

This guide was prepared using the Berkley edition, © 1970. Other editions may differ.

SYNOPSIS

Chap. 1: Early in October 1932 at his west side Chicago home, 15-year-old Josh Grondowski, who shares a bed with his sickly 10-year-old brother Joey, awakens at 3:45 A. M. to begin his paper route. They are sons of Stefan, a harsh-tempered Polish immigrant who arrived in the United States in 1910 and has been out of work since January. Josh's older half-sister, Kitty, who supplements the family income with her secretary's salary, is also out of a job. Their 36-year-old mother Mary, who irons at a laundry and has taught Josh piano for seven years, reminds Josh that Miss Crowne wants him to play the piano for assembly at Penn High School the following week. Josh regrets that the family sold the piano. He longs to study piano, but his father refuses. The two have remained unfriendly since Joey's illness in 1922.

In the school music room, Josh improvise tunes with Howie, who lives with a string of stepfathers and an alcoholic mother. After school, Josh finds Joey pouring milk for a stray cat. At home, Stefan berates Kitty for failing to get a job. Josh feels unwelcome at dinner for asking for more potatoes. His mother agrees that it is time he left home. He hurries to tell Howie.

Chap. 2: Howie insists on coming along. They intend to go by boxcar. Joey joins them. Late that night, the brothers take a blanket, matches, and suitcase and depart. After sleeping in a park, they find a Salvation Army kitchen that serves them oatmeal. Early in the afternoon, they beg 78¢ on Randolph and Wabash by singing and playing the banjo. They buy hot dogs and a loaf of bread. That night they huddle under the stairs of an el platform.

The next morning, they take a streetcar to the freight yards and a train leaving for Iowa and Nebraska. The boys hop a freight car filled with lime sacks and carrying three adult hoboes. Near morning, railroad detectives order them off. Men attack with clubs and pitchforks to drive the vagrants out of town. A hobo assists the boys onto a moving freight train, which crushes Howie. Josh and Joey cling to Howie's banjo.

Chap. 3: The brothers get off late that afternoon in a small town. A hobo offers an evening meal, but Josh refuses. The man tosses them a can of beans and advises them to hitchhike. In a brown field, the brothers weep for Howie. The next morning, the two build a fire in the stove of a deserted farmhouse. They cook a rooster in a bucket for their noon and evening meals. When Josie and Ben approach, Josh lies that they are heading to a grandfather in Montana. The couple offers them biscuits and molasses. Josie supports Franklin Roosevelt for president; Ben is less hopeful and anticipates losing his farm. The boys depart with a bag of potatoes. A farmer gives them a ride to town. In nearby woods, they bake a potato each for dinner. A handful of hungry boys beat them

up and steal their blanket, clothes, and food. A policeman lets the brothers sleep in the jail for the night.

Chap. 4: Into November, the boys eat where they can and hide in public areas. Josh hates scrounging food from garbage. Because of his gray eyes and angelic face, Joey is better at begging. A girl named Betsy gives Josh roast beef. At a Nebraska farmhouse, a woman lets the brothers bathe and sleep until nearly noon. After breakfast, she insists that they contact their mother. Josh refuses, but Joey writes a note and takes stamped envelopes with him.

The brothers meet Lonnie Bromer, a truck driver on the way to New Orleans. Three hours later, Lonnie halts and listens to Josh's troubles. Josh tells him that he was born June 12, 1917. Lonnie pours out his own guilt that he did not seek help for his son, who died of appendicitis five years earlier. In hard snow, the trio stops that afternoon at a small cafe, where Josh plays the piano. Bessie Jenkins, a sympathetic waitress, suggests that Lonnie take the boys to Baton Rouge, Louisiana, to work at a carnival owned by her cousin, Pete Harris. That night, Lonnie notes that Josh does not forgive easily.

Chap. 5: Over the next days, Lonnie hopes the brothers can find work playing music. Josh notes what Lonnie spends for their food. On the Texas-Arkansas border, Josh reflects on his hard-hearted father. In Louisiana on December 3, they locate the carnival. Pete admits that it may close. After Josh tries out, Pete gives him work as pianist to lure audiences to see dancing girls. Lonnie leaves his Omaha address before he departs.

The boys room with dwarves Edward C. Kensington and Blegan. They meet Ellsworth, the man with flippers; Gorby, the sword swallower; Madame Olympia, the fat lady. They make friends with Emily, a poor widow and mother of three who, as Bongo the clown, is the carnival's star. Josh falls in love even though she is twice his age. He is embarrassed to wear flashy clothes and wink at patrons of the girlie show.

Chap. 6: In two weeks, Josh sends four dollars to Lonnie, who doesn't return because he loses his job. At Christmas, the brothers buy each other gifts—a shirt and chocolate bar for Joey and a wallet for Josh, who names Lonnie as the person to notify in case of accident. Joey mails a dollar to his parents. Emily invites the brothers for Christmas Eve. Edward suggests that they polish dimes for Emily. Pete, who loves Emily, gives her gold hoop earrings and chicken and pralines for their party.

After Christmas, Joey plays his banjo to earn a few coins. Josh is bitter and disappointed. A dancer named Florrie flirts with Josh and chides him for mooning over Emily. Emily explains that Pete helped the family after her husband died. Josh stops talking to Emily and Edward C. The audience dwindles because of cold weather. A fire destroys half of the carnival.

Chap. 7: Josh and Joey move on. Pete suggests that they

NO PROMISES IN THE WIND

return to Lonnie and gives them an extra two dollars. Emily offers cookies, pecans, and a wool blanket. A trucker drives them fifty miles north. At a campfire on the railroad, they join hoboes. One demands that President Roosevelt help the people when he takes office in January.

Several days later, a hoodlum named Charley offers the boys a ride to New Orleans. He boasts that he has a hundred gallons of liquor in a special tank of his Cadillac. Charley passes a counterfeit twenty to Josh. The boys rent a bed. At Alf's shoe shop, Josh buys overshoes for Joey with the phony bill. Alf draws a man in from the street to play sheriff and accuses the boys of passing illegal money. The boys know they are being cheated. Josh blames himself for trying to impress a gangster. That afternoon, the boys enter a country schoolhouse, eat cookies and pecans, and look forward to rejoining Lonnie. Suffering from exposure and malnutrition, Josh begins to cough. Joey buys cough medicine and begs for food.

Chap. 8: Late in February, the pair arrive in Nebraska. They get beef bones from a butcher and share them with a man who cooks them into soup and lines their shoes with cardboard. Outside Omaha, Josh is feverish. At a shack, a woman sobs about her children's hunger, but invites the boys to share watery soup. They sleep at a railroad shed.

The next day, Josh is too weak to go on. Joey receives half a loaf of bread and gives it to the woman in the shack. Josh calls Joey a fool, orders him to retrieve the bread, and strikes him. Joey defies his brother, takes Howie's banjo, and leaves. A couple finds Josh fifty miles from Omaha and finds Lonnie's address in his wallet.

Josh awakens in Lonnie's house and meets his 14-year-old niece, Janey, an orphan who has lived with her uncle and grandmother for ten years. Lonnie worries about Joey, who is still missing. Josh is so grieved that he wants to die. Janey, who stays next door with Lonnie's mother, entertains Josh and feeds him snacks. They discuss Roosevelt, who brings hope during the Depression. On March 4, 1933, they listen to his inaugural speech over the radio. Despite the fact that she is not as pretty as Emily, Josh loves her.

Chap. 9: For days, Lonnie searches for Joey, telephones Pete Harris in Baton Rouge, and writes a letter to the Grondowskis for news of the boy. Josh's mother writes her love for Josh and news that his father and sister have found jobs. She begs him to return home and laughs about teaching music to a gangster's wife. When a radio broadcast announces the collapse of a barn on some homeless boys, Lonnie follows the lead and locates Joey. At sight of his brother, Josh represses his urge to hug him.

Chap. 10: After Joey falls asleep, Lonnie describes the Arthurs, a well-to-do family who sheltered Joey. Lonnie wires Pete and the Grondowskis that Joey is safe. Talk of home makes Josh homesick. He determines to reconcile with his father and to repay Lonnie. He tends Joey, who is still recovering. Three days later, Mrs. Arthur invites the boys and Janey to come to her house to hear Josh play the piano.

