Interracial books for children bulletin: "intellectual freedom" and racism. Volume 8, Nos. 4-5 1977

New York, NY: The Council on Interracial Books for Children, Inc., 1977

https://digital.library.wisc.edu/1711.dl/MXXKMT2BKLFTB84

INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 8, NUMBERS 4 & 5, 1977 ISSN 0146-5562

"INTELLECTUAL FREEDOM" AND RACISM

INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 8, NUMBERS 4 & 5 1977

ARTICLES

DEPARTMENTS

COVER

The cover for this issue featuring "The Speaker" was designed by Gilbert D. Fletcher.

INTERRACIAL BOOKS FOR CHILDREN BULLETIN is published eight times a year by the Council on Interracial Books for Children, 1841 Broadway, New York, N.Y. 10023. ** Institutional and contributing subscriptions are $15 a year; individual subscriptions are $10 a year. A subscription form appears on the back cover.**

New "Film About Freedom" Escalates ALA Racism Debate

Recent release of a film called "The Speaker" by the American Library Association's Office for Intellectual Freedom has spotlighted the conflict between those who favor moves to eradicate racism from the library profession and those who oppose such moves as being a threat to the "rights" of racists.

This special section, which focuses on the film, extends a debate begun at the 1975 ALA convention around the Racism and Sexism Awareness Resolution and is an outgrowth of this grave concern: A trend has emerged in the 1970's which threatens to undermine the opening up of U.S. society to fuller participation by Third World people and women. Court challenges to affirmative action, effective opposition to the Equal Rights Amendment, severe cutbacks in social services and increased Ku Klux Klan activity are among the manifestations of this trend. It is within this context that we feel "The Speaker," as well as the general operations of ALA's Intellectual Freedom bodies, must be carefully examined.

The main features of this section are listed below. For information on related ALA activities, see page 33.

The CIBC wishes to thank the following persons for their input in preparing this special issue: Sanford Berman, Head Cataloger, Hennepin County (Minnesota) Library; James R. Dwyer, Cataloger, University of Oregon Library; Jackie Eubanks, Assistant Professor, Brooklyn College Library (CUNY); E. J. Josey, founder of the American Library Association Black Caucus; Ernest Kaiser, staff member, Schomberg Library and Center for Research in Black Culture.

A CIBC Position Paper

"The Speaker": A New Weapon in the Neo-Conservative Arsenal

"The Speaker" purports to deal with an assault on the First Amendment and with the necessity for eternal vigilance in defense of U.S. Constitutional freedoms. The setting is an integrated high school which is thrown into turmoil when its current events committee schedules the appearance in a school assembly of Dr. James Boyd, who believes that Blacks are genetically inferior to whites in intellectual capacity. (Boyd is clearly modelled after physicist William Shockley.) The alleged assault on freedom occurs when, in response to widespread protests, the school authorities cancel the event.

Appropriately, it is in the opening scenes that the seeds of the distortion which is this film's stock-in-trade are cleverly sown. Beginning with a shot of the First Amendment, the camera shifts to a history class. Addressing the students is Victoria Dunn (played by Mildred Dunnock), their soon-to-retire teacher. Dunn is describing, in very dramatic tones, the Lincoln/Douglas debates on slavery which took place during the presidential campaign of 1858. She dwells, in particular, on the contrast between the two men's appearance and accoutrements:

> Douglas would arrive on his private train carrying a cannon which would boom out a salute as he stepped down into his personal carriage. Picture him: A short, powerfully built man—a man of great self-confidence, dressed in the best clothes of the day.
>
> Lincoln, on the other hand, would arrive on an ordinary passenger train. No carriage picked him up; he had to walk to the platform in the courthouse square. He might wear a shabby old frock coat, sleeves two inches short of his wrists; trousers several inches short of his enormous feet.

In the portrait Dunn paints, the pro-slavery Douglas is rich and powerful and, thus, brings considerable advantage to the debating arena. Anti-slavery Abe is the plain, humble underdog who, of course, comes down on what turns out to be the right side of the issues.

Cut to a meeting of the school's current events committee presided over by Dunn, the committee's advisor. A heated discussion is in progress on the pros and cons of inviting Boyd, the Black inferiority proponent, to address the student body in the Spring Assembly. An afroed student—the first person we hear on the subject—is denouncing as a personal insult the group's consideration of Boyd. Some of the other views expressed are that it's important to hear "all points of view"; "he's a legitimate scientist"; "we never get to hear unpopular ideas"; and "everyone deserves a hearing."

Images Fused

From whence came the suggestion to invite Boyd, viewers are not told. What we do know, as the discussion proceeds, is that the juxtaposition of content in these first scenes has caused "Honest Abe" Lincoln and white supremacist James Boyd to be fused into a composite image of the Disadvantaged Underdog, whose wisdom and foresight did/may beat the odds and did/may ultimately benefit humankind.

Here, the filmmakers have practiced image-laundering—a technique developed to a high art by Leni Riefenstahl to dignify Hitler in those Nazi propaganda classics she created in the 1930's. Abraham Lincoln is perceived as an unimpeachable good guy by the vast majority of Americans (notwithstanding the critical scrutiny he has received from "revisionist" historians), as a principled egalitarian who overcame early unpopularity to become the "deliverer" of millions. The film's subtle placement of Boyd, a man whose ideas it alleges are "unpopular," in such illustrious company as Lincoln's confers status on the former and on his racist theories.

Illogical Elements

The moment we are plugged into the current events committee's debate about Boyd, a bevy of obvious questions arise: Who proposed Boyd as a speaker and why? Why are no other speakers proposed, the merits of each discussed and a selection made? Why are inviting Boyd or not inviting him the *only* options? Why, since Boyd follows in the footsteps of Lincoln and Douglas, doesn't someone propose a staged debate between Boyd and another speaker? And since when are Black inferiority theories unpopular in a society whose most enduring legacy is racism?

The stunning illogic of the situation is compounded when Dunn allows her students to develop the notion that they are *obligated* to invite Boyd in view of his constitutional right to free expression. The fact is that the First Amendment does not *compel* the students to invite Boyd in service to his right of free speech or for any other reason. Should the students not invite him in preference for a different speaker, or should they refuse to listen to him were he to present himself on the school premises *un*invited, Boyd's free speech privilege would in no way

have been infringed upon.

Why have the filmmakers counterfeited a First Amendment case by turning a prerogative into an obligation? It seems absurd, and one is tempted to dismiss their product as inconsequential on that account. But "The Speaker" is a sophisticated propaganda machine, whose very engine is a complex of such distortions.

Victoria Dunn calls for a vote (discussion has lasted for 2½ hours, we're told). A majority votes to invite Boyd with a minority of two or three members against—including one Black (two other Blacks have joined the majority).

At no time during the discussion does "advisor" Dunn inform the students that the human rights of Blacks—the people who are the subjects of Boyd's views—automatically came into play as soon as Boyd's name was put on the table. Since theories like Boyd's have endangered the lives and liberties of Blacks when they have been translated into practice, serious discussion was in order as to whether his speech in the Spring Assembly would place Blacks' human rights in jeopardy.

Furthermore, Dunn or some student might have asked: Why should a public high school *formally* host the expression of views which impugn the humanity of people whose tax monies contribute to its financing? Although a Black parent and student speak to this very question in later scenes, it is not explored in *any* degree—then, or anywhere in the film. In a word, what "The Speaker" projects as a First Amendment case is really a whole other ball game.

The above scene from "The Speaker" shows students protesting a Black inferiority advocate's planned speech in a school assembly. The filmmakers stereotype Black, and subtly malign white, characters to discredit opponents of the speaking engagement.

Censorship Theme

In subsequent scenes, which depict the controversy the current events committee's action stirs up among students, parents, teachers, school officials and the general community, the distortions and omissions that are essential to the film's propaganda scheme pile up rapidly. In an exchange between an anti-Boyd teacher and Dunn, the latter says that to ask her students to withdraw their invitation to Boyd would amount to "censorship." It would be, states Dunn, like telling a student that he/she "could not read a particular book." The teacher weakly pooh-poohs this idea, but hero Dunn is given the last word. (This is one of the few pitiful instances in which the film pretends to address library issues.)

As the campaign against Boyd's appearance mounts, the censorship theme crescendoes. An outraged parent calls the school principal to protest the Boyd invitation. Some students congregate menacingly around a poster announcing the Boyd speech, while one of them tears it down. Two white parents ask the school librarian to remove Boyd's writings from the shelves and then ask to see a list of everything in the library. Two other parents threaten the local newspaper editor with withdrawal of advertising because they dislike his report on a PTA meeting that dealt with the Boyd affair.

Throughout these happenings, the film emphasizes that a community majority (predominantly white) favors cancellation of the Boyd speech, while a minority (Dunn plus a handful of students, teachers and parents) opposes cancellation. Moreover, it is stressed that cancellation would constitute suppression—even *re*pression, according to Dunn in one scene—of Boyd's ideas. Dunn drives this point home during the PTA meeting by setting forth what should be recorded as one of the great false hypotheses of our time. "Some of you remember," says Dunn tremulously, "when our country imprisoned thousands of Japanese [sic] because they were afraid they were subversives. They virtually [sic] threw them into internment camps. They temporarily suspended their constitutional rights. I'm just saying these are the risks we run when we tamper with our basic rights. Once you've banned a speech, it's a step towards banning other things." The glaring irony of this historical reference is that racism—a human rights violation—was a root cause of the U.S. government's persecution of Japanese Americans during World War II. (While the overwhelmingly loyal Nisei were being herded into the desert, pro-Hitler whites—members of the German American Bund—were enjoying full human and citizenship rights, including the right to praise the Fuehrer in public meetings.) Yet racism, Boyd-style, is exactly what Dunn feels must be given a forum at her high school.

Issues Exploited

But more importantly, another critical omission has been at work: No one has suggested (nor do they suggest later on) the possibility that Boyd could have been invited to speak in a meeting of the current events committee (an apparently elective group) opened, for that occasion, to

other interested members of the student body. By leaving this possibility out of account, along with others previously noted, the filmmakers were able to set an excellent stage for exploiting the censorship/suppression issue. When Boyd's speech *is* finally cancelled, the film screams "repression," but what has actually occurred is 1) a breach of contract, which possibly could have been resolved in one of several ways, and 2) withdrawal of an invitation to Boyd to speak *in a specific context*—the Spring Assembly—*at a specific point in time*, as well as denial of permission to the students who had contacted Boyd to hear him in that context at that time.

The distortion of reality that is perpetrated through the film's exploitative design has other dimensions.

Extensive historical documentation is available to show that censorship and suppression cases in the U.S. have overwhelmingly involved issues of politics and, to a lesser extent, of sex and religion—not Black inferiority theories. The usual targets in these cases have been communists, Third World activists or other individuals whose views were perceived as threatening to traditional perspectives and/or to the status quo in general. The "Hollywood Ten" and Smith Act trials are examples from recent history which reflect this reality. Particularly in political cases, the Congress, courts, mass media, police and FBI have all participated in suppressing the "unorthodox" minority views. In other words, our society's major institutions, in which political conservatives wield great power, have been deeply implicated in undermining Constitutional rights.

In conjunction with censorship of their beliefs, *repression* has been perpetrated against the persons of U.S. political dissidents, taking a variety of forms: dismissal from employment, "blacklisting," illegal wire taps, harassment, imprisonment, beatings and murder.

"The principle of academic freedom was never intended, as we see it, to protect racism, any more than it was intended to protect physical assault or libel—with which racism has much more in common than it has with free intellectual inquiry. . . .

To sum up on the subject of the relationship between racism and academic freedom: we believe the two to be incompatible. We believe that academic freedom ought not to be sullied by being used as a cloak for a base deed. The exposure and, if necessary, punishment of a base deed does not take away academic freedom, for the deed itself—and racism aims at oppressing, not setting free—has already forfeited the legitimate protection of the freedom."—statement signed by 80 faculty members at the University of Connecticut in 1969

Many Accept Concept

Now what, historically, has been our society's response to Black inferiority theories? Briefly, the establishment of chattel slavery set in motion among the white majority an elaborate process of rationalizing the oppression of African peoples mainly on the grounds that they were an inferior breed of human—a process which has been and continues to be reflected in specific policies and practices of the U.S. government and every major institution of U.S. society, as well as in the attitudes of the vast majority of white Americans. In every period of U.S. history, leading intellectuals, statesmen (including Abraham Lincoln), industrialists, politicians and educators have actively subscribed to the concept of Black inferiority. The main contribution of the scientific community to reinforcing the concept has been the nurturing of eugenics—a pseudo-science that is to the legitimate science of genetics what astrology is to astronomy. It was from the eugenics movement that Hitler drew inspiration for his assault on European Jewry (Blacks have not been the only "race" labelled inferior) and that William Shockley and Arthur Jensen draw fuel for their theories.

Given this national legacy of racism, such theories are hardly threatened with starvation for lack of nourishment, nor are their advocates targets of either censorship or repression. On the contrary, "respectable" Black inferiority theorists enjoy national publicity in the popular and professional media, academic honors, election to public office, congressional patronage, mobility and widespread respect. Consistent with this historical landscape, in the real-life instances where scheduled appearances on college campuses by William Shockley have been protested, the protesting group has been conspicuously *in the minority*.

"The Speaker" turns the realities of U.S. society upside down by projecting Boyd and those who champion the "cause" of his coming to speak as the beleaguered minority, and the people who oppose his appearance as the oppressive majority. The effect of this inversion of truth is to convey the message that the greatest threat to "freedom" in our nation comes primarily from hypersensitive racial minorities and from well-meaning white liberals in majority strength.

In the final scenes of "The Speaker," a delegation representing different sectors of the community meets to try and persuade the current events committee to withdraw its invitation to Boyd. The students stand their ground and, after being dismissed from the meeting, are overruled. Here again, the filmmakers get tricky.

Up until this closing scene, most of the anti-Boyd adults have been portrayed as questioning young people's maturity and judgment in varying degrees. So in keeping with this portrayal they respond to what they regard as a lousy student decision in the only way a bunch of youth-detractors would—by nullifying it from above. And, of course, the way in which the Boyd speech gets cancelled *is* disrespectful of the students. If the film has seduced the viewer thus far, one bristles at this outrage. One mourns the passing of the students' good, freedom-loving decision and boos the adults.

Dunn Misled Students

But the truth, which the film craftily distorts, is that Victoria Dunn bears full responsibility for her students' having gotten their knuckles rapped. Dunn had duped her students into making, not a "good" decision as she believes, nor a "bad" one—the result of immature judgment—as the anti-Boyd adults believe. She had duped them into making an *uninformed* decision. She misled them by omission—that is, by withholding vital information: What the First

Amendment does and does not mean, about the human rights of Blacks, about other possible speakers and about other formats they might have chosen for the presentation of Boyd's views. In the absence of genuine guidance from their advisor, the students had erroneously assumed that they were locked into an invite-Boyd-or-burn-in-hell-as-a-First-Amendment-murderer situation.

* * *

While all of the characters in "The Speaker" are stick figures, the ways in which the Black characters are stereotyped and the uses made of those stereotypes deserve special note.

Two young Black women are featured prominently. First appearing in the current events committee meeting, both are attractive and neatly dressed. But the subtle differences in their appearance, combined with the not-so-subtle differences in their behavior, have significant implications. Jenny, the one who speaks first, has a full afro and is angry and resentful about the committee's invitation to Boyd (at the end of the film, we learn that she has resigned from the committee). The other, Coretta, has long, straight or straightened hair, and she calmly embraces the notion that Boyd should be asked to speak in keeping with the spirit of the First Amendment. "I'm sure I wouldn't take [his theories] personally," she says. "I hope that man makes a fool out of himself."

