'To their joy, they were separated'. The boys exit the water and join their mother, vowing to 'never do that (watch the moon) again'. All hug in celebration of the boys' freedom.

This is a story which illustrates the fate of those who do not listen to their parents. However, in challenging their mother's warning, these

brothers are, in a sense, also challenging the wisdom of ancestral experience and the spiritual law of the land.

Susan Wyatt's evocative, although untraditional, illustrations also add much to this story. As night is the time for much of the action, Wyatt has used dark blues with bold outlines to depict the characters and the land. This contrasts well with the bright oranges and yellows of the moon and the light it casts on the boys and their mother. The day time scenes and the underwater scene are filled with rich reds, oranges and browns typical of the region from whence the story came - the Kimberley, a fact which is drawn at the start of the book by way of a map section of the area. Native grasses and trees are also a feature of these illustrations.

Perhaps one of the most exciting aspects of the presentation of this story is that the last four pages contain a version of the tale in dramatic form for performance. There is even some extra action included for dramatic effect, and ideas for staging. This makes an

attractive addition for children who have a chance to relive the literary experience through role-playing.

The teacher could help children to think about how their characters are different from themselves and indeed, how they are similar, in order to help develop comprehension of the story. Sound effects, music, props and costume can be utilised and researched - perhaps body stockings painted with traditional designs could replace the protagonists semi-nakedness for example, and the set could be as simple as a mural/s made by all involved, across which action travels. This should not be too difficult with the assistance of the preceding prose text and illustrations.

The care-giver or teacher also has an opportunity to open up discussion or

research into the lives of children in relation to authority, the natural environment, locality and origins, Aboriginal history and culture, as well as giving an example of how to convert a story into a play - a skill which may be used for future literary exploration.

Also helpful for discussion, is the information on the last page concerning the lives of both author and illustrator. Here we learn where both artists come from, how many different Aboriginal languages were learned by each and other projects they have worked on. Unfortunately, Daisy Utemorrah died earlier in the year, but it may be interesting to access earlier works by her and Susan Wyatt or to use this book as a springboard for exploration into stories from other regions or countries.

Moonglue is an easy read for primary school aged children, offering much to stimulate thought and discussion. That the audience of the text can participate in shaping it into action, makes it even more enjoyable and well worth considering for presentation in the classroom or home environment.

Reviewer: **Tania Owen**
46 Bridge Street, Northcote, 3070

Also by Daisy Utemorrah:
Do Not Go Around The Edges
(poems)
Winner, Multicultural Children's Literature Award 1992
Short listed, NSW Premier's Literary Award 1991
Special Commendation, Human Rights Award 1991
Short listed, Children's Book of the Year 1992

Children Australia 1994

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