Josh writes letters to his parents, Emily, and Edward C. In late March at the Arthur home, Josh improvises his feelings in music. Mrs. Arthur helps Josh get a job at Mr. Ericsson's restaurant. From six until midnight, Josh earns money to repay Lonnie. Joey joins him on the banjo. The boys, billed as "The Wild Boys of the Road," send money home. Lonnie saves their cash gifts to pay their fare.

Emily writes that Pete is rebuilding the carnival. She begs Josh to make peace with his father. Josh decides that he and Joey must return to Chicago and plays a final performance at the restaurant. The boys sing a Polish folk song. Mr. Ericsson gives them a letter of recommendation to employers in Chicago.

Chap. 11: Before daylight, Josh and Joey take the train home. Tense with apprehension, they greet their family at the depot. Josh sees the strain on his father. He forgives Stefan and greets him warmly.

TIME LINE

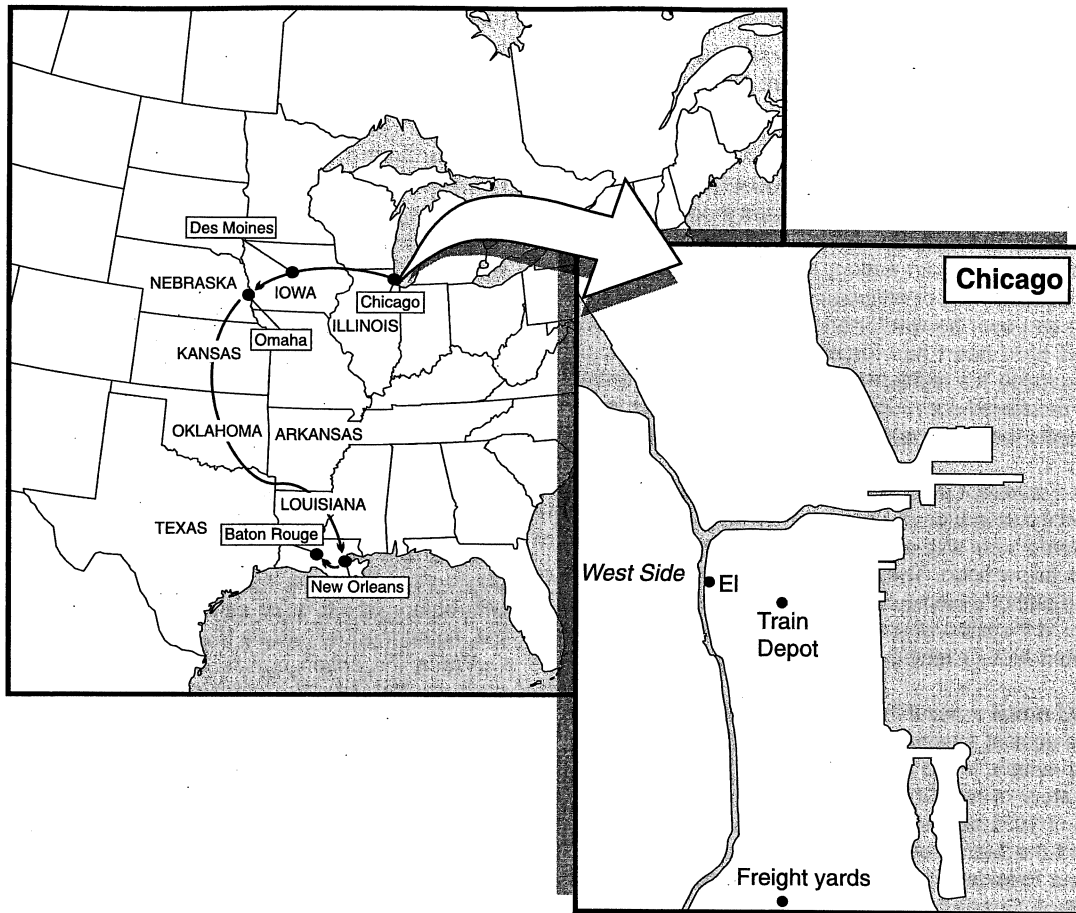
- 1910** Stefan Grondowski arrives from Poland.
- 1914 August** World War I begins.
- 1917 April** Davy Bromer is born.
The United States enters World War I.
- June 12** Josh Grondowski is born.
- 1918** Janey is born.
Nov. 11 World War I ends.
- 1922** Joey Grondowski is born.
Janey comes to live in Omaha.
- 1927** Davy Bromer dies of appendicitis.
- 1929 Oct. 29** Black Tuesday marks the beginning of the Great Depression.
- 1930 June** U.S. increases in tariff rates sparks trade war that worsens Depression.
Sept. 9 U. S. government bans immigration of foreign laborers.
December Over 1,300 banks nationwide have closed.
- 1931 October** Kitty begins working as a secretary.
- 1932 January** Stefan loses his job as factory foreman.
October Josh and Joey run away from home.
November Lonnie Bromer invites the boys to ride on his truck to New Orleans.
Bessie Jenkins suggests that Josh and Joey look for work at a carnival in Baton Rouge.
Dec. 3 Pete gives Josh work as a five-dollar-a week pianist.
Dec. 24 Emily invites the brothers for Christmas Eve.
- 1933 February** After fire destroys the carnival, the boys make their way back to Nebraska.
late February After an argument, the boys separate.
March 4 Franklin Roosevelt is inaugurated.
early spring Josh and Joey return to Chicago.

BIOGRAPHICAL SKETCH

A native of the rural Midwest near Newton, Illinois, Irene Hunt, daughter of farmer Franklin Pierce and Sarah Land Hunt, was born on May 18, 1907. She enjoyed a close relationship with her father, who listened to her stories. After his death in 1914, she hid in a closet. As a mature writer, she recounted the memory in *Up the Road Slowly*. She and her sister Beulah remained on their grandparents' farm and enjoyed their grandfather's fiddle music, songs, and Bible stories. With his help, Hunt recited poems and scenes from Shakespearean drama.

In 1939, Hunt completed a bachelor's degree in education and history at the University of Illinois. By 1946, she added a master's degree from the University of Minnesota and did advanced graduate study in psychology. During fifteen years as a teacher in Oak Park, Illinois, she taught elementary French and English. In 1945, she moved on to the psychology department of the University of South Dakota. From there,

NO PROMISES IN THE WIND



she migrated to a junior high school in Cicero, Illinois, where she taught history. It was there that she began writing in response to her students' complaint that American history was dull.

Hunt completed thirty years in teaching with a five-year consultancy in language arts, then moved to North Riverside, Illinois. She kept her life private, filling leisure time with books, music, and travel. She retired to St. Petersburg, Florida, and began full time writing with *Across Five Aprils*, a fictional account set during the Civil War.

CRITIC'S CORNER

Well into her eighties, Hunt continues to champion education. A believer in excellence, she insists that good fiction should demonstrate all sides of human character, the good with the bad. Reading, she says, should be a lifetime pleasure. Her books are not designed solely for young audiences. As she explained in an article for *The Writer*, she continues to educate children in worthy traits by offering them good reading.

For her sensitive, realistic novels, Hunt has received commendation from the American Library Association Booklist, the University of Chicago Center for Children's Books, the Charles W. Follett Award, an American Notable Book Award, the Dorothy Canfield Fisher Award, a Friends of Literature Award, the Clara Ingram Judson Memorial Award, the Lewis Carroll Shelf Award, and a steady flow of letters from young fans. Her works have been translated into French, Norwe-

gian, Danish, German, and Italian. A copy of her autobiography, *Up the Road Slowly*, resides in the White House home library.