These characterizations imply 1) that Blacks who oppose Boyd's speaking are mindlessly hypersensitive, afroed "militants," who either don't fully comprehend the meaning and value of U.S. "freedoms" or have contempt for them; 2) that more "refined" Blacks, i.e., Blacks whose appearance, attitudes and behavior reflect the influence of (superior) white culture, can better appreciate democratic concepts.

This image manipulation is expressed more pointedly in two other instances. In one scene on the school grounds, another afroed, "militant"-type young woman castigates Coretta for being associated with the group that invited Boyd. "Are you part of that stupid committee?" she asks. "Do you got rocks in your head? Baby, if you stick with the committee, you ain't gonna have a friend left in this school." And in the tearing-down-of-the-Boyd-poster scene, the young man who commits the sinful act is your garden variety stereotype of a Ghetto Hoodlum—dark-skinned, "street sharp" in his attire and equally sharp of tongue: "That prejudiced bastard! What, is they crazy? He's gonna speak over my dead body. . . ." The appearance and speech patterns of the principals in these two scenes (which many whites, and even some Blacks, perceive negatively in real life) are obviously intended to discredit their point of view.

Other stereotypes in "The Speaker" tend toward the occupational: A shrinking violet librarian, who deals with parents' efforts to quarantine Boyd's writings by escaping into the safe zone of rules and regulations; all-male community leaders who, though not without female input, settle the Boyd affair; and Victoria Dunn.

Conniving, myth-peddling soul that she is, Dunn is advertised in "The Speaker" as a kind of female Mr. Chips—extraordinary teacher, mother of a deceased war hero, unflagging devotee of family, students, "high" culture (she's an opera freak) and the Land of the Free.

* * *

That the circumstances presented in "The Speaker" are basically unrelated to First Amendment issues will seem obvious to many viewers in the film's early scenes and will become even more obvious as the "drama" unfolds. But if the film fails to be about what it says it's about, what is its point? In our view, the film has a hidden agenda, clues to which are scattered throughout.

The first clues are the linking of Boyd with Abraham Lincoln and the choice/obligation flip-flop that we discussed previously. Other clues include the following:

• Several remarks by members of the current events committee during their debate over whether to invite Boyd. One student says about Boyd, ". . . he's a legitimate scientist." **Message:** *While his theories may offend lots of people, they are scientific.* Another student says "[Boyd's theories] have never been disproven. . . . Let's hear him and make up our own minds." **Message:** *Boyd may make a valid case for Black inferiority. If he does, we will have been enlightened.* In the same vein Victoria Dunn says "By speaking, he may discredit himself." **Message:** *Then again, he may not discredit himself.*

• A discussion between two teachers. One says "Maybe what this Boyd says is true. I'd hate to admit some of the thoughts I've had on the subject sometimes. But that's beside the point. Some things are better left unsaid." **Message:** *Boyd is probably right about Blacks being inferior. I tend towards that view (and we're both entitled to our opinions), but I keep my thoughts to myself. Some things, even if they're true, are too delicate to dwell on.*

• The PTA meeting scene. Says one parent, in defense of Boyd: "Some of the best ideas in history have come from minority opinions that a majority . . . tried to suppress." **Message:** *Most people reject and scorn Boyd's theories now—the way they scorned the theory about the earth being round instead of flat. But they just might gain general acceptance someday and enrich our civilization.*

• The adjectives Dunn uses in referring to Boyd's theories. By stating that they may be "unpleasant," "unpopular" and "painful," she implies that *they are not, however, unreasonable, inhumane or unscientific. They are well worth everyone's consideration.*

• Victoria Dunn's farewell remarks to her history class. She states in part:

> I think you all know what I feel about Professor Boyd's theories. As it turned out, the community—rather, I should say, the majority—decided that they took strong objections to Dr. Boyd's theories, and the majority ruled. . . . I personally feel that the cancellation of his speech was a great loss because I feel that the James Boyds of this world have a right to speak—as much right as the rest of us who don't hold views unpleasant and unpopular. The majority has ruled, and the majority in our country has the right to rule. But side by side with the concept of majority rule is the concept of protecting the minority from the passions of the majority. If we could know for sure that what the majority decided was right and true, there wouldn't be any need to protect the minority. . . . But we cannot know permanently what is right and what is true, and so we must never give in to temptation to suppress what we don't believe in or agree with or find painful.

This statement is perhaps the film's most colossal inversion of reality, about which many things could be said. But two aspects, in particular, invite comment. First of all, Dunn has never expressed her opinion of Boyd's theories anywhere in the film. When asked in an earlier scene whether she thinks Boyd is a scientist (whose views must, therefore, be taken seriously) or a racist, Dunn replies, "I don't know. I've never heard him speak." By subtly programming viewers through the above remarks to assume that Dunn *rejects* Boyd's theories, the filmmakers hope to leave a lasting impression of her as a woman of principle, an uncompromising supporter of anyone's right to speak—even those with whom she strongly disagrees. Actually, the sum of Dunn's references to Boyd imply at least ambivalence about his views, if not a downright bias in their favor.

Secondly, in depicting cancellation as a suppressive majority action, Dunn turns inside out the reality that cancellation has served the human rights interests of Blacks—*who are a minority in this society.* She then compounds the offense: Despite the reality that throughout U.S. history members of the white majority—guided by Black inferiority rationales—have enslaved, lynched, sterilized and otherwise oppressed Blacks, Dunn imputes to Blacks (and to their sympathizers) the anti-democratic "passions" of oppressors.

Finally, Dunn's statement contains this morally bankrupt message: *Let racists ply their trade without restraint—they may be right, after all—and let the chips fall where they may.*

Film's Overall Effect

The cumulative effect of these and other loaded elements in "The Speaker" is

1. To project racist theories as being, not racist and anti-human, but reputable alternative concepts and, thereby, to legitimize such theories;

2. To misrepresent the nature of racism by divorcing racist theory from its practice;

3. To promote the myth that anti-racist activities are synonymous with anti-democratic "passion," and that anti-racists are un-American;

4. To distort U.S. history through promotion of the myth that Black inferiority/white superiority theories are and have always been a benign minority phenomenon; and

5. To undermine the First Amendment as a *protective* device and promote it as a *license* for bigotry by, among other things, misidentifying its historically demonstrated enemies.

Employing the techniques of stereotype, distortion and omission, the creators of "The Speaker" have produced an effective tool of pro-racist propaganda in the tradition, if not in the cinematic class, of D.W. Griffith's "Birth of a Nation." [J.C.B.]

AFTERWORD

In 1975, the annual summer convention of the American Library Association was the scene of a two-and-one-half-hour debate over a racism and sexism awareness resolution which the CIBC had framed (see Vol. 7, No. 5). The resolution called on the ALA to take various steps—such as developing in-service training programs—to "aggressively address the racism and sexism within its own professional province."

During the debate, one opponent of the resolution expressed the view that librarians and library patrons have a "right" to hold racist and/or sexist opinions. Another opponent denounced the resolution as "a threat to traditional American values" and called for a closing of ranks among the "conservative" delegates to strategize a counter-offensive. When the vote was taken, however, an overwhelming majority of delegates passed the resolution.

In ALA circles, it is well known that the Racism and Sexism Awareness Resolution is opposed by the Office for Intellectual Freedom and a majority of the Intellectual Freedom Committee—sponsors of "The Speaker." In fact, at ALA's midwinter meeting, the IFC called for the total rescinding of the Resolution, a move that was quashed by the ALA Executive Board (see the last issue of this *Bulletin*).

Could it be that the anti-racist majority in "The Speaker" symbolizes the majority of ALA members who, after a debate that history will record as a model of democratic procedure, voted in favor of the "famous" resolution? And could it be that Victoria Dunn-and-company represent the ALA minority whose spirited defense of racists' "rights" was rejected? Could it be that "The Speaker" was conceived by that ALA minority which, despite its unsuccessful campaign against the Racism and Sexism Awareness Resolution, had the power and means to forge a tactical media weapon for subverting the resolution's implementation?

The "could be's," it seems to us, are entirely credible. □

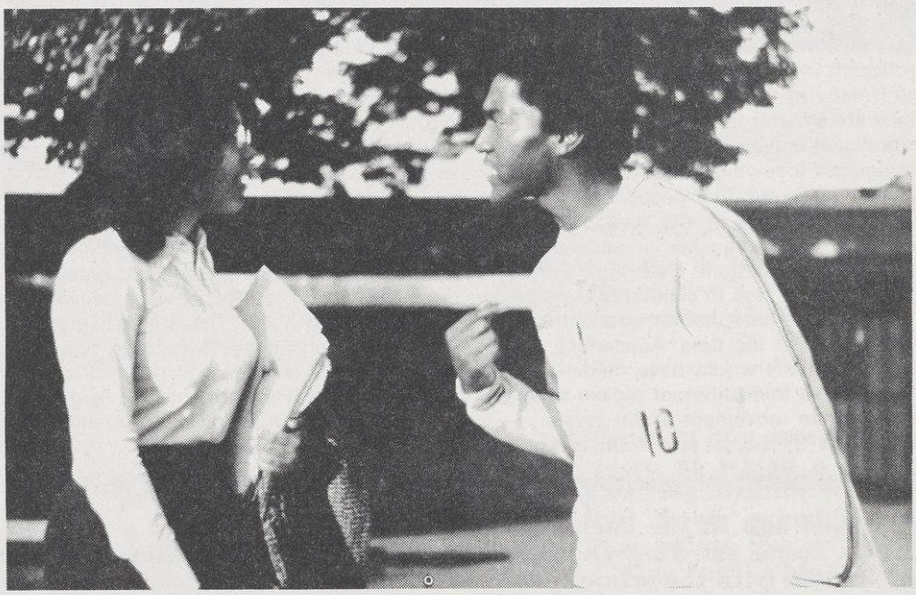
"The Speaker": A Discussion Guide

Prepared by Beryle Banfield

A primary objective of most media is the shaping of people's opinions, and thereby their actions, concerning specific social, political or economic issues. Messages aimed at influencing audience attitudes may be conveyed in many ways: Through visual images, choice of characters, management of content and characters. And maximum influence is often effected more by the subtle, implied messages than by the obviously stated ones.

By manipulating its subject matter, "The Speaker" promotes a number of false assumptions about U.S. reality (for a list of these assumptions, see page 12). These assumptions reflect popular myths about our society—myths that many viewers will fail to challenge because they have been conditioned since childhood to accept them as fact. Discussion leaders should stimulate viewer analysis of the film's underlying assumptions in the course of discussing the film. Leaders should also be prepared to deal with the controversies that inevitably arise when cherished beliefs are questioned.

This discussion guide has been designed to help viewers evaluate "The Speaker" as a vehicle of propaganda, and to illuminate the film's overall distortions of past and recent U.S. history.



A member of the current events committee, left, is accused of racial disloyalty for having voted to hear James Boyd speak. The film presents pro-Boyd Blacks as sober-minded and "refined," and anti-Boyd Blacks as intemperate and crude.

SUGGESTIONS FOR DISCUSSION LEADERS

While we do not recommend purchase of "The Speaker," we do feel that librarians and others to whom the film was pre-sold or who plan purchase can use it effectively as an instrument for raising consciousness about its propaganda scheme and racist content. In that spirit, we suggest the following to discussion leaders:

1. Prior to screening "The Speaker" for an audience, view it alone at least twice.

2. In the first viewing, concentrate on the film's story line. Make a tape recording of the soundtrack as the film is running for later use during the discussion.

3. Read the CIBC position paper on the film as well as the critiques offered by the ALA panelists (page 18), ALA Black Caucus (page 16) and Sanford Berman (" 'The Speaker': Not Recommended," page 19).

4. View "The Speaker" again, this time paying particular attention to the characterizations, dialogue and general content of the debate about whether Boyd should be invited to speak at the high school.

Prior to the discussion, prepare for the use of participants the following:

1. The quotes from Shockley that appear on page 12.

2. Factual material concerning the racism practiced against Asian Americans and African Americans that appears on pages 10-12. Select the facts and historical data that you think will be unfamiliar to the participants. These can be copied for individual distribution or written on oak tag for display.

Following the discussion, distribute copies of the bibliography appearing on pages 13-14.

CHARACTERIZATIONS

Certain scenes are meant to create a certain impression of Victoria Dunn: 1) The scene showing Dunn discussing the opera with a Black colleague; 2) the scene showing Dunn in her home with a photograph of her

Eugenics: Pseudo-Scientific Offspring of Racism

The hereditarian arguments over race and IQ in the 1970's have many similarities to the eugenics movement during the period 1900-1925. Both attempt to differentiate between superior and inferior characteristics allegedly associated more with one race or class than another; both have based their arguments on supposed biological traits (inherited differences); both have found support within the scientific community and have tried to derive prestige from "scientific data"; both have involved large elements of subjectivity and bias in the use of evidence; and both have been picked up by the ruling-class controlled media and have received far more publicity than their questionable conclusions would warrant; both have drawn favorable attention from political and governmental leaders of their day and have had a variety of influences on public policy. . . .

That the hereditary differences in IQ between races has already, as a policy, begun to enter the public domain, may be demonstrated by several examples. Shortly after Jensen's original article appeared in February of 1969 [*Harvard Educational Review*], a southern congressman had the entire 123-page article read into the *Congressional Record.* Daniel Patrick Moynihan reviewed Jensen's studies to the Nixon cabinet, pointing out that Jensen's scientific credentials were exemplary. A Virginia court introduced Jensen's work as evidence in a desegregation case. In recent months hereditarian thinking has been overtly reflected in a public statement by Dean Watkins, chairman of the Board of Regents of the University of California: "It is just possible that the reason some people are rich is because they are smarter than other people; and maybe they produce smarter children." What is also significant is the timing of both the old and the new hereditarian movements. Both emerged in periods following considerable social upheaval: the labor movement and strike agitation in the 1890's and first decades of the present century; and the strong civil rights and anti-war organization of the period 1963-1970. Both movements sought to explain social inequalities and injustice by appealing to hereditary differences between the people on top and those on bottom. Both such explanations are merely different brands of racism.

It would be rash to claim that the eugenics movement of the 1920's, the Nazi racism of the 1930's, or the hereditarian view of the 1970's could have been totally defeated had scientists spoken out at the time. Academics do not often have such power. But strong opposition from scientists would have made those earlier movements less easy to build, and would have forced their inherent racism to appear more strikingly. The same can be said for the hereditarian movement of the present.—From the bi-monthly publication of Scientists and Engineers for Social and Political Action, March, 1974

deceased son in the background; 3) the scene showing Dunn in a classroom with the school principal, who states that she had been very helpful to him "in dealing with the Board."

☐ What impression do you think these scenes are meant to create?

☐ Why do you think the film wants to give that impression?

☐ What impression of the Black teacher is given? Why?

Throughout the film, Dunn is projected as a person who likes her students to think for themselves and to make their own decisions.

☐ What actual evidence is there of this in the film?

☐ Who leads the discussion in the current events committee meeting?

☐ Who calls for a vote on the issue?

Shockley/Jensen Mentor Exposed as Fraud

The major U.S. proponents of Black genetic inferiority—Arthur Jensen, Richard Herrnstein and William Shockley—have drawn heavily on the famous studies of identical twins conducted by Dr. Cyril Burt, the late British psychologist. However, a *New York Times* article of November 28, 1976—headlined "Briton's Classic I.Q. Data Now Viewed as Fraudulent"—reported that reexamination of Burt's work had revealed its almost total lack of scientific value. Regarded as the most persuasive of all hereditarians, whose evidence was unquestioned up until his death in 1971, Burt had apparently fabricated much of his data, written reports containing scientifically questionable assertions as well as implausible statistics, and had even claimed two collaborators who never existed.

His view that intelligence was predetermined at birth and largely unchangeable helped to shape England's rigid, three-tier school system based on an I.Q. test given to children at the age of eleven.