GENERAL OBJECTIVES

1. To discuss the nature of realism
2. To list aspects of life and work during the Great Depression
3. To characterize unemployment and homelessness
4. To contrast open road, woods, and town and city settings
5. To explain the value of a skill or talent
6. To evaluate examples of kindness and charity
7. To list ways in which poverty compromises health and cleanliness
8. To read aloud examples of verbal and emotional conflict
9. To define responsibility as it applies to children and teenagers
10. To isolate moments that require on-the-spot decisions

SPECIFIC OBJECTIVES

1. To acknowledge the influence of Pete Harris and Lonnie Bromer
2. To outline events that reveal Josh's determination
3. To recount how and why Howie and Josh run away
4. To assess the importance of improvisation to Josh
5. To account for Joey's kindness and generosity

NO PROMISES IN THE WIND

6. To evaluate Emily's advice about love
7. To analyze Josh's expression of grief
8. To account for the brothers' return to Chicago
9. To note the importance of President Roosevelt's inaugural address
10. To explain how Lonnie overcomes guilt

LITERARY TERMS AND APPLICATIONS

For a better understanding of Irene Hunt's novel, present the following terms and applications:

climax the height of an action, a crisis or turning point from which all behaviors or attitudes are permanently altered and nothing can ever be what it once was. Once Josh realizes that his hard heart has forced Joey into the cold, he begins to examine his relationship with Stefan. By the time Lonnie has recovered Joey, Josh is ready to reach out to his father to reunite the family during their struggle to survive the Depression.

episode a coherent event, digression, or incident in a narrative or serial that stands out on its own merit, for example, sharing watered soup with a hungry family or receiving directions from a fellow hobo. These vignettes of life on the road enhance the author's theme of making do and living by wits, for example, at the shop where Alf accuses the boys of passing counterfeit bills or facing a gang that steals the bag of potatoes.

historical novel a novel that sets fictional characters and their actions against a backdrop or milieu that reflects historical fact and events. In *No Promises in the Wind*, Irene Hunt blends the story of two Chicago runaways with a particular period—fall of 1931 preceding Franklin Roosevelt's first term in office and the March day on which he was sworn in as United States President. In addition to his inaugural speech, Hunt mentions Charles Evans Hughes, Herbert Spencer, organized labor, gangsters, Chicago's west side, bank closures, and the bread lines of the Great Depression. The overall effect places believable characters in the maw of uncertainty, want, and hard times. Joining an army of hoboes on trains and in camps, Josh and Joey Grondowski witness the death of their friend Howie under a train's wheels and recoil from the attack of local people who drive out vagrants with clubs and pitchforks.

literary foil a character who serves as an opposite or as a standard by which another character is matched. From the beginning, Joey is different from Josh, who is five years older. Joey, who was weak at birth, appears less aggressive than his brother and is more likely to be fair and generous, as demonstrated by the milk he pours for a stray cat and the bread he gives to the mother of an undernourished family. In contrast, Josh is stubborn and willful, hating intently the very characteristics that he shares with his harsh father Stefan. The interplay of events and emotions reveals the kind of love that Josh must learn to demonstrate to accommodate his soft-hearted brother and their father.

motif a pattern or predictable arrangement of elements to express an abstract theme in a story, as found in the frequent moves the boys make. Makeshift arrangements place the boys in unusual settings to search for food, protection from weather, and a place to sleep. The series of new beginnings they make amplifies the theme of homelessness and wandering.

realism a re-creation of life in theme, plot, setting, mood,

and characterization. *No Promises in the Wind* reflects the hard times and criminal activity that beset Chicago in the 1920s and carry over into the Great Depression. To project real situations, Hunt elaborates on the harsh side of living on the run, chasing and killing a tough rooster for food, begging from strangers, fighting a gang of hungry boys, lining shoes with cardboard, digging in garbage for edible refuse, and recovering from the loss of a friend whose accidental fall under the train could have happened to either Joey or Josh. The cruelty and danger to hordes of children bereft of care and food Hunt compares to the Crusades.

THE IMPORTANCE OF SETTING

The milieu of *No Promises in the Wind* is deliberately sequential, moving the boys south from Chicago to a warmer climate and a job at a Louisiana carnival. By placing them at an el platform, boxcar, truck, cafe, and tent, the author indicates the haphazard nature of roaming from job to job and living on pittance. Heightening the danger is the brief instant that separates them forever from Howie after he falls under the train wheels. For a short time, the brothers thrive on carnival fare, accumulating funds from regular work and stints playing the banjo for carnival patrons. They learn to cope with others who live the carry lifestyle and gratefully accept the mothering Emily offers them at Christmas.

When the action moves the boys northward once more after fire destroys the carnival, the element of luck eludes them. Unlike the fortuitous meeting with Lonnie and a job offer from Pete on their way south, they make no toehold in the grim scene they pass. In New Orleans, they are cheated by a flashy grifter driving a Cadillac. At a country schoolhouse, they eat their cookies and pecans as cold begins to nag at them and hunger to threaten. After Josh begins to cough, Joey is forced onto the street to beg medicine and food. By February, settings pass by in a gray parade of hunger, make-do meals, and worn shoes that require cardboard liners.

A long way from Louisiana, Nebraska offers promise as the boys near Lonnie, their guardian angel, who has lost his job as the Depression worsens. Near Omaha, the brothers witness the depth of suffering in a woman and hungry children, with whom Joey shares their half loaf. So near their rescuer, Josh loses his temper with Joey, expressing his frustration with self, frustration, and rootlessness. Arrival at Lonnie's house without Joey loses its appeal as Josh realizes the danger of ill temper with a child Joey's tender age.

The author restores the boys' luck as Joey finds a temporary home with the Arthurs and Lonnie happens to hear a radio broadcast leading him to the boy's new home. By removing the two from constant roving to the solidarity of Mrs. Arthur's home and Mr. Ericsson's restaurant, the novel readies Josh and Joey for return to a stable family. The final train ride contrasts hopping freights with hoboes as the boys spend their earnings for fares on the coach. In a public setting, they reunite with family. Josh's acceptance of Stefan's outstretched hand symbolizes the end of the itinerant lifestyle and a true return home.

CROSS-CURRICULAR SOURCES

For more information about music, the Depression, child labor, President Franklin Roosevelt, emotional conflict, family, homelessness, hunger, circus acts, and other subjects and issues deriving from the novel, consult these sources:

NO PROMISES IN THE WIND

Black Tuesday, Millbrook
Careers for Music Lovers, National Textbook
Child Labor, Social Studies School Services
Children of the Dust Bowl, Social Studies School Services
Conflict Resolution, Sunburst
The Great Depression, Social Studies School Services
Music, Vocational Biography
Poverty in America, Knowledge Unlimited
Roosevelt's Inaugural Address of 1933, Social Studies School Services
Ten Days That Shook the Nation, Knowledge Unlimited
The 20s and 30s, Social Studies School Services
We're a Family, Sunburst
Working and Union Songs, Social Studies School Services
You Have Seen the Faces, Erskine Caldwell and Margaret Bourke-White

Also, consult these websites:

"Child Labor," <http://www.ecfs.org/projects/FLS/Cons/Chi1/Home.html>.

"Circuses: Behind Barnum & Bailey," <http://www.circuses.com/vidlow.html>.

"Franklin Roosevelt," <http://www.peotone.will.k12.il.us/socst/FDRproj.htm>.

"The Great Depression and the New Deal," <http://www.access.wvu.edu/class/wvhistory/outlines/outline12.html>.

"Labor of Doing Time," <http://www.cgv.org/justice/prisons/crisis/labor-of-doing-time>.

THEMES AND MOTIFS

A study of the central issues and situations in Irene Hunt's *No Promises in the Wind* should include these aspects:

Themes

- joblessness
- poverty
- music
- companionship
- dilemma
- conflict
- loss
- hope
- loyalty
- reunion
- ambition
- reconciliation

Motifs

- absence of family support
- relying on wits and migratory work
- coping with sickness and cold weather
- setting out on an ill-fated journey
- choosing wisely a future aim
- saying farewell to friends
- reuniting with family

MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in the story. Explain each. Chapter and page numbers are given so that you can note the context from which the item is taken.

1. He was a man who had liked to talk about how he had pulled himself up by his own bootstraps, (Chap. 1, p. 13) (*Stefan Grondowski is proud that he has prospered since his emigration from Poland in 1910. He credits his*

own ingenuity, thrift, shrewdness, and industry and looks with contempt on poor people who have not done so well as he. Missing from his analysis is an understanding of timing. Had he arrived during the Depression, he might have failed as miserably as the destitute people he sees daily on Chicago's street.)

2. That afternoon we were practicing something I had composed. It was a fluid, changing tone-story, a theme that I improvised upon according to my mood, an outpouring of feelings that were inside me and changed with the quality of sunlight or the lack of it, with the dreams that sometimes seemed to be possible, with the despair that was a part of the times. (Chap. 1, p. 18)
(*Josh's improvisations at the piano are mood pieces which he devises as he plays. His music reflects his emotions, memories, and hopes in a mature fashion. However, he doesn't value his skill at evoking feelings on the keyboard until after he has lived on the streets and nearly lost his brother.*)
3. She walked home from the elevated yesterday to save streetcar fare, and she gave me the nickel because she couldn't buy me a present for my birthday last week. (Chap. 1, p. 23)
(*Kitty takes an overhead railway, part of the Chicago transportation system that transports her to a job in the business district. By skipping her connection to a streetcar for the final stage of her trip home, she saves only a nickel, but it is enough for a gift for her brother, whose birthday she had to pass up because of tight funds.*)
4. We'll find some place—a speakeasy, a restaurant, a dance hall—some place where people will pay to hear the kind of music we make. (Chap. 1, p. 32)
(*Howie demonstrates his familiarity with sleazy gatherings by referring to a speakeasy, a club, bar, or lounge that serves illegal liquor during the Prohibition Era, 1920-1933. The name reflects the secrecy employed by bootleggers to protect themselves from arrest by government agents. Such work as playing for customers in a speakeasy is inappropriate for children, but offers the boys a paying outlet for their music.*)
5. Then very early in the morning, we found a Salvation Army kitchen open with no one else yet around. (Chap. 2, p. 35)
(*The boys are lucky to locate a food distribution center run by an international organization begun by William Booth in England in 1865. The free breakfast of oatmeal is a one-time gift because the agency reserves its largess for out-of-work men rather than runaway children.*)
6. Banks have already foreclosed on half the farms in this county. Mine'll go in a matter of months—everything we've worked for will be up on the auction block. (Chap. 3, p. 59)
(*During the Depression, many people could not meet their mortgage payments and lost their homes and farms when the bank evicted them and sold their land to settle the debt. Ben fears that he will soon be homeless, too, because of the instability of farm prices.*)
7. Couple guys from the Windy City. Going down to Louisiana with me. (Chap. 4, p. 77)
(*Lonnie introduces Josh and Joey to the waitress with a*

NO PROMISES IN THE WIND

popular name for Chicago, which is constantly swept by winds from the Great Lakes. The ease of his speech implies that the boys are equals and companions rather than runaway children.)

8. "That's mixed-up French," Lonnie told us. "Cajun talk. You'll hear a lot of it down in these parts." (Chap. 5, p. 86)
(The boys accustom themselves to a French dialect characteristic of descendants of Acadian settlers in parts of Louisiana. Despite the warmth of the Louisiana winter, the unfamiliar patois causes Josh to fear an alien environment entirely new to him.)
9. Don't tip the cradle, Florrie. Let Pete Harris and his clown take care of the kid. (Chap. 5, p. 102)
(Florinda, a middle-aged carnival dancer, flirts openly with Josh, who is only fifteen years old. Onlookers indicate that taking advantage of children is not appropriate.)
10. It's hooch. The finest, most expensive hooch to make its way into the States down at New Orleans. (Chap. 7, p. 139)
(Charley uses his specially-rigged Cadillac to haul bootleg whiskey, which was often brought over the border from Mexico, Cuba, or Canada during Prohibition or shipped in along the Gulf of Mexico to seaboard cities.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the book.

Questions 1-5 Literal Level

1. What preparations does Josh make for the journey from Chicago?
(The flight from home is at first lighthearted and hopeful. Before leaving home, Josh invites Howie to go with him. When Joey asks to go along, Josh refuses, but Howie manipulates him into allowing Joey to accompany them. They plan to find work in a "speakeasy, a restaurant, a dance hall—some place where people will pay to hear the kind of music we make."
The boys' lack of preparedness shows in their preparations for departure. Late at night, Joey and Josh crawl out of their room with an "old cardboard suitcase full of clothing, the remnants of a tattered blanket, and all the matches" that Josh can find. They spend the first night in the park and find a Salvation Army kitchen the next morning, which feeds them a free breakfast of oatmeal. Buoyed in spirit by a successful day of panhandling, they head for the rail yards to hop a box car.)
2. How does Josh get a job with the carnival?
(The connection between Josh, Lonnie, and the waitress Bessie occurs by chance at a roadside stop for food on the drive south. Bessie suggests her cousin Pete Harris's carnival as a place where Josh might find work. Although times are hard for the carnival, the letter from Bessie gets Josh into the office. Pete, like most people, is taken with Joey's angelic looks. He puts his arm around Joey and agrees to an audition for Josh.
The audition cinches the boys' usefulness for the carnival. Josh plays a "few popular numbers, syncopating them with as much of a flair as I could." He smiles,

looks confident, pats his left foot, and nods his head in time to the music. Pete continues to talk about hard times, but surprises Josh with an offer of "five dollars a week with grub and sleepin' space for the two of you." The job is security enough to keep the boys in the warm South and off the road.)

3. How does Lonnie find Josh after Josh becomes too ill to care for himself?
(Josh's anger, a result of despair and illness, leads to an argument with Joey over half a loaf of bread, which he gives to a starving family that had shared soup with the brothers. After Joey walks out on his brother, Josh's cough worsens. He describes delirium as the "light in my brain was turned out." When he awakens in Lonnie's house, it is some time before he can form words to ask how he got there.
His good friend Lonnie explains that a "couple found you at the side of the road in a town about fifty miles south of Omaha. You had my name and address in your wallet so they got in touch with me. Janey and I drove over and brought you home with us." The connection between trusting, helpful strangers becomes a pattern that aids the boys on their return home to Chicago.)

4. How does the shoeman steal money from Josh?
(As conditions worsen and walking wears out their shoes, Josh realizes that his brother must have over-shoes to survive the harsh winter weather. When he presents a twenty-dollar bill at the cobbler's shop, the shoeman accuses Josh of stealing the bill. He yells for a passing acquaintance to come in and maneuvers the man into playing the part of sheriff.
The two men examine the bill and claim it is a forgery. Vowing to have Josh locked up for counterfeiting and Joey sent to a detention home, the shoeman keeps the bill, hinting that he will turn it in to the government. Unable to defend himself against an obvious setup, Josh leaves the shop with \$1.50 worth of overshoes, for which he has paid \$20.00.)

5. What sadness affects Lonnie's life?
(Lonnie is nagged by a haunting sorrow in his background. He once had a son Josh's age named Davy. According to Janey, the boy complained of stomach pain, and Lonnie chose to give him castor oil rather than take him to a doctor. The next day, Davy died of appendicitis, and Helen, Lonnie's wife, left her husband out of anguish over the needless loss of their child.
After Janey's parents were killed in an accident, she came to Omaha, Nebraska, to live with her uncle Lonnie and grandmother, who has a house next door. The three form a warm family unit, but Lonnie never frees himself of sorrow and remorse over his son's death and the destruction of his marriage. The friendship with Josh and Joey gives him an opportunity to rescue two boys as atonement for his poor judgment in caring for Davy.)

Questions 6-8 Interpretive Level

6. Why is Josh drawn to Emily?
(When Josh arrives at the carnival, he is long parted with his mother and sister Kitty and is starved for female affection. After he meets Bongo the clown face to face, he sees the loveliest woman he has ever met: "her hair, her eyes and mouth and smooth white skin, all combined to give an impression of beauty just as color and light

NO PROMISES IN THE WIND

and shadow and texture combine to make a picture beautiful long before the details are apparent."

His confusion of mother love, friendship, and companionship leads him to believe that he is in love. The warm relationship that develops between them is not a suitable beginning for mature love. Emily is thirty; Josh is fifteen. He loves her from a distance, tormenting himself with anger and disappointment when Pete Harris assumes the role of suitor.)