Burt asserted that he had determined that not only were children from slums less intelligent than upper-class children, but that Jews and Irish people were less intelligent than English people and that, across the board, men were smarter than women.

☐ What evidence is there that Dunn encourages her students to explore the question of Black rights?

☐ Does Dunn encourage a full examination of all issues regarding a projected Boyd speech?

☐ Which of the following descriptions of Dunn seems the most accurate? She is (a) sensitive to the concerns and viewpoints of all of her students; (b) democratic in the way she guides the students' discussion of Boyd; (c) manipulative of her students by withholding vital information that could have influenced their decision on whether to invite Boyd.

The Black students in the film are portrayed in significantly different ways. Recall the scenes featuring Black students who oppose Boyd's appearance.

☐ What kinds of hairstyles do they wear?

☐ What kind of language is used by some of them?

☐ How do they behave?

☐ What kinds of hairstyles, dress, language and behavior characterize the Black students who are in favor of letting Boyd speak?

Recall the appearance, language and behavior of the adult Black characters who are for the Boyd speech.

☐ What impression do you think the film seeks to create about them? Why?

☐ Which characters can be called stereotypes? Why?

☐ What do you feel was the intended effect of presenting these stereotypes?

DISTORTIONS OF HISTORICAL FACT

Distortions of historical fact often go unchallenged because certain information is omitted or incorrect information is given. In the PTA meeting, Victoria Dunn offers the internment of Japanese Americans during World War II as an example of what can happen when the right of free speech is compromised.

Now consider this reality: Racism against Asian Americans, the underlying cause of the World War II internment of Japanese Americans, dates back to the first major influx of Asian immigrants to the U.S. in the 1800's. Recruited as laborers by business interests, Asians were then exploited through low wages and oppressive working conditions and

were excluded by special U.S. immigration laws when their labor was no longer wanted.

Asian Americans were segregated in schools and housing; terrorized and lynched in the West; excluded by unions; prohibited from testifying against whites in court and from legally marrying whites, and, in 14 states, were the specific targets of punitive legislation. At the same time, British eugenicists were classifying Asian peoples among the "inferior races" of humanity and passing on that classification to their U.S. adherents.

The U.S. government interned the entire West Coast community of Japanese American citizens (118,000 people) during World War II on the assumption that their allegiances lay with Japan in the war, and that they might express those allegiances in subversive acts against the U.S. war effort. Little or no evidence existed to show that any individual or groups of Japanese Americans were, in fact, disloyal to the U.S. During the war, many German Americans openly expressed their support for Hitler in public meetings of the German American Bund, and some Italian Americans openly supported Mussolini. Yet their communities were not interned.

☐ Is it likely that withdrawal of Boyd's invitation to speak at the Spring Assembly could have set a precedent for the perpetration of racist acts (like the internment) as Dunn suggests? If yes, how? If not, why not?

In one scene, a teacher challenges Victoria Dunn to "come up" with one instance where rights were taken away and not restored. Dunn replies, "We've been lucky—the system apparently works."

Now consider this reality: African Americans, whose first status here was that of slaves who had no human rights at all, have fought long and often bloody battles to gain even a semblance of post-Emancipation equal rights in the areas of education, employment, housing and suffrage. Advances and setbacks have marked that struggle. In recent years, position papers by prominent academicians alleging the genetic inferiority of Blacks have led to funding cutbacks in compensatory education programs for minority groups. And many hard-won legal gains made over the last 15 years are being eroded by recent Supreme Court decisions involving civil rights questions.

Above is a section of the infamous Manzanar camp, in which Japanese Americans were interned during World War II. The picture is from The Lost Years: 1942-1946 *(available from the Manzanar Committee, 1566 Curran St., Los Angeles, Cal. 90026).*

Other groups (Chicanos, Native Americans, Puerto Ricans) have also experienced centuries of oppression in the U.S., which space limitations do not permit us to document here.

☐ For whom does "the system" as cited by Dunn seem to "work"?

☐ For whom does it not seem to "work"? Why?

☐ What does Dunn's statement suggest about the overall honesty of "The Speaker," in light of the realities cited above?

IMPLICIT MESSAGES

The following four scenes occur in the film: 1) A substitute advisor presents a new set of guidelines to the students who put out the school newspaper; 2) Two white PTA members threaten the editor of the local newspaper with economic reprisal for printing information concerning the Boyd controversy; 3) Two parents ask the school librarian to remove material written by Boyd from the library shelves. Before leaving, one parent asks the librarian for a listing of everything in the library; 4) Two librarians discuss the cancellation of a meeting in a library room at which a person favoring the legalization of marijuana had been scheduled to speak. They relate the actions to the Boyd "flap" at the high school and imply that funding might be withdrawn if the library is too "permissive."

☐ What messages are you supposed to receive from these scenes?

☐ What are you supposed to think about the characters in each of the scenes?

☐ Which, if any, of the characters' actions do you think would be likely to occur in real life? Which seem unlikely?

Recall the scenes in which members of the community exchange views on the Boyd affair. Note especially the white people's response to Boyd's scheduled appearance. All of the community leaders and a majority of the whole community oppose Boyd's coming to speak. The majority of whites also display concern for the sensitivities of the Blacks in the community.

☐ What do you think about the actions and expressed views of the white members of the community?

☐ Do you think that, in real life, a

majority of whites in most U.S. communities would oppose a Boyd appearance?

☐ What appears to be the reception of theories like Boyd's (that Blacks are inferior to whites) in real life?

☐ If you were a student at the high school in the film, would you favor or oppose a Boyd appearance? Why?

One student calls Boyd a "nut." Another feels that his views are so ridiculous that they will be laughed at.

☐ What impression do these statements create?

☐ Why are these attitudes as expressed in the film harmful?

Victoria Dunn states that it is wrong to shut one's ears to "unpleasant" or "painful" ideas.

☐ What does Dunn's use of these two words imply about Boyd's theories?

☐ What adjectives would *you* use to describe Boyd's theories?

☐ How does Dunn's use of the adjectives "unpleasant" and "painful" legitimize Boyd's theories?

MANIPULATION OF ISSUES

Victoria Dunn discusses the Boyd affair as involving Boyd's right of free speech. In opposing cancellation of the Boyd speech, she states that "ours is the only nation in which people enjoy *absolute* freedom of speech." She does not discuss Blacks' human rights.

☐ What evidence is there in the film that Boyd's right to speak had ever been curtailed?

☐ Was it *necessary* for the students to offer Boyd a forum in which to air his views in order to protect his right of free speech?

☐ Would his First Amendment right have been violated had the students decided to invite a different speaker on another subject?

☐ Does the film present evidence that Boyd's views had already received considerable airing and publicity?

Now consider this reality: Arthur Jensen, a real-life proponent of Black genetic inferiority, wrote the following in 1972: "The popular press in the United States picked up and broadcast their interpretations of my HER [*Harvard Educational Review*] article with a speed and zeal that seems unprecedented in the publicity given to articles in academic journals. So swift was the press coverage that I was reading about the article in the newspaper at least two weeks before a copy of the journal had even reached me in California."—From *Genetics and Education,* Harper & Row, 1972, page 55.

What does the publicity given Jensen's article on Black genetic inferiority suggest about the status of his views? What does it imply about the general acceptance of Jensen's views?

Boyd's theories of Black inferiority are discussed in the film as being abstract "ideas." Practices which our own and other nations have followed based on such ideas are not cited.

☐ How was a theory similar to Boyd's used, in this century, to justify the murder of large numbers of people?

☐ Is there any difference between Hitler's theories about the Jews and the theories which state that Blacks are inferior?

Now consider these realities: In 1972, Arthur Jensen testified before the U.S. Committee on Education. At that time, he stated that unequal scholastic performance between rich and poor, Black and white, children is not caused by racism, discrimination or any other environmental factor. Scholastic inequality, he said, is solely the result of genetically determined differences in intelligence. For this reason, Jensen concluded, attempts to equalize educational opportunities through increased funding for the poorer school districts are futile. This was Jensen's second appearance before a congressional committee; he had previously testified in 1970, by invitation, before the House Subcommittees on Education and Labor.

In a Virginia case that resulted in defeat of a school desegregation suit, a 1969 article by Arthur Jensen was introduced by the defense as evidence of the need for continued separation of the races in schools.

William Shockley, who is a physicist by training, *not a geneticist,* has received wide publicity for his *Bonus Sterilization Plan* which urges the sterilization of all people with low I.Q.'s. This action, argues Shockley, would eliminate large-scale reproduction of "genetically disadvantaged persons.

☐ How might expression of a Black inferiority theory endanger the lives of Black people?

☐ How might the practice of Boyd's theories affect the education of the Black students in "The Speaker"?

☐ Could another format for the presentation of Boyd's views have been designed that would allow for interested students to hear him without Blacks' human rights being violated?

☐ What is the fallacy in Dunn's statement that U.S. citizens enjoy "absolute" freedom of speech? What limits are there, if any, to free speech?

☐ Should the First Amendment, in your opinion, protect the expression of views which violate the human rights of any people?

UNDERLYING ASSUMPTIONS

1. Racist ideas are unpopular in the U.S.

2. Most white Americans are anti-racist.

3. "Cultured" Black people feel that racist viewpoints are entitled to any public platform.

4. With rare exception, the U.S. has offered "equal time" to the expression of unpopular viewpoints on public platforms.

5. The threat to freedom in the U.S. stems from emotional minorities and from whites who are sensitive to the concerns of minorities.

Would You Buy a Used Theory From This Man?

"Nature has color-coded groups of individuals so that statistically reliable predictions of their adaptability to intellectually rewarding and effective lives can easily be made and profitably used by the pragmatic man of the street."—Statement by William Shockley as reported in the *Boston Sunday Globe,* Sept. 12, 1971.

"Giving a bonus to low I.Q. groups that do not reproduce might be worth discussion."—Statement by William Shockley at a meeting of the National Academy of Sciences, as reported in the *New York Times,* May 3, 1970.

According to Shockley's "Bonus Sterilization Plan," low I.Q. people would receive incentives to be sterilized and those sterilized would receive $1000 for every I.Q. point below 100. The purpose of the plan is to avoid "retrogressive evolution through the disproportionate reproduction of the genetically disadvantaged."—Reported in "Brave New William Shockley," *Esquire,* January, 1973.

Refuting White Superiority: A Bibliography

This bibliography was prepared by Ernest Kaiser and Albert V. Schwartz to be used with the discussion guide on "The Speaker."

Analyses and Refutations, Jensen/Shockley

BOOKS

Block, N.J. and Gerald Dworkin. *The I.Q. Controversy: Critical Readings,* Random House/Pantheon, 1976 (paperback).

A general book of critical readings on I.Q. from the Lippman-Terman debate of the 1920's to the present.

Fine, Benjamin. *The Stranglehold of the I.Q.,* Doubleday, 1975.

A good book by the late Dr. Fine of the *New York Times* showing the nonsense of I.Q. testing.

Kamin, Leon. *The Science and Politics of I.Q.,* Wiley, 1974.

Especially significant for its dealing with the famous Cyril Burt studies of hereditary twins. These studies, upon which Jensen and Shockley based so much of their findings, have now been proven fraudulent (see box, page 10).

Klineberg, Otto. *Race Differences,* Harper & Row, 1935.

A seminal work on I.Q. that turned the tables on the racists. The author compared a group of northern Black students with a group of southern white students and found the latter "deficient."

Samuda, Ronald J. *Psychological Testing of American Minorities: Issues and Consequences,* Harper & Row, 1975.

A perceptive commentary on the fallacies of I.Q. testing for minorities in the U.S.

Spears, David et al., editors. *Race and Intelligence: The Fallacies Behind the Race-I.Q. Controversy,* Penguin, 1972 (paperback).

A serious, comprehensive reference.

Thomas, Alexander, M.D. and Samuel Sillem, Ph.D.; Foreword by Dr. Kenneth B. Clark. *Racism and Psychiatry,* Bruner & Mazel, 1972.

An excellent analysis of racism in many areas, with an excoriating attack on, and warning against, the hazards posed by Jensenism.

Wenger, Win. *How to Increase Your Intelligence,* Bobbs-Merrill, 1975.

Shows that nutrition, exercise and the social and psychological environment are factors that definitely raise intelligence.

Whimbey, Arthur and Linda Shaw. *Intelligence Can Be Taught,* Dutton, 1975.

Gives details on how to induce the functions of "intelligence."

ARTICLES

Harvard Educational Review, 1969, Nos. 2 and 3.

Jensen's theory of the genetic inferiority of Blacks appeared as a 128-page article in the prestigious quarterly, *Harvard Educational Review,* in 1969, issue No. 1, and was widely picked up by U.S. media. It evoked from Black faculty and students at Harvard extensive criticism. Reminiscent of the ALA Black Caucus charge that ALA had not consulted any Black group in the preparation of "The Speaker" was that of the Harvard Black Student Union questioning why the editors of the *Harvard Educational Review* had not seen fit to consult any Black faculty or students on the Jensen article. Some of this criticism appeared in the magazine's two subsequent issues, Nos. 2 and 3. While much of this material is extremely academic and hard to follow, it does provide a resource for interested students. Of particular interest is the protest letter from Dr. James D. Nelson, titled "A Black Neuropsychiatrist Responds," in issue No. 3.

Gould, Stephen Jay. "Racist Arguments and I.Q.," *Natural History,* May, 1974.

A Harvard professor says, among other things: "What craniology was to the 19th century, intelligence testing has been to the 20th century."

IRCD Bulletin, Publication of the

WHAT IS RACISM?

Racism is any activity by individuals, groups, institutions or cultures that treats human beings unjustly because of color and rationalizes that treatment by attributing to them undesirable biological, psychological, social or cultural characteristics.—from *For Whites Only,* Eerdmans, 1973.

WHAT IS A RACIST SOCIETY?

A racist society is "one in which social policies, procedures, decisions, habits and acts do *in fact* subjugate a race of people and permit another race to maintain control over them. . . . No society will distribute social benefits in a perfectly equitable way. But no society need use race as a criterion to determine who will be rewarded and who punished. Any nation which permits race to affect those who benefit from social policies is racist."—from *Institutional Racism in America,* Prentice-Hall, 1969.

"Even if a white is totally free from all conscious racial prejudices, s/he receives benefits distributed by a white racist society through its institutions. Our institutional and cultural processes are so arranged as to automatically benefit whites, just because they are white. It is essential for whites to recognize that they receive most of these racist benefits automatically, unconsciously, and *unintentionally.*—from *Education & Racism,* National Education Association, 1973.

WHAT ARE THE RESULTS OF RACISM?

Minority infant mortality is twice that of white.
Minorities live five years less than whites.
Minority children are more than twice as likely to suffer from nutritional deficiencies as are white children.
Minority unemployment is twice as high as white unemployment.
Black family median income is 57 per cent of white and is *falling;* in 1975 it was $8,200 versus $14,400 for whites.

Additional information appears in *Fact Sheets on Institutional Racism,* available for 50¢ from The CIBC Racism and Sexism Resource Center for Educators, 1841 Broadway, New York, N.Y. 10023.

ERIC Information Retrieval Center on the Disadvantaged. Vol. V, No. 4, Fall, 1969.

A fine collection of articles, position statements and reviews, all refuting the Jensen theory.

Rowan, Carl T. "How Racists Use 'Science' to Degrade Black People," *Ebony,* May, 1970.

Connects the racism of American presidents, statesmen and "scientists" to public racist policies. Written in a popular, easy-to-read style.

History of Racism in the U.S.

BOOKS

Frederickson, George M. *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817-1914,* Harper & Row, 1971.

An excellent introduction to cultural racism focusing on the process by which racist attitudes become racist ideology.

Gossett, Thomas F. *Race: The History of an Idea in America,* Schocken, 1965.