7. What causes the change in Stefan?

(Stefan Grondowski, a Polish immigrant, is no stranger to troubles. His first wife, Elzbieta, died, leaving him to care for their daughter Kitty. He immigrated to America in 1910, married Mary, and sent for Kitty to join them. As the father of three, he believes in hard work and self-determination as proofs of manhood and head of the household in their Chicago home.

While Stefan enjoys prosperous times, he takes pride in Mary, Kitty, his two sons, and their home. When the Depression brings unemployment, bank failure, and hunger, Stefan has no means to deal with frustration and despair. His deepening discouragement leads to family feuds over Kitty's job hunting, Josh's interest in piano, and the allotment of their small supply of food, especially to a growing teenage boy. By the time Josh returns to Chicago, Stefan is "thin and stooped with great hollows in his cheeks." The outward signs of suffering testify to the tortured soul that has forced his sons to leave home just to have enough to eat.)

8. Why are tears "not in the pattern" for the Grondowski men?

(Both Josh and Stefan cling to a proud, rugged front, which they acquire from the macho Polish image. As conditions worsen in the Grondowski household from Mary's lost job and Stefan's inability to find work, no one expresses frustration honestly. Josh perpetuates the strong silent image on his jaunt south from Chicago. He is cold to Joey in spite of the boy's frequent usefulness as an angelic face.

The stoic mask of masculine pride prevents both Josh and his father from relieving the inner tensions they have suffered as a result of loneliness, separation, and despair. Even though Josh wants to embrace his brother when Lonnie brings him home, he declines to hug Joey. In the same manner, Stefan hides his tears when Josh greets him at the train station. The concluding scene offers hope for the family's unity without resolving the this inability to express emotion.)

Questions 9 and 10 Critical Level

9. What extremes of behavior in response to the Depression are described in the book?

(The Depression brings out extremes of charity and caring as well as horrendous, barbaric behaviors in people. The characters range from charitable, loving rescuers and sympathizers to grifters and dangerous vigilantes. When Josh and Joey first get off the train, they are met by armed citizens who threaten violence if any more panhandlers approach their town. In another incident, a band of tough boys robs Josh and Joey of their bag of potatoes, even taking the potato that is roasting in the coals. In contrast to violent behaviors, other people offer warm clothing, fresh baked bread, a bed and bath, beef

bones for soup, and a watered-down share of their last meal. The variety of responses includes despair that democracy has failed the people, hope that better times will come through the leadership of the new president, fear of wandering vagrants, charity among hobos, and pity for children who are forced out of their homes because their parents can no longer feed them. The simplest gift of paper lining for shoes indicates that warm hearts remain open to charity, even when the financial horizon remains grim.)

10. What hope does Irene Hunt give for the future of the Grondowski family?

(Although tough times are far from over, there is hope that the Grondowski family will have enough food. Mary Grondowski, freed at last from her ironing, has found piano students; Kitty has a secretarial job. Even Stefan has found part time work. With Mr. Ericsson's recommendation and a list of possible sources of work, Josh is likely to find another restaurant job.

Without the daily wrangles over food, the Grondowski family has a good chance of reuniting. Both Stefan and Mary love their children and have never abused or neglected them. Josh and Joey have matured during their long trek and have acquired some knowledge of suffering and its effect on the emotions. The knowledge gained by all members of the family should restore harmony and encourage communication so that everyone can get along. As President Roosevelt's inaugural address indicates, the fear that grips people is the real cause of panic. Once the family works together toward a shared goal of harmony and prosperity, they are likely to succeed.)

Questions 11-12 Creative Level

11. Write a short description of a runaway in current times. Note the changes in transportation, lodging, public assistance, and attitude since Depression times. Include sources of help that did not exist when Josh was on the road, for example, hotlines for runaways, social services, and shelters.
12. Compare Josh to Huckleberry Finn, America's most popular runaway. Comment on the types of transportation and rescue that keep him from harm and move him toward his goal of freeing Jim from slavery. Note the difference in pairing Huck with Jim and Josh with Joey, who is too young to be of much guidance or help.

ACROSS THE CURRICULUM

Music

1. Describe aloud Joey and Josh's presentation of a Polish folk song. Summarize the lyrics. Comment on reception by diners and by Mr. Ericsson. Suggest how the boys can tell Stefan about the duet.
2. Compose an essay encouraging families to support music talent with lessons and encouragement. Cite examples from the book of the value of music.
3. Write verses to a folk song entitled "No Promises in the Wind."

Language and Speech

1. Create several conversations in which characters react to news that Joey has been found. Include comments by Kitty, Ellsworth, Mary Grondowski, Madame Olympia, Gorby, Miss Crowne, Howie's mother, Pete Harris,

NO PROMISES IN THE WIND

Emily, Josie and Ben, Janey, Lonnie's mother, and Bessie Jenkins.

2. Compose a short speech in which you contrast quiet and turbulent moments in Josh's life.
3. Role-play the parts of the carnival audience, firefighters, train passengers, hoboes, sideshow workers, and attendees at President Roosevelt's inaugural address. Indicate how each person influences the action, for example, by applauding the President, showing Josh and Joey how to live among carnies, helping Pete salvage tents and costumes, buying tickets to see the dancers, sharing cans of beans and advice about freight cars, and preparing to get off the train in Chicago.
4. Compose individual posters explaining these terms: exposure, tar-paper shack, Feds, Herbert Spencer, Charles Evans Hughes, roulette wheel, barkers, organized labor, railroad detective, dwarfism, el platform, panhandling, speakeasy, and foreclosure.
5. Compose an extended definition of change of heart. Contrast Josh before and after he returns to his father. Express Lonnie's role in helping Josh forgive his father for making mistakes. Incorporate Davy and Janey in a character study of Josh.

Cinema

1. Explain to a small group why the novel juxtaposes people of different social and educational levels, tastes, values, and behaviors, for example, Mrs. Arthur and Joey. Contrast this fictional cast with that of a film such as *The Grapes of Wrath*, *Cheaper by the Dozen*, *I Remember Mama*, *The Power of One*, *A Tree Grows in Brooklyn*, *The Milagro Beanfield War*, *The Yearling*, or *Souder*.
2. View various films about The Depression, e. g. *The Grapes of Wrath*. Discuss why filmmakers focus on prejudice and economic hardship.

Science and Health

1. Compile lines that typify the effects of cold, hunger, and exertion on the body of a growing boy. Mention croup, sleeplessness, short temper, sore feet, and lethargy.
2. Draw a diagram to explain why malnutrition of growing children may cause irreversible damage to skeleton, organs, and learning ability.
3. In a term paper, indicate how the novel highlights the problems of growing up without parental guidance. Cite as examples Joey's cough, Josh's need of overshoes, Janey's tender memories of Aunt Helen, Davy's death, the gang's theft of potatoes, and Howie's hardships with a string of stepfathers.
4. Analyze the false pride that prohibits Josh from forgiving his father. Contrast Josh's hard heart with Lonnie's struggle to forgive himself for letting Davy die of appendicitis.
5. Explain how the Great Depression and unemployment have alienated Stefan from his family.

Geography

Create a web site and contrast these settings: Omaha, Nebraska; west side Chicago, Illinois; Des Moines, Iowa; Baton Rouge, Louisiana; Borneo, Texas, Arkansas, and Kansas. Generate overlays that indicate Randolph and Wabash streets, the elevated, highways from Nebraska to Louisiana, and train lines from Omaha to Chicago.

Art

Using desktop publishing or other media, design a tourist road marker for Cajun country or a handbill for Pete's carnival, multiple views of a banjo or freight car, a guide for cooking fresh poultry, a drawing of an el platform, a signboard pointing to Omaha or the Texarkana boundary, first aid for croup or exposure, instructions for delivering newspapers, a recipe for pralines, a handbook for truck drivers or railroad detectives, detailed sketches of the carnival caterpillar or Ferris wheel, a sale paper featuring clown costumes or stilts, a genealogy linking Elzbieta and Kitty to Josh, a chart of Franklin Roosevelt's New Deal, a news headline about child labor or Roosevelt's election, a list of items that hoboes might carry or that clowns might need for makeup, and the title page for a hobo's journal.

Law

1. Make a group presentation on the history of gangster activity in Chicago's west side. Note the increase in lawlessness in the 1920s and during the Great Depression. Comment on the types of illegal activities and violence that marked the rise of crime in Illinois, especially the sale and distribution of illegal alcohol.
2. Act out a gangster's arrest and conviction for passing counterfeit money.

Economics

1. Contrast in a short speech the Grondowski children's financial and emotional situation at the beginning of the story and at the end. Note how their lives improve from outside help and from their own initiative and maturity.
2. Apply a Venn diagram to pairs of unlike characters, e. g., Janey/Emily, Bessie Jenkins/Florrie, Lonnie/Stefan, Pete/Blegan, Alf/Mr. Ericsson, Charley/bulls, gangster's wife/Mrs. Arthur, Ben/Charles Evans Hughes, policeman/Ben, and Howie's mother/Mary Grondowski. Point out differences in social status, ambition, and earnings.
3. Lead a debate concerning how Josh and Joey can earn money to repay Lonnie in Omaha. Suggest a method of dividing their earnings into savings, clothing allowance, entertainment, family assistance, emergencies, and incidental expenses. Explain how they can purchase a money order.

Social Studies and Education

1. Lead a discussion contrasting the Great Depression with the early 1920s. Explain why want and joblessness causes Stefan to rebuke his son, Mary to agree to Josh's departure, banks to close, President Roosevelt to warn about fear, Joey to beg, Lonnie and Pete to fear joblessness, Ben to worry about losing his farm, a gang to steal food, Kitty to search for secretarial work, bulls and mobs to harass vagrants, hungry people to eat garbage, a mother to add water to soup, and Emily to marry a man fifteen years older than she.
2. Create a bulletin board illustrating the skills that hobo children acquire: first aid, begging, staying warm and dry, reading signs, asking for jobs, networking with friends, warding off gangs, con men, and mobs, protecting belongings, sharing with other hoboes, and battling rough terrain.
3. Compose an informal essay on the role of dates and places in historical fiction. Explain why the story is set

NO PROMISES IN THE WIND

during Franklin Roosevelt's presidential campaign and inaugural speech. Comment on former President Hoover's somber face and the string of foreclosures, farm auctions, bank closings, bread lines, wandering children, gangs, hobo camps, crime, and violent episodes between residents and vagrants.

4. Research the preparations for the programs Franklin Roosevelt put into effect during his "Hundred Days."

Composition

1. In an oral theme, characterize the literary elements of realism, particularly description, character exposition, conflict, slang, climax, simile, irony, resolution, dialogue, folk song, declamation, the media, and metaphor. Compile lines picturing life for the homeless and contrasting the Grondowski home with Lonnie's house in Omaha.
2. Compose a short newspaper article in which you relate how hobo children risk death while boarding or riding on rail cars. State the situation that presses them to leave home. Discuss the job of railroad detectives and police officers who rescue children, find them temporary shelter, and reunite them with their families.

Literature

1. Create and discuss a list of images that appeal to the five senses, for instance, the feel of shiny dimes or icy wet on feet, the smell of Janey's hair or bags of lime, the fragrance of carnival food or pails of garbage, the sound of the merry-go-round and train wheels, the sight of tents reduced to ashes or of Lonnie's mother ironing a shirt, the taste of hot cocoa and peanut butter and crackers, and the sight of Emily treating her boys at Christmas or of Howie playing the banjo.
2. Draw a web representing the interconnectedness among characters. Which seem well acquainted and knowledgeable about suffering caused by the Great Depression? Which say little about themselves, for example, Mrs. Arthur, Lonnie's mother, Betsy, Kitty, Madame Olympia, and Emily's sons? Which express opinions on vagrants, President Roosevelt, hunger, poverty, harsh weather, love, jobs, cleanliness, travel, forgiveness, and danger on the road?
3. Explain briefly the purpose of realism. What scenes in the novel depict family life, love of music, job insecurity, and attitudes toward homeless people? Which characters appear to prosper during hard times? Which people are cruel or vicious? Who values Josh and Joey for themselves?

History and Current Events

1. Draw a book jacket or poster of the Great Depression. Express the terror of wandering the Midwest in winter with inadequate clothes and shoes. Include begging, cooking in a bucket, sleeping in the woods, eating with hoboes, and hitching rides. Stress the facial expressions of passersby, fellow hoboes, and the police.
2. Choose two countries or geographic areas in the world today and compare their situations with that of the United States during the Great Depression.

STUDENT INVOLVEMENT ACTIVITIES

1. Draw settings for an outdoor theater or television version of *No Promises in the Wind*. Show the placement of actors, music, costumes, props, sound effects, and lighting. Center on the drama of Emily wearing a clown cos-

tume, Josh and Joey saying goodbye at the Omaha train depot, Howie falling from the freight car, Mary agreeing that Josh should leave, Joey playing the banjo at the carnival, Edward C. welcoming Josh, Lonnie carrying Joey into his house, and Josh shaking hands with Stefan.

2. Make an oral report on the contrasting themes of forgiveness and independence. Explain why Josh must mature to acknowledge his father's sufferings. Suggest ways that the two can make peace, for example, by helping Joey grow up strong and healthy. Explain why the brothers should correspond with Lonnie, his mother, Janey, Pete, Emily, and Edward C.
3. Summarize aloud why Josh decides to leave the Chicago area and go south. List likely places to look for temporary jobs, especially farms, orchards, riverboats, docks, stockyards, depots, churches, and warehouses. Suggest how the brothers can prepare for hard times, particularly by wearing warm clothes, staying dry, and hiding enough money to keep them fed and housed when they can't find work.
4. Present a timetable of major incidents in the novel. Note the importance of winter to the plot. Discuss how the brothers thrive at the carnival in warm Louisiana sunshine. Contrast their tent home with brief stays at an abandoned farmhouse, truck, woods, hobo camps, an el platform, a park, and roadsides.
5. Compose a character sketch emphasizing strong women. Stress Miss Crowne's encouragement of talent, Janey's concern about Josh's cough, Bessie Jenkins's tip about a job with the carnival, Mrs. Arthur's charity, Lonnie's mother's cooking, Mary's work as a piano teacher, Josie's belief in President Roosevelt, Emily's kindness to Florrie after the fire, the poor mother's addition of water to soup, and Kitty's search for a job.
6. On a wall chart or frieze, order events that occur after Howie's death. Include details of Josh and Joey's journey, their dislike of riding on the train, and the special meaning of the banjo.
7. Explain in a theme the purpose of literary foils. How does the author indicate that Joey and Josh have different ways of solving personal problems, such as begging for food or keeping warm and dry? Why does Josh strike Joey and call him a fool? How do cold, fatigue, and illness exacerbate their quarrel? How do they make up?
8. Discuss in a paragraph your response to stories about children who are forced to accept adult responsibility, such as *Where the Lilies Bloom*, *Nightjohn*, *Ishi*, *Hatchet*, *Swiss Family Robinson*, *A Patch of Blue*, *So Far from the Bamboo Grove*, *Beauty*, *Julie of the Wolves*, *Brian's Winter*, *Missing May*, *A Day No Pigs Would Die*, *Night*, *Sing Down the Moon*, . . . and *Now Miguel*, *Farewell to Manzanar*, *A Member of the Wedding*, and *Island of the Blue Dolphins*. What strengths help children compensate for the absence of adult guidance?
9. Take notes on the role of a minor character. Summarize aloud the purpose of the character in furthering action, for example, introducing Josh and Joey to life in the carnival, pretending to be a sheriff, or assisting the boys during their convalescence.
10. Discuss with a group an extended scenario that fits the

NO PROMISES IN THE WIND

plot, for example, Pete's work to restore the carnival.