Includes an examination of racism in 18th and 19th century anthropology and in the study of language and literature.

Schwartz, Barry N. and Robert Disch. *White Racism: Its History, Pathology and Practice,* Dell, 1970.

A good introduction to the history of racism in America, exploring the pathological nature of white society and stereotypes, myths and images of Blacks.

Sinkler, George. *The Racial Attitudes of American Presidents: From Abraham Lincoln to Theodore Roosevelt,* Doubleday/Anchor, 1972.

Steinfield, Melvin. *Our Racist Presidents: From Washington to Nixon,* Consensus, 1972.

Two complementary studies reveal the cultural racism of U.S. Presidents and how it shaped their uses of power for whites and against Blacks.

Racism (General)

BOOKS

Knowles, Louis and Kenneth Prewitt. *Institutional Racism in America,* Prentice-Hall, 1969 (paperback).

A classic in literature on racism, this book gives an explanation of the ideological roots of racism in America. It also dramatically illustrates the institutional racism perpetuated by political, economical, legal, health and welfare, religious and educational institutions.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.— The First Amendment

Ryan, William. *Blaming the Victim,* Pantheon, 1971.

A "must" for all interested in understanding the way in which white society defines people of color as both the cause and effect of their circumstances.

Terry, Robert W. *For Whites Only,* Eerdmans, 1970.

Terry's book largely concerns white racism in industry. However, few books are as clear as this in analyzing the processes of racism.

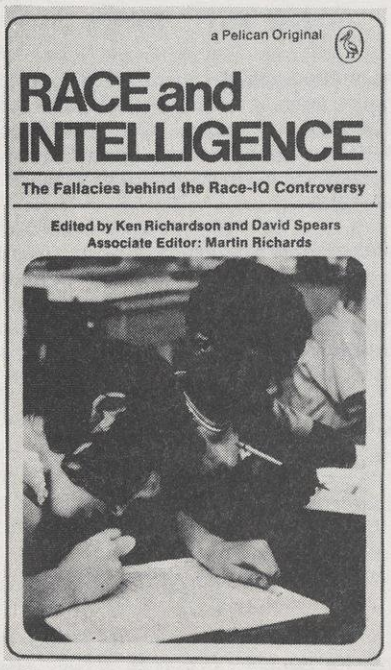
PAMPHLETS

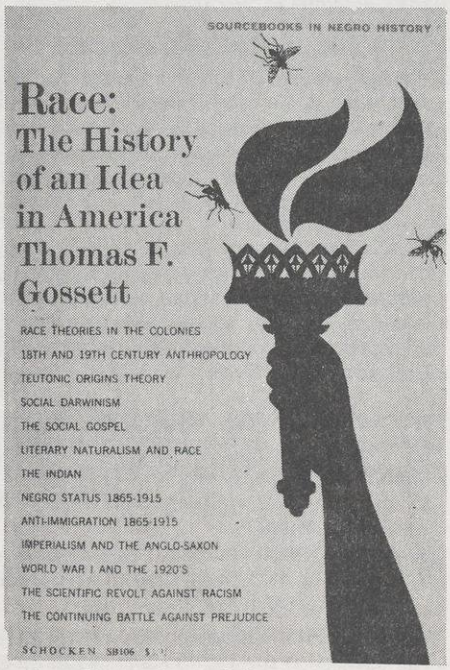
Citron, Abraham F. *"The Rightness of Whiteness": The World of the White Child in a Segregated Society,* Michigan-Ohio Regional Educational Laboratory, 1969 (distributed by P.A.C.T., 163 Madison, Detroit, Mich. 48226).

Shows how pre-school white children have a distorted, racist view of non-white people. White stereotypes about Blacks are also documented. Focuses on those factors generating white superiority: i.e., textbooks, role models, perpetuation of Black stereotypes.

Downs, Anthony. *Racism in America and How to Combat It,* U.S. Commission on Civil Rights, Clearinghouse Publication, Urban Series No. 1, U.S. Government Printing Office, Washington, D.C. 20402, 1970.

This publication is the place to start a study of racism. It has a good definition of racism and a unique six pages on "How Racism Provides Benefits to Whites."





The above books, useful as references in discussing "The Speaker," are published by (left to right) Penguin and Schocken.

The Selling of "The Speaker"

How could it happen? This is the question U.S. librarians are asking themselves about the bitter conflict that erupted at this summer's annual American Library Association convention following the screening of an ALA-sponsored film.

The ALA group most responsible for the fireworks, of course, is the Intellectual Freedom Committee, whose name appears on the film, and—even more directly—the Office for Intellectual Freedom, which actually handled the production. But more important than the culpability of the producers of "The Speaker" is the *process* by which the film was sprung on the ALA membership. That process has alternately been described as "obscure and questionable" (by ALA's Black Caucus) and as "arrogant and secretive" (by IFC member Miriam Braverman). In the heated debate among members that followed the film's official debut, it was repeatedly charged that "The Speaker" had been created by a small group without input from other ALA groups and, most serious of all, that a film in which racism was a pivotal issue had had no Third World input.

The decision to make a film on First Amendment rights of free speech was made by the ALA Intellectual Freedom Committee two years ago. Originally, the film was to have been jointly sponsored with the Association of American Publishers, but the publishers' group withdrew from the production a year ago, for reasons that have not come to light.

Original Budget—$100,000

A budget of $100,000 was originally approved for the film by the ALA executive board in April, 1976, after that amount was requested by Judith Krug, director of the Office for Intellectual Freedom. (Note: It is necessary to differentiate between the Intellectual Freedom Committee [IFC], an appointed, voluntary group of practicing librarians and part of the regular ALA structure of committees, and the Office for Intellectual Freedom [OIF]. For additional information, see page 21.)

When the ALA executive board approved the $100,000 budget, they made it conditional upon receipt of enough advance orders to defray the film's cost. At the same time, the executive board granted Krug's request that she, along with two IFC members, be given full authority to produce the film. This arrangement would later come under severe criticism, and in the controversy that has erupted, Krug has stressed that she was not solely responsible for making the film but that the subcommittee was. Even so, opponents of the film question why so much authority was granted to so small a group, particularly since no one in ALA had ever made a film and Krug lacked experience in such ventures.

Advance Orders Solicited

During the 1976 centennial summer conference of ALA, Krug solicited advance orders and, by last July, had secured 100. This number has since been increased to 150, which in itself has raised many questions. The selling price of "The Speaker" is $495 which, at a time of budget cuts, is steep—especially for a product that was sight unseen, and even more especially since it is now general library practice to refuse purchase until after a book or media product has been previewed. A discount was offered for advance orders.

Enter Vision Associates, a film production company. Since Krug had only half the required number of advance orders, Vision Associates said they would proceed with a somewhat reduced budget ($75,000) on condition that they share in the profits. All that Krug and Vision Associates will say when pressed on the matter is that the film is a "joint venture." How the profits are contractually allocated has not been divulged.

A script was written and a film location chosen—the Sunnyvale (California) High School—in November and December, 1976. The action was shot in January, 1977, just before ALA was to hold its annual midyear conference in Washington, D.C. It was at this conference that the Intellectual Freedom Committee voted to use its influence in an effort to void the Racism and Sexism Awareness Resolution passed during the previous summer (see also page 33). Two IFC members, Zoia Horn and Miriam Braverman, opposed that action. These same members also raised serious objections to the way in which the film project was being handled. Zoia Horn revealed that, as a new member of IFC, she had written to Krug back in November, 1976, asking what the content of the film was to be, who was making the decisions regarding the film and whether an opportunity to discuss its content would be afforded at the midyear conference. Krug answered that she hoped the film would be finished by midyear, at which time questions could be raised. When Krug showed the IFC selected slides from the film at the midyear meeting and described the plot, both Horn and Braverman objected to the film's theme. As Miriam Braverman would point out later, even at this time the contract with Vision Associates permitted changes, but that was not revealed until it was too late.

Fireworks Over "The Speaker"

Not until later in April did anyone in ALA other than Krug and her subcommittee of two see the actual film. The ALA executive board screened "The Speaker" on April 26 and discussed what they had seen in a meeting the following day. A full account of that meeting has yet to appear. However, it is known that (1) there were fireworks, (2) the executive board reacted negatively and (3) the board voted to postpone the film's release until the IFC and ALA membership could evaluate it. The board rescinded that vote a week later when, during an emergency phone meeting, the board's lawyer—the same lawyer who had drafted the contract with Vision Associates—advised that delay would constitute a breach of contract, and that Vision Associates would sue ALA. The lawyer also said that ALA could, to use his term, "suppress" the film, but that

Black Caucus Responds to "The Speaker"

At a press conference held June 20, the day after the preview showing of "The Speaker" to ALA membership, the Black Caucus issued the following press release:

An emergency meeting of the Black Caucus of the American Library Association was called by the Caucus' President, Avery W. Williams, after she expressed her reaction to the showing of an unreleased ALA film "The Speaker."

Members of the Caucus objected to the content of the film and stereotypical portrayals of Blacks in the film which attempted to deal with the issue of First Amendment Rights. In the film, high school students attempted to resolve a controversy stemming from an invitation to a speaker who was expected to advance the theory that Blacks were genetically inferior to whites.

Avery Williams, speaking in opposition to the film, told the ALA membership, ". . . in my opinion, there is nothing courageous about the film! It is a representation of the kind of indignities which whites have leveled at Blacks historically. . . ."

After viewing the film, the Caucus drafted a resolution expressing its opposition to the film's racist context and its failure to effectively deal with the First Amendment issues. In addition, the Caucus voted to endorse two other resolutions condemning the film and asking that the American Library Association remove its name from it.

The Caucus also protests the discourtesy shown to ALA President Clara S. Jones by several ALA members who implied that she had deliberately engineered unfavorable reactions to "The Speaker." Caucus members pointed out that they could not remember former presidents of the Association (all white) who have been insulted in a similar fashion.

they would have to pay the full $75,000 production costs plus a 30 per cent penalty. The idea that ALA might be accused of suppressing its own product weighed heavily in the executive board's decision to rescind its vote. Many people have seriously questioned the "suppression" premise, and observers are generally agreed that if the executive board had held firm at that time, the irreparable harm done to ALA by production and release of "The Speaker" could still have been averted.

While rescinding its order and, thereby, permitting release of the film to the now 150 libraries which had prepurchased it, the executive board did insist that the members of the IFC be permitted to at least see the film prior to its release. Showings of "The Speaker" were set up for this purpose on both the West and East coasts in May. Vision Associates also held a special preview for the staff of *Library Journal.* (The editors of *Wilson Library Bulletin* and *American Libraries* had already seen the film when it was shown to the ALA executive board in April.)

At this time, CIBC asked Vision Associates for a preview screening of the film. A Vision Associates staff member said on May 23 that the company had no objections but that the film could only be seen with Krug's consent. In denying our request, Krug said that the CIBC *Bulletin* was an "outsider" and not a library journal. Later at the Detroit convention, during an IFC meeting, it was charged that preventing the *Bulletin* from previewing the film was in itself an act of censorship. IFC Chairperson Florence McMullin replied that the only reason other journals had previewed the film was that they were present when it was being shown to the ALA executive board. When CIBC representative Brad Chambers insisted that he knew *Library Journal,* for one, had been given a private screening subsequent to the executive board meeting, McMullin shouted: "You are making a deliberate falsehood." Later, *LJ* Editor John Berry confirmed that he and the entire *Library Journal* staff had, in fact, been given their own preview.

Guests of IFC members attended the special showings. Blacks who previewed "The Speaker" were, to quote Geraldine Clark, "outraged." Members of the Bay Area Social Responsibilities Round Table (SRRT), who were given a preview, also strongly condemned its content and one member drafted a resolution calling on ALA to immediately disassociate itself from the film. Another resolution, which did not surface until Detroit, called, in addition, for censuring the OIF. This resolution would come to be called the "Sunshine Resolution."

Thus, even before the Detroit conference, "The Speaker" had provoked ominous rumblings of discontent.

The verdict of two major library journals came in prior to Detroit. Stated John Berry in the June 1 edition of *Library Journal,* the "film finds [the] community 'guilty' of contributing to the death of freedom. Guilty for preferring racial harmony, however superficial, to incitement. Guilty for attempting to suppress the honest desires of its youth (albeit only about four or five of its youth). Guilty, and by extension we're all guilty of this one, for trying to oppose racism while supporting free speech. (Before seeing 'The Speaker' we thought you could do both, but this cleverly manipulative film suggests that we can't. It suggests that racism is the price of freedom, and that the price is not too high!)" The March issue of *Wilson Library Bulletin* featured this comment: "[T]he decision to make the 'liberals' the villains who wish to prohibit the free speech of the 'reactionary' is very strange and flies in the face of the facts of American . . . history. . . ."

"Speaker" Dominates

On June 14, three days before the ALA conference, "The Speaker" was released to the 150 libraries that had ordered advance copies. Some observers felt that the timing of the release was deliberate, to forestall reaction against it; if that was so, it didn't work. From the start, "The Speaker" dominated the conference. Members of SRRT in developing strategies to counteract the film staged an effective consciousness-raising action just before the film was shown (see page The Black Caucus, whose members had not seen the film and who had never been consulted about its content, waited.

The film's official debut on Sunday evening, June 19, before approximately 2,000 ALA members, was less than "gala" as Krug had confidently told the IFC it would be. About 20 seconds of what some observers called "polite"

applause, mixed with some scattered hissing, followed the screening. Next, a panel of three librarians invited by ALA President Clara Stanton Jones, offered their comments. (The panelists' statements appear in full on page 18.) When all three strongly condemned the film, several members charged Jones with having "stacked" the panel against the film. Jones countered that she had chosen the panelists to represent different fields of library endeavor and had not known their views in advance. As the Black Caucus would point out (see "Black Caucus Responds," page 16), the motives of no previous ALA president—who until now had all been white—had ever been impugned from the ALA convention floor.

During the 40 minutes of discussion that followed, only five speakers supported the film, while over a dozen demanded that ALA withdraw its name as sponsor. (In what seemed to be an effort to secure enthusiastic quotes supporting the film, an informal viewers poll was later taken. Of those polled, 108 rated the film excellent, 141 good, 109 fair, 235 poor, with 121 non-respondents.)

"The Speaker" was shown again on subsequent days and came up for membership action on Wednesday, June 22, the final day of the conference.

One resolution, introduced by Nancy Kellum-Rose, challenged "the subject matter of the film which is, at most, peripheral to the experience of libraries and librarians in the area of intellectual freedom." In a more comprehensive resolution, the Black Caucus criticized the stereotyping, condescension, oversimplification and victimization inherent in "The Speaker." The Caucus also stated that "this film does not do justice to either the First Amendment or intellectual freedom" and objected to "the interjection of the issue of race relations which destroys the intent of the film."

(A "sunshine" resolution censuring the OIF for producing the film in a manner "dangerous to the democratic process" had been withdrawn by SRRT so as not to have it detract attention from the film's content. Reintroduced by Jackie Eubanks acting as an individual member, this resolution became a casualty of the rush of events and was not acted upon.)

Final debate on "The Speaker" in many ways paralleled last summer's discussion at ALA's centennial convention on the Racism and Sexism Awareness Resolution.

Dozens of members (including such diverse speakers as a survivor of the Nazi Holocaust, a newly-returned Peace Corps volunteer and incoming ALA President Eric Moon) registered their opposition to the film. A special guest and former librarian, the Honorable Major Owens of the New York State Senate, lambasted the film's "secret agenda of racism," while ALA Black Caucus founder E.J. Josey called it "abominable and shameful and a travesty of intellectual freedom." Arguments favoring retention of ALA sponsorship included the view that to do otherwise would be an act of censorship and in violation of the Library Bill of Rights. Some thought any film that could provoke so much reaction must be of value, while others stated they could see no racism in the film. The charge was also made that arguments against the film were "subversive" and reflected a "further radicalization of the ALA."

The vote on whether to dissociate ALA's name from the film was extremely close, marred by confusion and had to be repeated. After what appeared to be a victory for the disassociators (372-326), an "error in arithmetic" was discovered. When the dust finally cleared following the requested revote, the final tally was 318 for dissociation, 334 against.

According to ALA procedure, debate on "The Speaker" now moved to Council, the policy-making body in ALA. Given the relatively conservative nature of Council, it is not surprising that the motion to dissociate failed by a larger margin than in membership session. (One wonders how many of the library administrators in Council voted against the Black Caucus out of their embarrassment at having bought "The Speaker" without having previewed it.)

A resolution did pass Council calling for a prefatory statement, to be prepared with the Black Caucus, that would disavow the film's "intention to offend any racial group." However, the Caucus has since refused to cooperate in preparing such a disclaimer on the grounds that it would serve only to relieve ALA guilt. In a statement issued July 15, the Caucus stated, "Such obvious patching neither remedies the film nor appeases the members of the Black Caucus."

After the resolution's adoption by Council, outgoing President Jones stepped down from the podium and said:

> A battle has taken place this week. . . . When the smoke clears I think we will see that ALA has lost a great deal. . . . This resolution might be a salve, but it does not solve the problem of "The Speaker." The problem has convulsed this country since 1619 when the first slave was brought to America, and it is now convulsing the world. There is now new distrust because the Black members of the Association feel their humanity has been questioned. We have taken a backward step among ourselves regarding trust across lines of race.

[B.C., J.R.D., J.E.]

"'The Speaker' is representative of propaganda which is routinely cranked out by establishment institutions to keep minorities in line, whether by intent or unconsciously. In this case, by using Blacks as the villains and then turning around and saying it's the rights of minorities they are defending, the IFC is placing minorities in an untenable position. We must condone racism or be labelled anti-intellectual freedom. Where was the IFC when Angela Davis was regularly getting barred from speaking on college campuses? And did they ever bring suit against any of the schools in the Southwest that denied children the right to speak Spanish in the classroom? These are breaches of the First Amendment, too. We fully support the Black Caucus position on 'The Speaker.'"—Patricia Tarin, chairperson of the Chicano Task Force

"I was appalled by ['The Speaker']. I agree wholeheartedly with the sentiments expressed by the Black Caucus at the membership meeting June 22 and support the Black Caucus Resolution without reservation."—Diane Gordon Kadanoff, chairperson of the Task Force on Women

The three statements below were made after the showing of "The Speaker" by the panel appointed by ALA President Clara Stanton Jones (see page 17)

Panelists Denounce "The Speaker"

By Deliberate Design

By Geraldine Clark

Assistant Director, School Library Science, New York City Board of Education

As I watched this film I could not believe that this was 1977. I thought I was back in the thirties and forties. I thought I was back before we had been sensitized to the risk of blaming the victims for their oppression, before we had acknowledged the rich diversity of any ethnic or racial group and thus rejected simplistic stereotypes. I thought I was back before we had carefully assessed the subtle distortions of ideas and the clever manipulation of people to which the medium of film so easily lends itself.

This is 1977, and the ALA presents a film in which Black people are portrayed, almost exclusively, as people unable to conceptualize or articulate in rational and reasoning terms, the relationship of their struggle for survival to the meaning of the First Amendment. In the film Black students and parents react with unreasoning emotion. The anger and barely suppressed violence are carefully built up until they break out in mindless destruction. With the exception of one teacher, no Black shows any interest in, or understanding of, the question of intellectual freedom. The central First Amendment issue—the difference between freedom and license as it relates to a group's right to be free of the fear of genocide—is ignored. In other words, in terms of a group's survival, when is it a case of shouting "fire" in a crowded theater when no fire exists?

At a time when ALA is trying to increase political and general public support for libraries, it is incredible to me that the Association would endorse a film depicting librarians in so negative a manner. The school librarian sits behind a desk in a virtually empty library. I didn't see the pencil with the rubber stamp, but I suspect it was there. No fighter for intellectual freedom here. She falls back on circulation rules to get out of a difficult situation. The public librarians are worse. They regret the possibility of an unpleasant situation, but they have not a twinge of conscience as they ignore the First Amendment.

Finally, and most importantly, intellectual freedom is considered by those opposed to the speaker in totally non-intellectual terms. No one in this town seems bright enough to suggest other methods of dealing with unpopular positions. What happened to the old-fashioned debate, to say nothing of the use of videotape!

There is no question but that these negative images are a deliberate and integral part of the design of the film: the inarticulateness of the Black club members (one girl is unable even to say "yes" or "no"); the use of emotion-laden words, for example, "permissive" by the public librarian when she speaks of the public's concern; or the vulgarism of the Black student at the PTA meeting. This is not nit-picking, for these factors were carefully selected to leave particular impressions.

I am not interested in personal vendettas. I do not object to the film's concern with verbal as opposed to written communications, because librarians are involved with both. I do not even object to the focus on a speaker who thinks of Blacks in derogatory terms. But because of the persuasive negative stereotyping of Black people, because of the unfortunate portrayal of librarians and because of the failure to deal with intellectual freedom in its relation to librarianship in conceptual terms, I ask that the membership request the executive board to disassociate the ALA from this film.

A Film That Shouts "Fire"

By Ervin Gaines

Director, Cleveland Public Library

About five years ago I took the occasion to write for the Minneapolis *Tribune* a review of a book by Professor R. Herrnstein on the subject of Black genetic deficiency. I advanced the opinion identical with that of the teacher in this film—that Herrnstein's opinions were entitled to a fair hearing and that they should stand or fall on their merits. Within 24 hours the Minneapolis Public Library was picketed by young people demanding my resignation. The picketers were

wrong, and of course I did not resign. I have no regrets about that incident except that it was misunderstood by some and taken advantage of by others.

From that experience you might predict that I would similarly endorse this film. I do not. The circumstances are different, and they call for a different judgment. In the present case we are being asked to put the imprimatur of the ALA on a film about free speech on the question of whether an advocate of this opinion of Black genetic deficiency should be invited to speak in a public school. On the narrowest of grounds the film is to be faulted. It deals with a school, not a library. It is not about a free press (which is our stock-in-trade) but about a public meeting. The protagonist is not a librarian but a teacher. The film is more appropriate to the discipline of education rather than librarianship.

But the issue is larger. The film provokes and taunts Blacks. It asks them in effect to choose between free speech and the known historical savagery that was perpetrated against them by a nation that made free speech the law of the land when they were in chains. The film poses a false dichotomy by asking Blacks to choose between their outrage about real oppression and an abstract and highly theoretical concept known as free speech. I find such an offer of choices unfortunate and insulting.

The structure of this film shows lack of delicacy, tact and courtesy. The teaching about free speech does not require that it be dealt with in the context of ghastly injustice to generations of men and women whose descendants carry the wounds of white man's cruelty. It is not too much to say that it was shameful to decide to build the drama on this of all possible themes. This film deserves reproof for its insensitivity. It can only polarize feelings at a time when conciliation is called for, and our social discontents are worsened when they should be ameliorated.

A final word: free speech purists like Justices Douglas and Black have never achieved a majority, nor are they likely to. The most recent teachings are not necessarily the best. There was another justice of great dignity and wisdom—Oliver Wendell Holmes—who said that free speech does not include the right to shout fire in a crowded theater. This film, I am afraid, does just that.

Why This Film?

By Gerald R. Shields

Chairperson, Intellectual Freedom Committee, New York State Library Association

Why this film?

Why a film from the American Library Association's Committee on Intellectual Freedom which does not address itself to the library arena? Why a film which denies to the mind *choice* and substitutes an indictment placed on those who question whether the infliction of ideas really equates with the *selection* of ideas?

Why, when school library collections are under attack and choice is restricted; why, when legislation seems to be appearing daily suppressing scientific and educational materials on the development of sexuality in children; why this film which ignores the librarian in the field facing condemnation from their communities and, in some cases, threat of litigation?

Why?

Is it because we don't understand what we mean by intellectual freedom? Have we made intellectual freedom concepts into some kind of a game to be used for liberal-chic imagery and pious phrase-making while librarians in the field are unable to fight reality because they feel abandoned?

Is the sense of frustration I feel in viewing this film because at its conclusion I see the librarian in the field standing alone? I must answer, yes. I do not feel comforted and inspired by this film to explore the relationship of freedom of choice to the fabric of library service.

Instead I am disappointed. Indeed, I am saddened. A chance has been missed to make a statement on intellectual freedom in libraries. I do not understand the goals of this film. I do not understand its objectives.

We most assuredly have not addressed ourselves to the issues facing the librarian on the job. I would suggest that before we turn to the power of the film medium in the future that we had best define our goals and objectives.

I am sorry that we didn't get what we had hoped for, but I expect we can and must profit from this missed opportunity.

The author, head cataloger at the Hennepin County (Minn.) Library, saw the film at a regular HCL preview screening. His comments on it appear below.

"The Speaker": Not Recommended

By Sanford Berman

A high school student current events committee decides—for wholly unclear reasons—to invite a Dr. Boyd, who espouses Black inferiority, to speak at the school's Spring Assembly. Following that decision, students, teachers, administrators, and the outside community urge the committee to retract its invitation. The committee, however, supported by its about-to-retire faculty advisor, refuses. Ultimately, the school administration cancels the Doctor's appearance. And viewers are explicitly informed, in this 42-minute "film about freedom," that the First Amendment has been severely, though not irreparably, damaged.

The movie is erroneously subtitled. It is less a "film about freedom" than a "film about foolishness" or—more gravely—about "bigotry and defamation." The "freedom" issue is phoney, the plot entirely contrived, the dialogue cliche-ridden, the characters stereotypic and classist (e.g., the two

opera-lovers are both pro-speaker), and the overall cinematic execution, simply dull.

A few specifics:

• The film promotes a vision of serious unreality concerning intellectual freedom problems in schools and libraries. In fact, such incidents—i.e., disputes over a Burt/Jensen/Shockley-like speaker—are uncommon in either high schools or libraries. As the literature (including OIF's own newsletter) amply documents, the overwhelmingly typical cases of censorship and suppression involve sex, politics, and religion—the "baddies" or First Amendment wasters being not Blacks or liberals, but rather conservatives and fundamentalists, usually white. (My personal experience in military, college, and public libraries also confirms this.)

• The film wrongly implies that the current events committee somehow was *obligated* to invite Dr. Boyd because he enjoys a right to "freedom of expression." In actuality, the First Amendment *permits* Dr. Boyd to think, say, or write whatever he wishes—*but* it imposes no requirement on any citizen or group (the current events committee included) to *consume* Dr. Boyd's products. Nor is it, as the movie alleges, "repression" to boycott or ignore Dr. Boyd. *He* has no absolute First Amendment right to speak at a given place or time—like the high school's Spring Assembly—*without* being invited. In short, not inviting him is not equivalent to *repressing* him or his opinions. Indeed, the film irresponsibly distorts what "repression" really is: e.g., government-conducted murder and sabotage against the Black Panthers, the confinement of Soviet dissidents in psychiatric hospitals and labor camps, the numberless "disappearances" in Uganda, the spiralling "suicides" among apartheid critics in South African jails, torture in Uruguay, bookburnings in Chile, etc.

• The film mistakenly equates inviting someone to speak on a particular topic (like the genetic inferiority of Blacks or women) with stocking various library materials on that same topic. The speaking engagement is just not comparable, for it takes place at a unique moment in time, in this case would have afforded a podium to only *one* side of a topic, enjoys special publicity and commands a sizeable, guaranteed audience. Library materials, by contrast, ideally express or reflect a multitude of "sides" or opinions on a given subject, and are all simultaneously accessible. They are not time-bound nor is any *one* aspect of a controversy automatically and unfairly highlighted. (An obvious compromise solution to the filmatic "conflict" would have been to transform the solo event into a debate, but this never even emerged as an option.)

• The film fails to confront what is utterly crucial to the whole issue: the Black clergyman's point that to gratuitously raise the "question" or possibility of racial inferiority is in effect to legitimize the "theory" or "attitude" itself. That is, given the potential variety and extent of speakers and topics from which to choose, *why* should the committee select someone who propagates *racial inferiority,* a belief or contention that a) is not an important scientific contemporary controversy; b) by its very nature is anti-Constitutional (i.e., denying the Constitution's—and our society's—necessary and basic assumption of human equality irrespective of purely physical/biological differences); and c) does not, except by means of incredibly warped logic, qualify as one of those grand, historic, initially "unpopular" and scorned ideas that later came into general acceptance and enriched our civilization! (The "idea" here is not that the earth is round or rotates around the sun. It is racism: that Black people are genetically deficient. And racism, in any event, has hardly been an "unpopular" notion. Far from it.) It would have proven much more interesting and instructive to examine why the Committee made the choice it did, to contest its judgment, and to suggest that mature reconsideration of its decision could lead to an honest admission of error—without introducing the "censorship" or "free speech" bugaboo.

• Ironically, the very instance cited of U.S. governmental repression—the Japanese internment during World War II—did not stem from gradually eroded "freedoms" (as the film pointedly claims), but rather from long-standing racism, precisely the kind of "theory" promulgated/reinforced/legitimized by Boyd/Burt/Jensen/Shockley. The film so facilely and single-mindedly states its thesis about the danger of free-speech constraints that it grotesquely ignores the colossal, abundantly-demonstrated danger of racism. Actually, the two problems need not collide. By counterposing them, the film does not destroy the opponents of intellectual freedom (who in the real world are most unlike the Black/liberal stick-figures portrayed on the screen). Instead, it destroys itself.

I had not thought it possible that a professional library association could produce a film about intellectual freedom that made the very concept seem dirty. Now I know better.

Not recommended.

About the Author

SANFORD BERMAN is head cataloger at Hennepin County Library (Edina, Minn.). He is not an ALA member and did not attend the Detroit conference. He saw the IFC/Vision Associates production on June 24 at one of the HCL's regular Friday morning film previews.

What ALA Might Have Done

At the COSMEP (Committee of Small Magazine Editors and Publishers) Membership meeting on June 25, 1977, in Lenox, Massachusetts, the question of sponsorship by the organization of materials considered racist or sexist was raised and handled with care.

The COSMEP Book Van, which is to travel throughout the South, will carry one example of the publishing output of each member press or magazine. Because of COSMEP's concern for civil rights of readers, the membership passed a resolution stating that while COSMEP does not support censorship, if any materials submitted by a member press to the van promoted racism or sexism (which are not in the interests of anyone's civil rights) the van project would not be obliged to accept them. Decisions on possibly offensive materials will be made by the elected Board of Directors of COSMEP.

In affirming its support for civil rights *and* intellectual freedom, COSMEP has shown that these rights are mutually reinforced, and best considered together in a free society, rather than isolated from each other or falsely thrown in opposition to each other. This is an example for the Intellectual Freedom establishment in ALA to ponder. [J.E.]

A History of the IFC/OIF: An Agenda in the Closet?

When the Intellectual Freedom Committee, an offspring of pre-World War II liberalism, came into being in 1940, it restricted its focus to institutional security (formulating the *Library* Bill of Rights) and professional security (composing a brief statement supporting professionals who refused to sign loyalty oaths and librarians who resisted labelling of "subversive" materials in the 1950's).

Then came the civil rights movement, which reached full flower during the six years following the Supreme Court's landmark decision in *Brown vs. Board of Education.* At this time, Eric Moon (then editor of *Library Journal,* and now president of ALA) was among the first in the library profession to advocate combining civil rights and intellectual freedom issues. In a March 15, 1961 *Library Journal* article entitled "A Survey of Segregation," Moon called for increased funding of IFC activities and for giving the committee executive authority to investigate segregated library service—the area in the library profession which civil rights agitation had illuminated.