ALTERNATE ASSESSMENT

1. List examples of shared hardship and danger during Josh and Joey's return trip.
2. Compile a list of actions that demonstrate how hunger jeopardizes an entire family.
3. Compose a scene in which Josh and Joey perform at a Chicago restaurant.
4. Make a character list and explain the character flaws of each, including Joey's immaturity, Josh's lack of forgiveness, Mary's weakness as a mother, Lonnie's self-torment, Emily's softheartedness, Blegan's rudeness, Janey's low self-esteem, and Stefan's harsh temper.
5. Account for the author's choice of a title. Propose alternatives that refer to fear, flight, or dilemmas.

HUNT'S OTHER WORKS

Across Five Aprils (1965)
A Trail of Apple Blossoms (1968)
"Writing for Children," *The Writer*, March 1970, pp. 17-20
"Try to Remember . . .," *Today's Education*, February 1973, pp. 43-44
William (1977)
Claws of a Young Century (1980)
The Everlasting Hills (1985)
Up a Road Slowly (1987)
Lottery Rose (1987)

RELATED READING

James Agee, *Let Us Now Praise Famous Men*
William Armstrong, *Sounder*
Toni Cade Bambara, "Blues Ain't No Mockin' Bird"
Forrest Carter, *The Education of Little Tree*
Fred Gipson, *Old Yeller*
Theodora Kroeber, *Ishi*
Joseph Krumbold, . . . and Now *Miguel*
Lois Lowry, *The Giver*
F. N. Monjo, *Drinking Gourd*
Gary Paulsen, *Nightjohn*
Robert Newton Peck, *A Day No Pigs Would Die*
Wilson Rawls, *Where the Red Fern Grows*
Cynthia Rylant, *Missing May*
John Steinbeck, *The Grapes of Wrath*
Mildred Taylor, *Let the Circle Be Unbroken* and *Roll of Thunder, Hear My Cry*
Jane Wagner, *J. T.*
Yoko Kawashima Watkins, *So Far from the Bamboo Grove*
Richard Wright, "Almos' a Man"
Lawrence Yep, *Dragonwings*

BIBLIOGRAPHY

Beem, Wendell Bruce. "Aunt Irene," *Horn Book*, June 1970, 429-433.
Broderick, D. M., "Review," *New York Times Book Review*, March 19, 1967.
Children's Literature Review. Vol. 1. Detroit: Gale Research, 1976.
Contemporary Authors (CD-ROM). Detroit: Gale Research, 1994.
Contemporary Authors: New Revision Series, Vol. 8. Detroit: Gale, 1983.
DeMontreville, Doris, and Donna Hill, eds. *Third Book of Junior Authors*. New York: Wilson Books, 1972.

"Farm Life Bibliography," <http://intergate.glenn-co.k12.ca.us>.
Gillespie, John, and Diana Lembo. *Juniorplots*. New York: Bowker, 1967.
Gottlieb, Robin, "Review," *Book Week*, November 6, 1966.
Hunt, Irene. "Try to Remember . . .," *Today's Education*, February 1973, 43-44.
———. "Writing for Children," *The Writer*, March 1970, 17-20.
"Illinois Authors," <http://www.springfield.k12.il.us/schools/Jefferson/Illinois%20Authors/authorsindex.html>.
"Illinois State Library," www.sos.state.il.us/depts/libraryprograms/kids/ia.hunt.html.
"Irene Hunt Papers," <http://avatar.lib.usm.edu/~degum/findaids/hunt.htm>.
Junior DISCovering Authors. Detroit: Gale Research, 1994.
Larrick, Nancy. *Parent's Guide to Children's Reading*. New York: Doubleday, 1969.
Niles, Josh, "Across Five Aprils," *Orange Grove Review of Books*. <http://falcon.cfsd.k12.az.us>.
"Review," *Publisher's Weekly*. March 13, 1967.
"Review," *Times Literary Supplement*, Dec. 9, 1965, p. 1147.
Richard, Adrienne, "Review," *New York Times Book Review*, April 5, 1970.
Sadler, Philip A. *Dictionary of Literary Biography*. Vol. 52. Detroit: Gale, 1986.
Snodgrass, Mary Ellen. *Late Achievers: Famous People Who Succeeded Late in Life*. Englewood, Colo.: Libraries Unlimited, 1991.
———. *Literary Maps for Young Adult Literature*. Englewood, Colo.: Libraries Unlimited, 1995.
Something About the Author, Vol. 2. Detroit: Gale, 1972.
Sutherland, Zena, "Review," *Bulletin of the Center for Children's Books*, January 1967, p. 75.
Twentieth Century Children's Writers. Detroit: St. James, 1989.
"Up a Road Slowly," <http://www.public.coe.edu/~kwoods/reviews/b/hunt.html>.
"Vandergrift's Videos," www.scils.rutgers.edu/special/kay/video102.html.

NO PROMISES IN THE WIND

VOCABULARY TEST

A. Underline the word in the following exercise which is an antonym of the first word mentioned.

1. **stupidity**: gall, ingenuity, antics, lieu, rebuff
2. **neat**: improvident, paltry, brazen, curt, disheveled
3. **calm**: skittish, incredulous, drouth, ravenous, unwary
4. **careful**: resonant, aghast, lax, agile, motley
5. **wild**: brunt, trounce, alcove, docile, capricious
6. **encouraged**: dissuaded, complacent, defaced, improvising, bland
7. **forgiveness**: din, rancor, preference, indifferent, placard
8. **despair**: panhandling, ballyhooing, elation, smirk, dawdled
9. **obvious**: ramshackle, imperceptible, rummaging, syncopating, jaunt
10. **chord**: repertoire, convalescence, pavilion, ravine, arpeggio

B. Write sentences about Joey, Josh, and Howie using the following terms:

1. jaunt
2. repertoire
3. panhandling
4. motley
5. rebuff

C. Choose five of the boldfaced words in Part A and list two or three synonyms for each.

- 1.
- 2.
- 3.
- 4.
- 5.

NO PROMISES IN THE WIND

COMPREHENSION TEST A

Part I: Short Answer (20 points)

Briefly describe the importance of each of the following to the plot.

1. banjo
2. dimes
3. earrings
4. newsboy
5. piano
6. dancer
7. Bongo
8. twenty dollar bill
9. Poland
10. typist

Part II: True/False (20 points)

Mark the following statements **T** for true or **F** if any part is false.

- _____ 1. Josh hits Joey as a result of an argument over half a loaf of bread.
- _____ 2. To please Josh, Janey asks Lonnie for money to buy earrings.
- _____ 3. Josh saves money so that he can reimburse Emily for his traveling expenses.
- _____ 4. An old man cuts cardboard liners for Josh's shoes, which are worn thin from walking.
- _____ 5. Joey earns extra money for his family by working in a laundry.
- _____ 6. Davy's death under the wheels of a train causes sorrow in the Bromer household.
- _____ 7. Josh scolds Joey for spending five cents on milk for a starving cat.
- _____ 8. Mrs. Arthur sees Josh playing his banjo in the restaurant and takes him home with her.
- _____ 9. Josh leaves Omaha without saying goodbye to Mr. Ericsson.
- _____ 10. Josh and Janey listen to President Roosevelt's inauguration ceremony on the radio.

NO PROMISES IN THE WIND

Part III: Matching (30 points)

Match the following quotations with the names of the speakers. Place the letter of your response in the blank provided at left.

- | | | |
|-----------------------|-----------|----------------|
| A. Blegan | F. Howie | K. Mary |
| B. Charley | G. Janey | L. Miss Crowne |
| C. Edward C. | H. Joey | M. Mrs. Arthur |
| D. Emily | I. Josh | N. Pete |
| E. Franklin Roosevelt | J. Lonnie | O. Stefan |

- _____ 1. And I'm not mean enough to forget people that have been good to me even if you are.
- _____ 2. Let old Josh stay here and boss people around if that's what he likes to do.
- _____ 3. I cannot bear to say good-bye, for I don't want you to see my tears.
- _____ 4. If we're to be strangers, that is just one more painful thing.
- _____ 5. You had my name and address in your wallet so they got in touch with me.
- _____ 6. Do you know any more pretty speeches to make me love my dear old dad?
- _____ 7. I want to hear you so much—but, then, I can't and there's no use talking about it.
- _____ 8. Why do I say things to the boy that hurt you?
- _____ 9. People—boys, that is—don't love girls unless they're pretty, do they, Josh?
- _____ 10. I could have kept Joey for a while—I could have had the joy of nursing him back to health if he hadn't been so anxious to see his brother.
- _____ 11. Pete Harris needs a piano player like we need another cut in wages.
- _____ 12. If you can learn to ballyhoo as well as you play, you just might be a good attraction.
- _____ 13. You have any idea what's in this car?
- _____ 14. The only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror.
- _____ 15. You're making it come alive, and Howie is giving it a beat that's going to make the assembly sit up and listen next week.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Explain why Janey doubts that Josh will return.
2. Discuss the courage shown by Edward and Emily.
3. Express the anguish of a family that lacks enough food for its children.
4. Propose ways that Josh, Joey, and Howie can earn money while living at home in Chicago.

NO PROMISES IN THE WIND

COMPREHENSION TEST B

Part I: Multiple Choice (30 points)

Select the correct answer to complete each of the following statements. Place the letter of your response in the blank provided at left.

- _____ 1. When Joey separates from Josh,
A. Joey returns to Pete's house in Omaha. B. the police find Joey hiding in a box car full of lime.
C. Joey is unaware of how sick Josh is. D. Joey's cardboard innersoles quickly soak with water.
- _____ 2. The carnival crew is dismayed to see
A. fire spreading among the tents. B. the bank's foreclosure notice.
C. Pete's romantic interest in Emily. D. young runaways panhandling for food and money.
- _____ 3. Janey uses her influence over Lonnie to
A. get money for earrings. B. acquire permission to stay with her grandmother.
C. demand a train ticket to Chicago. D. get him to vote for Franklin Roosevelt.
- _____ 4. At Mrs. Arthur's house, Josh's attention is held by
A. the piano. B. Joey's new clothes. C. his new suit and shoes. D. her shiny Cadillac.
- _____ 5. Bessie gives Lonnie the address of
A. a soup kitchen in Louisiana. B. the Grondowskis.
C. her cousin, Pete Harris. D. the radio station that broadcast news about Joey.
- _____ 6. To impress Charley, Josh hands him
A. half a loaf of bread. B. change for a twenty.
C. Howie's banjo. D. the music to a Polish folk song.
- _____ 7. When the boys try to stew a chicken,
A. the owners return and demand payment. B. the meat is tough.
C. a band of boys robs them of their supper. D. a hobo lends them some salt.
- _____ 8. Carnival members disapprove of
A. Pete's Christmas present to Emily and the boys. B. Josh's style of piano playing.
C. freaks who argue and fight in public. D. Florinda's interest in a fifteen-year-old boy.
- _____ 9. The greatest attraction at the carnival is
A. Bongo the clown. B. the dancing girls. C. Edward C. and Blegan. D. the merry-go-round.
- _____ 10. Stefan is kinder to Kitty because she is
A. older than the boys. B. the child of Elzbieta. C. Mary's favorite. D. pretty and blond.
- _____ 11. When Josh begins to play,
A. he always closes his eyes and thinks of Howie. B. audiences feel the sadness of his music.
C. Mr. Ericsson takes requests from the diners. D. his music reflects his memories and experiences.
- _____ 12. Josh keeps careful record of
A. his earnings at the carnival. B. the distances he travels each day.
C. his debts. D. the money he gives his mother for food.
- _____ 13. Florinda hurts Josh's feelings by
A. announcing Pete's love for Emily. B. showing more love for Joey.
C. ridiculing his box of dimes. D. ignoring him at meal time.
- _____ 14. Howie and Josh are careful to avoid
A. panhandling on the streets of Chicago. B. railroad detectives.
C. gangsters and bootleggers. D. places where truck drivers congregate.
- _____ 15. Lonnie encourages Josh to talk about
A. Davy's death. B. Stefan's arrival in America in 1910.
C. an inability to forgive. D. Janey's concern for Joey.

NO PROMISES IN THE WIND

Part II: Matching (20 points)

Match the following parts of quotations. You will have answers left over when you finish.

- _____ 1. She seemed to me to be
- _____ 2. I'm hittin' the roads,
- _____ 3. All the months of playing together
- _____ 4. Do you think your paltry little job
- _____ 5. And you and your father—
- _____ 6. My prayers have been for your little brother ever since you came, Josh;
- _____ 7. Many times the pain in my hump has been so bad,
- _____ 8. I just give this cable a quick pull
- _____ 9. If I met your dad tonight,
- _____ 10. If I thought of Mom and Dad at all,

- A. tonight they will be the same.
- B. and every drop of hooch in the big tank and in the side ones spills out on the road.
- C. and I hope I never see Chicago again.
- D. gives you special privileges to eat when everyone else at the table is hungry, too?
- E. had made Howie and me like one boy when we swung into our music.
- F. I'd shake hands with him.
- G. it's better that you be apart before there's a sharper tragedy than we've yet known.
- H. it was with anger which I sought to fan in order to keep up my courage.
 - I. I've needed to remember that my middle name is Courage.
- J. the most beautiful woman I had ever seen.

Part III: Quotation Identification (10 points)

Identify which of the above quotations were spoken by the following characters. Place the number of the quotation beside each name.

- _____ 1. Mary Grondowski
- _____ 2. Stefan Grondowski
- _____ 3. Edward C. Kensington
- _____ 4. Lonnie Bromer
- _____ 5. Grandma

Part IV: Essay (40 points)

Choose two and answer in complete sentences.

- 1. Describe the various ways Josh and Joey get food during their journey.
- 2. Contrast Lonnie and Stefan as fathers.
- 3. Enumerate places where Josh and Joey encounter threats of harm.
- 4. Comment on the alliance of Josh, Joey, and Howie on the flight from Chicago.

ANSWER KEY

VOCABULARY TEST

- A. 1. ingenuity 6. dissuaded
2. disheveled 7. rancor
3. skittish 8. elation
4. lax 9. imperceptible
5. docile 10. arpeggio
- B. Answers will vary.
C. Answers will vary.

COMPREHENSION TEST A

Part I: Short Answer (20 points)

Answer will vary.

Part II: True/False (20 points)

- | | |
|------|-------|
| 1. T | 6. F |
| 2. T | 7. T |
| 3. F | 8. F |
| 4. T | 9. F |
| 5. F | 10. T |

Part III: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. H | 6. I | 11. A |
| 2. F | 7. K | 12. N |
| 3. C | 8. O | 13. B |
| 4. D | 9. G | 14. E |
| 5. J | 10. M | 15. L |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Multiple Choice (30 points)

- | | | |
|------|-------|-------|
| 1. C | 6. B | 11. D |
| 2. A | 7. B | 12. C |
| 3. D | 8. D | 13. A |
| 4. A | 9. A | 14. B |
| 5. C | 10. B | 15. C |

Part II: Matching (20 points)

- | | |
|------|-------|
| 1. L | 6. A |
| 2. C | 7. I |
| 3. E | 8. B |
| 4. D | 9. F |
| 5. G | 10. H |

Part III: Quotation Identification (10 points)

- | | |
|------|------|
| 1. 5 | 4. 9 |
| 2. 4 | 5. 6 |
| 3. 7 | |

Part IV: Essay (30 points)

Answers will vary.

The logo for PERMA-BOUND features the brand name in a bold, stylized, italicized font. The letters are thick and black, with a registered trademark symbol (®) at the end. The text is set against a white background with a decorative, wavy underline.

THE STRONGEST BOOKS YOU CAN BUY

PERMA-BOUND BOOKS • 617 East Vandalia Road • Jacksonville, Illinois 62650

Toll Free 1-800-637-6581 • Fax 1-800-551-1169

E-mail: books@perma-bound.com

PERMA-BOUND CANADA • Box 517, Station A • Willowdale, Ontario M2N 5T1

Toll Free 1-800-461-1999 • Fax 1-888-250-3811

E-mail: perma-bound.ca@sympatico.ca

VISIT OUR WEB SITE: <http://www.perma-bound.com>