However, despite Moon's urging that IFC fully embrace this area of concern, it was another ALA body—the Civil Liberties Committee—that prepared the Library Bill of Rights amendment concerning readers' right of access to library materials. The IFC, after two years of study, merely confirmed the existence of unequal treatment of library users.

Moreover, despite an IFC inquiry called for by the ALA Council in 1962-63, which prompted the requirement that ALA state chapters be integrated, some ALA leaders attended a 1964 Georgia Library Association meeting that excluded Black librarians. In the face of this clear defiance of the integration requirement, IFC said and did nothing. And in the same year both the segregated Mississippi and Louisiana Library Associations were honored by the National Library Week awards committee—a group that has historically been linked with the IFC.

A resolution submitted at the 1964 ALA convention prohibiting ALA staff from attending segregated meetings passed membership; however, at the midyear conference in 1965 the ALA Council, with input from IFC, changed the sense of the resolution to make it apply only to the staff executive director and five elected ALA officers. Throughout this early sixties period, statements by the IFC chair, alleging insufficient committee funds and the need for IFC energies to be focussed on fundraising, implied that the chair wished to delay implementation of the ALA's anti-segregation program.

In 1965, a pre-conference on intellectual freedom called "More Than Lip Service" further reflected the impact of the period's civil rights turmoil on the ALA in general and IFC in particular. This meeting was a prelude to establishment of the Office for Intellectual Freedom in 1967, and of the quasi-accountable Freedom to Read Foundation in 1969, the operative concept being that these bodies could and should cover the civil rights front that IFC alone had been unable to cover. In a word, civil rights issues sired the OIF.*

Again in 1970, six years after enactment of the 1964 Civil Rights Bill, ALA Council membership called for anti-segregation action through the IFC. Council deplored the establishment of, and called for ALA sanctions against, private schools set up in the South to circumvent the civil rights legislation.

And again, even though OIF now existed to attend to such matters, both the IFC and OIF hedged on their mandate. In 1971, after no effort at investigation, IFC/OIF stated that if an individual encountered a civil rights problem, the individual could apply for help to the SCAMI (a new personnel/sanction mechanism of ALA), *not* to IFC/OIF and *not* to the Freedom to Read Foundation.

As a matter of record, the IFC claimed that the ALA Council resolution on anti-segregation sanctions violated Article 5 of the Library Bill of Rights, which reads: "The rights of an individual to the use of a library should not be denied or abridged because of his age, race, religion, national origins, *or social or political views"* (emphasis added). The existence of Article 5 (the Civil Liberties Committee insertion), said IFC, meant that a *library* had the *right* to be racist. (The existence of Article 5 will surely be contested in the near future.)

The Racism and Sexism Awareness Resolution passed by ALA membership and Council in 1975 was—and still is—being more vigorously opposed by the IFC/OIF coterie than any previous ALA action. Instead of viewing the resolution as an extension of Article 5, the narrow OIF interpretation is that, like Council's 1970 anti-segregation resolution, it violates the Library Bill of Rights.

What all of this history reveals is that, while OIF was created as the flesh on the bones of the integral relationship between civil rights and intellectual freedom issues, that office (along with its IFC parent) has worked and is still working to keep the two areas *separated.* Witness "The Speaker," OIF's first major propaganda effort, which promotes civil rights/intellectual freedom separation in the wake of the Racism and Sexism Awareness Resolution.

The continuing concern of ALA membership for civil liberties *and* intellectual freedom has increased the power of the OIF/IFC. It is questionable, however, whether their concern has been effectively translated into real progress in this area. [J.E.]

---

*Several distinctions between the IFC and the OIF should be noted. The IFC is a voluntary ALA group whose members are appointed by the ALA vice-president (president-elect) to serve two-year terms, renewable once. The IFC meets each year at both ALA's summer and midwinter sessions and on special occasions. This year the IFC's chairperson is Zoia Horn, a strong advocate of civil rights. The OIF, on the other hand, is a paid staff that is responsible to ALA's executive director and is headquartered at ALA offices in Chicago. Judith F. Krug, director of the OIF, has held that position since the OIF was started.

Although newer than the IFC, the OIF is actually the more powerful of the two bodies. This is due in part to OIF's staff continuity, but is also due to its role as publisher of the *Newsletter on Intellectual Freedom* and as clearinghouse and filter for all matters relating to intellectual freedom that come to ALA. It is also IFC's liaison with ALA.

Boston Area Activists Promote Anti-Racist Education

By Horace Seldon

"This day was helpful and effective, but it has shown me how unfortunate it is to only be together for a day. We should spend a week on this problem."

The speaker was an elementary school principal. The "problem" was racial and cultural conflict in a suburban Massachusetts school. And the setting was a day-long workshop for teachers and administrators run by Community Change, Inc. The workshop was one of several hundred which Community Change, a training and consulting organization that tackles problems of racism and race relations, has been conducting in public schools in the Boston area. The organization's work is based on these convictions: (1) that U.S. racial problems have been caused and are perpetuated by white people through the institutional structures they control, and (2) that racism has devastating consequences for African Americans, Asian Americans, Native Americans and Latino Americans—the major "victim groups"—and is also costly and destructive to whites in the long run.

Community Change has a nine-year track record of accomplishments in both secondary and higher education schools, churches, community groups and social service agencies. From a primary focus on racism, Community Change has expanded the area of its concerns to include combatting sexism and facilitating the implementation of multiethnic, multicultural education. Yet the group consistently reminds workshop participants that dealing with white racism is a prerequisite to achieving genuine cultural pluralism.

Community Change has found that some of the blocks to authentic human relations are in materials—books, films, and other teaching media. We value highly all change efforts at the writing and publication levels since a book or film which is devoid of harmful materials is hard to distort even by a teacher who holds negative stereotypes and attitudes.

But many of the blocks are in people—those who use published materials. Therefore, Community Change focuses on the teachers themselves, guided by the premise that a book or film containing harmful ethnic or gender stereotypes and language can be corrected, supplemented or critiqued by teachers who are trained to identify what is wrong with it.

In workshops aimed at evaluating texts and audio-visuals, part of the time is spent providing teachers with some background for understanding what racism/sexism are and how they function. Guided by their heightened awareness, the teachers then examine books. Concentrating first on the visuals, they identify the racial groups shown and note the frequency of pictures of men and women, boys and girls. Secondly, they may study the relationships depicted in pictures, between men and women, as well as between members of different racial groups. They note who is doing what, with or to whom, and who seems to be in positions of authority. Participants are asked to identify the sorts of activities in which people in the pictures are engaged, looking for patterns which may or may not be stereotypical. Next, the text is checked for its general use of language and of specific words, and for the ideas it conveys, to determine which may be racist or sexist. Brief lectures may also be given by the workshop leader about studies which have indicated the effect of texts on the behaviors of boys and girls. Such "mini" lectures may also discuss criteria for textbook evaluation.

Filmstrips and movies are often reviewed by workshop participants in the same way. Responses to these media usually burgeon into lengthy discussions as to whether or not a

particular scene, character or situation is racist or sexist—a process that serves as a consciousness-raiser for everyone. Often, the teachers brainstorm ways in which they can make positive use of poor quality material. One high school social studies teacher described how he used a filmstrip loaded with negative stereotypes of Native Americans and engaged students in a project to rewrite the strip's text. In order to do the rewrite, the students had to analyze their own attitudes and conduct historical research.

Designing Programs

Prior to designing any workshop, Community Change training teams meet with representatives of the workshop groups to learn specifically what it is that people want to get out of the workshop experience. Thus, although Community Change has developed over the years a core of exercises, simulations, role plays, etc., which are used over and over in different settings, we remain eager to respond to particular situations—which often means "inventing" new techniques that may never be utilized again. A film used many times before may suddenly have to be viewed with different questions in mind, a simulation "processed" for entirely different results, new "roles" created for a role-play situation or a whole new exercise created. In every case, we attempt to design a flow of experiences that will enable participants to learn what they have said they want to learn.

Recent enactment in Massachusetts of a broad-scoped, anti-discrimination law applicable to public schools, has enhanced efforts to achieve multicultural education goals. The law, Mass. Statutes, Chapter 622, simply states that "No person shall be excluded from or discriminated against in admission to a public school of any town, or in obtaining the advantages, privileges and courses of study of such public school on account of race, color, sex, religion, or national origin." While the law is very general and does not actually relate to teacher certification, the Massachusetts Department of Education has developed extensive regulations for implementing this law which cover school admissions, admission to courses of study, guidance, curricula, extra-curricula activities, facilities and complaint procedures. Given its applicability to institutional policies and practices which may have racist or sexist effects, this new law has prompted some exciting experiments by committed teachers.

Fostering Multiracial Education

Community Change has worked closely with other groups whose purpose is to foster multiracial, multiethnic education. The Metropolitan Planning Project (MPP) and Metropathways are two state-funded organizations which educate students for living in a pluralistic society. The MPP, through its Metro Ethnic Heritage Resource Centers, provides training workshops in multiethnic education to selected community and school people in specific regions of Massachusetts. MPP workshops focus on the historical development of the study of ethnicity and origins of the multiethnic education movement, addressing these subjects in the context of the specific ethnic history of a target community. Metropathways works with high school students from Boston and suburban school districts, encouraging a reduction of ethnic and racial minority isolation and utilizing out-of-school learning sites. Community Change has worked with staff from both of these organizations on staff development and on workshop designs for use with teachers in numerous communities.

Working With Suburban Schools

Another voluntary program with which Community Change has collaborated is the Metropolitan Council for Educational Opportunity (METCO), which sends 3,000 Black children from Boston into suburban schools on a daily basis. In the suburban school systems into which METCO students are sent, Community Change helps teachers and administrators identify ways in which the predominantly white schools and white teachers might need to change in order to provide the Black students with a learning environment free of racism.

As a suburban-based organization, Community Change has found it difficult to have much direct impact on the Boston school desegregation struggles, but through our membership in the Massachusetts Coalition for Human Rights, we have followed closely the events which have unfolded in Boston during the last four years. The Coalition brings to the attention of suburban people and school systems the responsibility they bear for the future of quality integrated education in the state. Issues such as school finance reform, voluntary educational exchange programs and the need for multicultural education even in racially homogeneous schools, are discussed. Within the Coalition, Community Change emphasizes the ways in which systemic racism impedes progress in all of those areas.

A Consciousness-Raising Play

Substantial impact on the white suburban consciousness has come through use of the play, "The Man Nobody Saw," by Elizabeth Blake (see box). Community groups, churches and teachers have sponsored the play. Acted by a Black and white cast whose members lead audience discussion after each performance, the play is an effective consciousness-raising tool. Response to the work has been so great that Community Change has had to develop two volunteer casts to meet the demands for appearances.

Publications have not been a major part of Community Change's thrust—we rely a great deal on material from the Council on Interracial Books for Children. We have, however, distributed approximately 12,000 copies of a small flier, *Toward a Pluralistic Society,* prepared several years ago by some teachers who were summer graduate students at Stonehill College. The flier is a checklist of things which students, superintendents, school committee persons, teachers and administrators can do to implement non-racist, non-sexist education. *Toward a Pluralistic Society* is obtainable from Community Change, Inc., P.O. Box 146, Reading, Pa. 01867. Single copies are 10¢ each; 11-100 copies, 8¢ each; over 100 copies, 6¢ each, plus postage.

Summer Graduate Course

Community Change has conducted a summer graduate credit course on education and racism for five years now at Stonehill College in Easton, Massachusetts (Easton is south of Boston, within easy driving distance). The course has attracted school personnel from several states and has contributed significantly to the motivation and skills of a large number of teachers and administrators. Through

"The Man Nobody Saw"

"The Man Nobody Saw" by Elizabeth Blake, one of a series of "Plays for Living" commissioned by the Family Service Association of America and the National Assembly for Social Policy and Development, Inc., is used by Community Change (see adjoining article) as a consciousness-raiser in anti-racism workshops for teachers and school administrators.

The play describes how well-intended but unconsciously racist actions by representatives of white-run institutions help generate such severe social pressures that they precipitate a Black man's nervous breakdown. Within the format of a mock courtroom trial, people from the main character's past become aware of their culpability in his difficulties.

In the discussion guide accompanying the published script of the play, the late Whitney M. Young, Jr. states:

> Fundamentally, "The Man Nobody Saw" is a play about white racism, about the effect of white institutions on the life of the ghetto, about the things that more or less well-meaning white people do, unknowingly and unthinkingly, that cripple lives in the black community. White racism doesn't mean that Americans in any large numbers want to lynch Negroes or send blacks back to Africa, but it does mean that the vast majority of white Americans, like those in this play, consciously and unconsciously make basic assumptions of their own superiority which are used to justify actions injurious to black citizens. It does mean that such people consistently refuse to see the black citizen as an individual with the same ideals, the same needs and the same desires as other [people]. Instead, they see an abstraction—"The Negro." It is this dehumanizing process, this inability and unwillingness to empathize, that enables the majority of white Americans to cripple other [people] and still live with themselves. This is the root of racism in America.

Acted by a Black and white cast whose members lead audience discussion after each performance, the play has been so well received that Community Change has had to develop two volunteer casts to meet the demands for appearances.

In New York City and within a 50-mile radius thereof, "The Man Nobody Saw" can be performed only by a Plays for Living professional cast. In other U.S. areas, performance by other than a Plays for Living cast receives written authorization only by purchase of a six-copy production packet. The packet, which costs $12., can be obtained from the Family Service Association of America, 44 East 23rd St., New York, N.Y. 10010 (one copy, for perusal only, is $2.).

Above is a scene in "The Man Nobody Saw" *by Elizabeth Blake from the "Plays for Living" series.*

this course, teachers have gained skills for classroom use, knowledge of resources available and an understanding of how racism functions within schools. A major aspect of the course entails participants helping each other to define a specific "back home" problem and to plan responses to it in the context of multiethnic educational goals. In 1977, the Stonehill course is focusing on new concepts of cultural pluralism in education. It is being led by a Black and white team: Dr. Carolyn Coverdale, a curriculum development and intercultural studies specialist, and a representative from Community Change. Other resource persons in the program include Reinaldo Rivera from the Institute for Open Education (Antioch), one of the few persons who has served an entire school system in Massachusetts as Director of Pluralistic Education.

Institutional Audits

Community Change has further impacted on institutions, particularly religious bodies, by conducting institutional audits. The audit is a process of analyzing policies and practices to determine if they have racist or sexist effects. (Since the audit is a *process,* not a collection of specific materials, "copies" of it are not available.) When such effects are found, changes are prescribed. Using the audit of the national YWCA and affirmative action programs from other sources as models, Community Change has developed an audit for use in both local churches and larger religious bodies. We are currently involved with a team of persons in "auditing" one of the major Protestant bodies in Massachusetts. And for the first time, beginning this fall, Community Change will apply an extensive audit process it has developed in cooperation with the Commission for Racial Justice (a national, United Church of Christ agency) for use in theological schools.

Community Change is one of a small network of organizations working to combat racist and sexist patterns of life in this country. Its resources, both in dollars and persons, are severely limited, but its impact has been significant far beyond the measure of those resources. □

About the Author

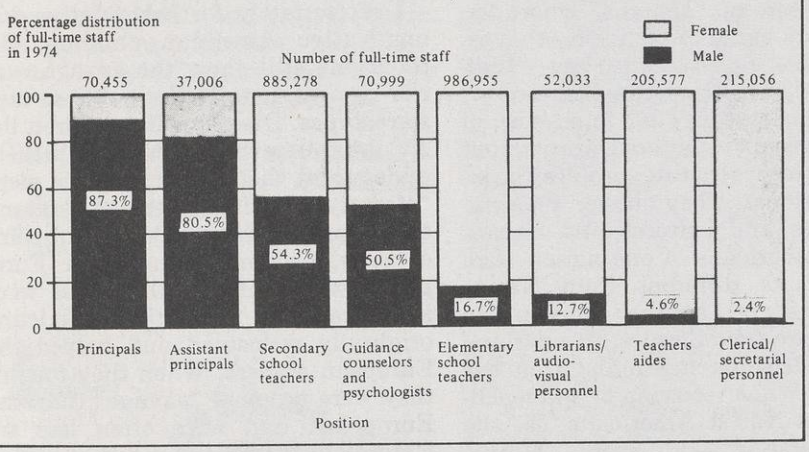
HORACE SELDON is executive director of Community Change, Inc.

How Women and Minorities Rank in U.S. Education

The charts and captions reproduced below are from the 1977 edition of *The Condition of Education* (Volume 3, Part One), a statistical report on education and related topics in the U.S. Published by the National Center for Education Statistics, the book is available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, for $3.25.

Chart 2.08

Elementary and Secondary School Staff



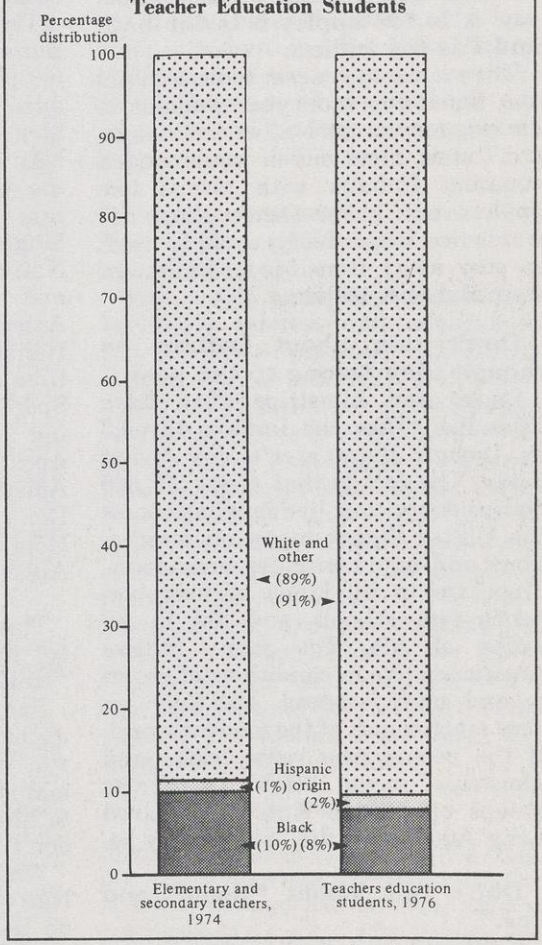
Source of Data: Equal Employment Opportunity Commission

Above: *The staff composition of elementary and secondary schools reflects traditional patterns by sex; while 87.3 per cent of principals were males, only 16.7 per cent of elementary school teachers were males in 1975.*

Right: *Data describing the ethnic backgrounds of teachers and teacher education students were obtained from different sources and hence are not strictly comparable. However, it appears that a somewhat smaller per cent of teacher education students than teachers generally are from minority groups.*

Chart 2.12

Racial Composition of Teachers and Teacher Education Students



Source of Data: Equal Employment Opportunity Commission, National Center for Education Statistics

Native Americans: What Not to Teach

By June Sark Heinrich

June Sark Heinrich recently directed an alternative school for Native American children in Chicago. Her experiences there revealed many inadequacies in the way teachers present the history and heritage of Native peoples in the classroom. She offers the following pointers to aid elementary school teachers in correcting the most common errors made in presenting Native American subject matter.

Don't use alphabet cards that say A is for apple, B is for ball, and I is for Indian.

The matter may *seem* to be a trivial one, but if you want your students to develop respect for Native Americans, don't start them out in kindergarten equating Indians with *things* like apples and balls. Other short "i" words (ice, ink or ivory) could be used, so stay away from I-is-for-Indian in your alphabet teaching.

Don't talk about Indians as though they belong to the past.

Books and filmstrips often have titles like "How the Indians Lived," as though there aren't any living today. The fact is that about 800,000 Native Americans live in what is now the United States, many on reservations and many in cities and towns. They are in all kinds of neighborhoods and schools and are in all walks of life. Too many Native Americans live in conditions of poverty and powerlessness, but they are very much a part of the modern world. If the people who write books and filmstrips mean "How (particular groups of) Native Americans Lived Long Ago," then they should say so.

Don't talk about "them" and "us."

A "them" and "us" approach reflects extreme insensitivity, as well as a misconception of historical facts. "They" are more truly "us" than anyone else. Native peoples are the original Americans and are the only indigenous Americans in the sense that all of their ancestors were born on this land. Everybody else in this country came from some other place originally.

Don't lump all Native Americans together.

There were no "Indians" before the Europeans came to America—that is, no peoples called themselves "Indians." They are Navajo or Seminole or Menominee, etc. The hundreds of Native groups scattered throughout the U.S. are separate peoples, separate nations. They have separate languages and cultures and names. Native Americans of one nation were and are as different from Native Americans of another nation as Italians are from Swedes, Hungarians from the Irish or the English from the Spanish. When referring to and teaching about Native Americans, use the word "Indian"—or even "Native American"—as little as possible. Don't "study the Indians." Study the Hopi, the Sioux, the Nisqually or the Apache.

Don't expect Native Americans to look like Hollywood movie "Indians."

Some Native Americans tell a story about a white "American" woman who visited a reservation. She stopped and stared at a young man, then said to him, "Are you a *real* Indian? You don't look Indian."

Whatever it is that people expect Native Americans to look like, many do not fit those images. Since they come from different nations, their physical features, body structure and skin colors vary a great deal—and none has red skin. Of course, Native and non-Native Americans have intermarried so that many Native Americans today have European, African or other ancestry. Therefore, don't expect all Native Americans to look alike, any more than all Europeans look alike.

Don't let TV stereotypes go unchallenged.

Unfortunately for both Native and non-Native American children, TV programs still show the savage warrior or occasionally the noble savage stereotypes. Discuss with children the TV programs they watch. Help them understand the meaning of the word "stereotype." Help them understand that, from the Native American point of view, Columbus and other Europeans who came to this land were invaders. Even so, Native Americans originally welcomed and helped the European settlers. When they fought, they were no more "savage" than the Europeans and were often less so. Help children understand that atrocities are a part of *any* war. In fact, war itself is atrocious. At least, the Native Americans were defending land they had lived on for thousands of years. If Native Americans were not "savage warriors," neither were they "noble savages." They were no more nor less noble than the rest of humanity.

Another common stereotype is the portrayal of the "Indian" as a person of few words, mostly "ugh." The fact is that early European settlers were aware of and commented specifically on the brilliance of Native American oratory and the beauty of their languages.

Stereotypes are sneaky. They influence the way we talk and live and

play, sometimes without our knowing it. Don't say to your students, "You act like a bunch of wild Indians." Don't encourage or even allow children to play "cowboys and Indians." Be sensitive to stereotypes in everything you say and do.

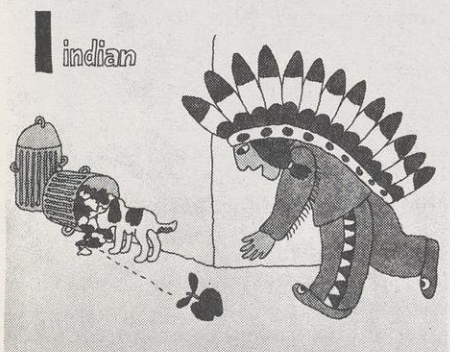
Don't let students get the impression that a few "brave" Europeans defeated millions of "Indian savages" in battle.

How could a few Europeans take away the land of Native Americans and kill off millions of them? This did not all happen in battle. Historians tell us that considering the number of people involved in the "Indian" wars, the number actually killed on both sides was small. What really defeated Native Americans were the diseases brought to this continent by the Europeans. Since Native Americans had never been exposed to smallpox, measles, tuberculosis, syphilis and other diseases that plagued the Old World, they had no immunity and were, thus, ravaged. Between 1492 and 1910, the Native population in the U.S. area declined to about 200,000. Help your students understand that it was germs and disease, not Europeans' "superior" brains and bravery, that defeated the Native peoples.

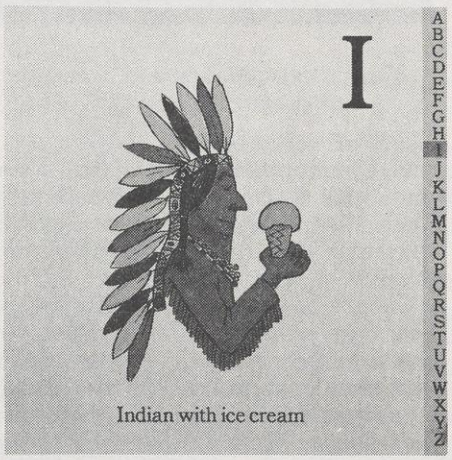
Don't teach that Native Americans are just like other ethnic and racial minorities.

Ethnic and racial minorities in the U.S. share in common discrimination, unemployment, poverty, poor education, etc. But they are *not* all alike. The problems these groups encounter are not all the same, nor are their solutions. Perhaps the biggest difference between Native Americans and other U.S. minorities is that Native peoples didn't come from some other land. This land has always been their home.

Although dispossessed of most of their land, Native peoples didn't lose all of it. According to U.S. law, Native American reservations are nations within the United States. U.S. government and business interests persist in trying to take away Native land—especially land containing oil or other valuable resources. However, the fact is that Native Americans—by treaty rights—own their own lands. No other minority within the United States is in a similar legal position. Native peoples view themselves as separate nations within a nation. And though often ignored and/or violated, U.S. laws and treaties, officially endorsed by U.S. presidents and the Congress, attest to those claims.

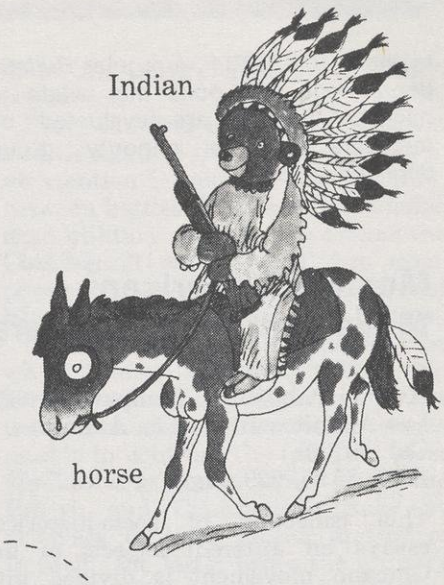


Books and alphabet cards saying "I Is for Indian" are all too common. Above (l. to r.) are examples from Applebet Story, *Byron Barton, Viking, 1973;* The Alphabet Book, *P.D. Eastman, Random House, 1974; and* Best Word Book Ever, *Richard Scarry, Golden, 1974 (see Jane Califf's letter on page 38 for more about Richard Scarry's book).*



Don't assume that Native American children are well acquainted with their heritage.

If you have Native American children in your class, you may expect that they will be good resource persons for your "unit on Indians." Today, it is not unlikely that such children will be proud of being Native American. Some may participate in traditional activities of their cultures. In general, however, Native children have much in common with other children in the U.S. in that they know far more about TV programs than about their own national ways of life. They eat junk food and want all of the things most children in our society want. If lost in a forest, they would not necessarily be able to manage any better than other children would. Like other children in the U.S., Native children need to be taught about the Native heritage which, in a very real sense, is the heritage of everybody living in the U.S. today.



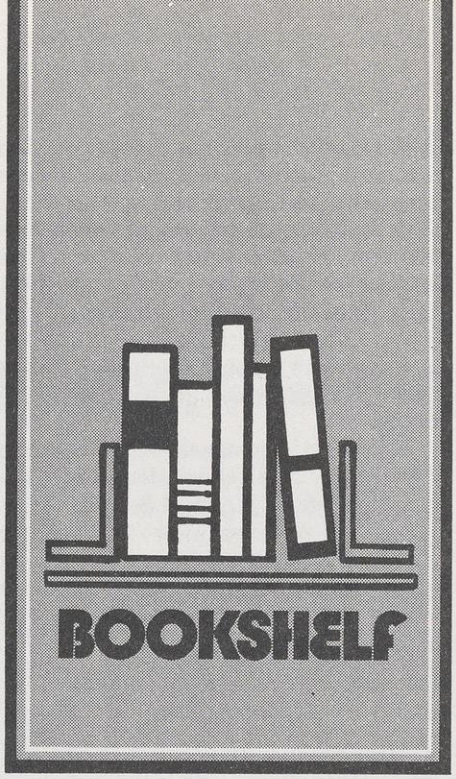
Don't let students think that Native ways of life have no meaning today.

Native arts have long commanded worldwide interest and admiration. But far more important for human and ecological survival are Native American philosophies of life. Respect for the land; love of every form of life, human and non-human; harmony between humans and nature rather than conquest and destruction of nature—these are vital characteristics of Native ways of life. All peoples in the U.S. can and must learn to live in harmony with the natural world and with one another. That is one lesson Native peoples can teach the world, and that is one of the most significant lessons you should teach your students about "the Indians."

About the Author

JUNE SARK HEINRICH recently directed the Native American Committee's Indian School in Chicago. She has many years of experience as a teacher, administrator and writer-editor of teaching materials.

In the BOOKSHELF, a regular *Bulletin* department, all books that relate to minority themes are evaluated by members of the minority group depicted.—Editors



Mexican American Movements and Leaders

by Carlos Larralde.
Hwong Publishing Company (10353 Los Alamitos Blvd., Los Alamitos, Cal. 90720),
1976, $5.95, 229 pages, grades 7-up

This collection of socio-historical essays on different aspects of the Chicano movement is divided into four parts—Part 1: The Cortinista Movement 1848-1876; Part 2: The Teresita Movement 1888-1905; Part 3: The Magonista Movement 1904-1919; and Part 4: The Chicano Activists 1920-Now.

Drawing upon secondary sources, interviews, his own family papers and memoirs, the author successfully humanizes and delineates the lives of at least 20 different Chicanos and their contributions to the Chicano community, both past and present. Of special note is the fact that, for once, the social, political and historical contributions of Chicanas are included. One regrets only that the author did not provide more in-depth information on many of the Chicano people cited.

This book offers an important sampling of the total Chicano experience and is especially useful as an introduction to Chicano history for junior high and high school students. [Porfirio Sanchez]

The Dream Runner

by Audree Distad.
Harper & Row, 1977,
$5.95, 15 pages, grades 5-9

This story describes the relationship between a young, apparently Anglo boy named Sam and an older man named Clete, who has taught him many things. One gets the impression that Sam is something of a loner and can communicate with Clete more than with anyone else. Even though Clete dies early in the story, his character is the book's dominant element.

Clete, who is part Native American, tells Sam about the Vision Quest—a practice whereby young Native American boys venture into the mountains to seek guidance from the Creator (or the Great Mystery, as the book states). During the Vision Quest, which lasts for three days and nights, the boys go without food or water.

The morning after Sam's mother leaves to attend the funeral of the boy's father, whom he never knew, Sam goes to work as usual. (Sam's mother makes no other appearance in the story.) When Clete fails to show up for work, Sam runs to his house to see if he is all right. He arrives to find Clete dying of a heart attack. Sam tries to get help, but it is too late. Clete's death has a devastating impact on Sam, and he doesn't know how to cope with the man's passing. Recalling the Vision Quest, he decides to head for the distant mountains on a quest of his own. Aided by a truck driver who gives him a ride, and by a retired school-teacher who gives him directions, Sam makes his way to the mountains. During his sojourn in the mountains, Sam learns that fasting teaches one to look within one's self for strength and guidance, and he matures as a result of this experience. However, he is unable to complete the fast and ends up in the hospital.

I would make two observations concerning *The Dream Runner,* one technical and the other a general comment. Although the author seems to have some knowledge of the Lakota, or Sioux, she depicts the fast as lasting three days and nights. According to Leonard and Henry Crow Dog, John Fire and Wallace Black Elk, who are considered religious leaders of the Lakota people, the Lakota would fast for *four* days and *four* nights.

Secondly, being Anglo, Sam does not have the background—with all the particulars of upbringing and cultural value assimilation—that would provide a foundation for full understanding of the Vision Quest. Thus, he is really "playing Indian." Prior to going out on a fast, our young men are prepared by our spiritual advisers, receiving instruction on how to conduct themselves and how to receive their vision. Our teachings inform us that if one is not prepared for a Vision Quest the consequences can be grave. We see in this book that even though Sam learns how to rely on himself, he pays for that vision by ending up in the hospital with a broken ankle. To me, this is an even greater lesson than the lesson of self-reliance—maybe one should not mess with things unless one knows what one is getting into. [Moose Pamp]

The Canbe Collective Builds a Be-Hive

by Bert Garskof,
illustrated by Brenda Louise Zlamany.
Dandelion Press (P.O. Box 3229, Westville Station, New Haven, Conn. 06515), 1977,
$3., 90 pages, grade 5-up

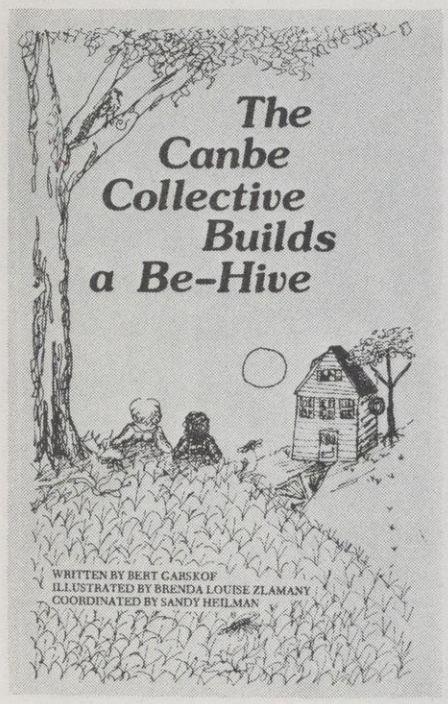
This effort describes a communal-type, future society in the year 214 of "the New Era." The book jacket states "Too often non-sexist and non-racist books portray women and black

people as first excluded from and then included in present day American society. Here, on the other hand, is a book which rejects today's forms for all people."

Among the changed forms in this utopia is language: No words exist to identify people by age, sex or race since "these no longer indicate any special status." However, the author's vision of the future is very similar to the middle-class, white "hippie" communal vision of today. Understanding, love and patience conquer all. Materialism has disappeared. School is optional. It's all quite nice but escapist. Escapist, because the story never deals with the worldwide or national problems of today and, thus, gives no hint as to how to get from today to the "New Era."

The new-world language also presents some problems. One of them was this reader's own problem, born of today's conditioning: Since "se" is used for "he" or "she" and "hes" is used for "his" and "hers," one goes through the entire book hunting for sex clues. It's interesting but also distracting and frustrating. Another problem is the implied message that people should be sex-blind—which smacks of the color-blindness many white "liberals" proudly profess. The claim has always had a phony ring to it and, in any case, is color- or sex-blindness desirable? Somehow we should be able to eliminate racial and sexual oppression without, at the same time, eliminating all acknowledgement of people's very real and beautiful differences.

Despite these criticisms, I recommend purchase. The book is worth its $3. price tag as a stimulator of discussion (among adults or children) about how totally conditioned we are to sex labels. [Lyla Hoffman]



Black Heroes of the American Revolution

by Burke Davis.
Harcourt Brace Jovanovich, 1976, $6.95, 78 pages, grades 5-up

Black Heroes of the American Revolution will enlighten Black children to the fact that Black people, too, served in the Revolutionary War—but there its usefulness ends.

The text reads mainly like an apology for the inequity of white historians' failure to recognize those Black people who " . . . fought bravely in this white man's war." Racist omissions, language and stereotypes abound. One stereotype in particular, that of the Black with strong back and weak mind, appears ad nauseam. Far too much emphasis is placed on many of the Black heroes' physical strength as well as their devotion to, and willingness to die for, the white masters and commanders they served. At the same time, the author plays down the Blacks' obviously shrewd and effective maneuverings as spies, river pilots, artillerymen, etc. Only one, Agrippa Hull, is applauded for his "keen mind, wisdom, and biting wit."

In the opening chapter, readers are told that " . . . when the Revolution began, only two and one-half million people lived in the American colonies, half a million of them Black." Here, the author ignores Native Americans in the 13 colonies even though, while European settlers destroyed millions of indigenous peoples in their greed to possess the land, they did not decimate the entire Native American population.

From the first battles at Lexington and Concord to the last at Yorktown, no mention is made of the fact that, between battles, Blacks were excluded from military service except when the Continental Army faced dire manpower shortages or faced the threat of Blacks bearing arms for the British.

The book is vague as to the reasons why Blacks—especially those in bondage—fought as "bravely" as the text emphasizes. The author seems unable to confront the fact that *most* Blacks were lured into both the British and Continental ranks by promises of land grants and/or of freedom, the latter being the primary incentive. By omitting this information, the writer can ignore the betrayal of Black hopes by white American "lovers of liberty."

One is also treated to another "benevolent" portrait of George Washington. William Lee, a somewhat obscure Black soldier, fought beside General Washington and remained his close companion following the war. The general is said to have *granted* Lee his freedom, plus a small old age pension, sometime after the war's end. The book states further: "It was probably because of his friendship with his black companion that the general, even though . . . a slave holder, said that there was 'not a man living' who wished more sincerely than he that slavery could be abolished by law."

Omitted is the fact that when the British were about to evacuate, they promised Blacks freedom in return for their pro-British efforts, and that U.S. leaders—including Washington—opposed this action. Distressed over the prospect of losing so many "valuable" Blacks, Washington personally appealed to the British Commander in Chief in an effort to dissuade him. Further, the author never considers that General Washington was free to act as he chose. Certainly, no law compelled him to hold 300 Black people in servitude while freeing just one.

With its "Indian-war-whoop" here and its "tribe" and "burly black" there, *Black Heroes of the American Revolution* is of little use. [Lynn Edwards]

Sara and the Door

by Virginia Allen Jensen,
illustrated by Ann Strugnell.
Addison Wesley, 1977,
$4.95, unpaged, grades p.s.-1

Here is a very simple text that can be read aloud to three- and four-year-olds and is an easy-reader for five- and six-year-olds.

Sara, a small Black girl, is the sole character. She catches her jacket in a door and can't reach the doorknob to release it. After much frustration, then despair, Sara realizes that by unbuttoning her jacket she can extricate herself.

Sara and the Door has no social message. Nor does it contain any valuable lessons since the age group for which it is intended would already know how to unbutton their clothing. The charcoal and watercolor illustrations, however, are delightful. Sara's features are clearly defined and authentically Black. The artist's renderings make her a truly adorable character. [Lynn Edwards]

The Clever Princess

by Ann Tompert,
illustrated by Patricia Riley.
Lollipop Power (P.O. Box 1171,
Chapel Hill, N.C. 27514), 1977,
$5. hardcover, $2. paper, 39 pages,
grades 2-4

The Lollipop Power feminists have produced a revisionist fairy tale about Princess Lorna, who lived "long ago when countries were ruled by kings." Aided by Old Krone—a kindly fairy godmother—Lorna becomes wise and magical and passes three tests designed to check her fitness to succeed her father on the throne. She ends up being a kindly, democratic ruler.

The story has some nice touches: The princess is clever instead of beautiful; the fairy godmother is kind instead of beautiful; the princess declines a young man's offer of marriage, and the population of the kingdom is multiracial. However, the book cannot be recommended.

The story implies that ruling power can be better exercised by a female than by a male. Even if that were true, wouldn't it have been nice if the princess had abolished all royal powers? And wouldn't it have been even nicer if the author had not shown whites wielding royal power over blacks, reds and yellows—even in the "long, long ago?" Lastly, we must deplore the fact that of the king's three counselors, all of whom are initially opposed to a "mere girl" becoming the ruler, the one counselor who eventually roots for Lorna is the only white—the "good guy." One counselor is Black, while the third has a stereotypical Fu Manchu mustache and slanted (but not slit) eyes.

No wonder Third World women are leery of white feminists! [Lyla Hoffman]

Ludell & Willie

by Brenda Wilkinson.
Harper & Row, 1977,
$5.95, 181 pages, grades 7-up

Ludell Wilson and Willie Johnson, the boy next door, have been "going together" since sixth grade. Now, about to graduate from high school, they are very much in love and look forward to graduation when they can marry.

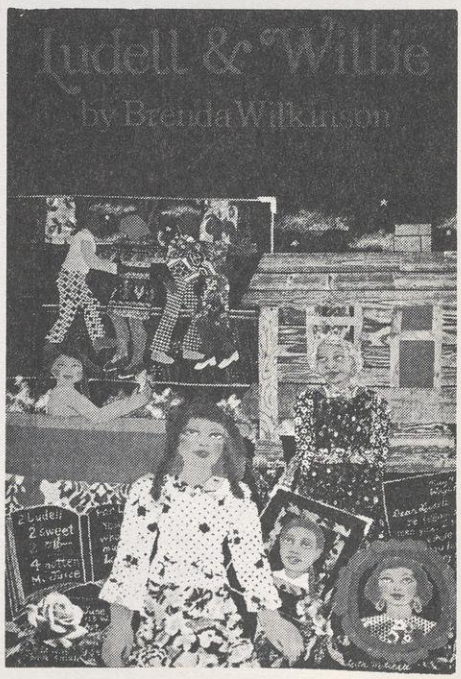
Ludell's grandmother ("Mama") becomes ill and dies just six weeks before Ludell is to graduate. With her grandmother's death, Ludell's most painful fear materializes: Dessa, Ludell's natural mother, arrives for the funeral and announces that Ludell must return with her to New York. Crushed, Ludell tearfully leaves Waycross, Georgia, behind, finding solace only in Willie's promise to come for her "in a month. Two at the most." In spite of this soap-opera-sounding plot, this is not your run-of-the-mill love story for Black teens.

Ludell and Willie are wise, intuitive young adults who, together, have positively and realistically planned their future. Drawing on their own experiences and observing the ways of others, they have developed useful insights.

While they want very much to be married following graduation, they want equally to earn scholarships that will enable Ludell to write and Willie to teach physical education. Each encourages the other to attain his/her goal. At one point, Willie is distressed by his mother's having to work so hard to support the family (there are seven of them) and longs to earn money to help out. When he informs Ludell that he plans to quit school and join the army, she convinces him that the possibility of a scholarship is worth toughing it out one more year for all of them.

Ludell & Willie departs from the now-commonplace novels about sexual activity among young people in that Ludell leaves Waycross a virgin! It's not that she and Willie don't have the opportunity—they spend almost an entire night together prior to her departure. Rather, she *and* Willie decide to wait.

Black characters of all ages are portrayed as concerned individuals, sharing not only their time but their often meager material possessions with one another. There are also a few not-so-caring, irresponsible characters. Mattie, Willie's oldest sister, has "run off with a baseball player," leaving her five-year-old son behind. She never writes or sends money. And there's Lilly, a schoolmate who, in connivance with her boyfriend, seduces male teachers for the purpose of



extortion. However, the author skillfully overshadows these characters with the stronger, more ethical types like Ludell and Willie.

This, Ms. Wilkinson's second novel for young adults, surpasses her first. *Ludell & Willie* is an enthralling, poignant sequel to *Ludell.* [Lynn Edwards]

White Falcon

by Eileen Thompson.
illustrated by Leonard Everett Fisher.
Doubleday, 1977,
$5.95, 297 pages, grades 7-up

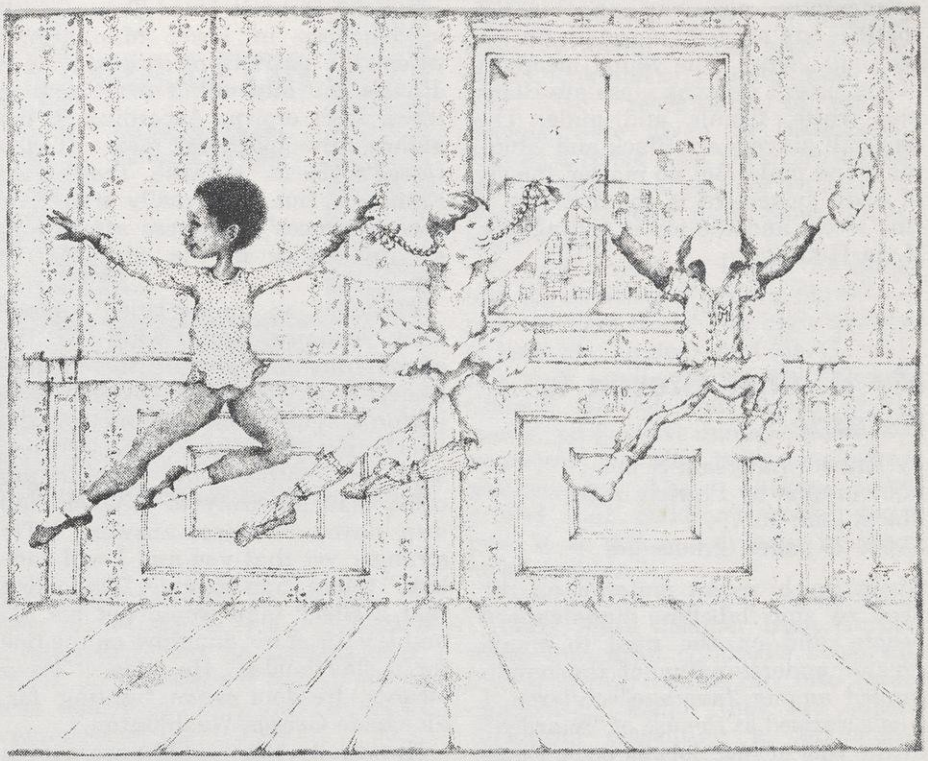
White Falcon is a young boy whose people live in northern Mexico. The story opens with the Spanish capturing most of the members of White Falcon's village. The Spanish separate older and handicapped people from the rest of the group and take the young and the fit to Mexico City to be sold into slavery.

When the slavers arrive in Mexico City, they are apprehended by a group of noblemen, who confiscate their cargo. Since slavery has been abolished by the Pope, the captives are divided up among the nobles to act as servants in their respective households. White Falcon and several others are sent to a monastery to be trained as interpreters. The underlying motive of the Spaniards is to convert their captives to Christianity, teach them to speak Spanish and send them back to their own territory to convert others and aid the Spanish colonization of the northern territories.

White Falcon goes along with this but vows to escape and return to his homeland to resist the Spanish invasion. Before he can escape, an injury prevents him from leaving. When White Falcon recovers, he joins the vanguard of Coronado's expedition into the North American southwest. In his role of interpreter, White Falcon helps the Spaniards establish a liaison with the people of Hawikuh in the region of Cibola. As a Native person who speaks Spanish, White Falcon finds himself in a privileged position. But he is also caught in the middle of the confrontation, indispensable to both sides and trusted by neither. This untenable status prompts White Falcon's realization that conquest is inevitable, and that he belongs with his people.

This piece of historical fiction is well written and well researched. The book is sexist only in that it reflects the prevailing attitudes of the period. Author Thompson chooses to point out that the Aztecs were an oppressive national group. Hence, when the Conquistadores arrived in Mexico, numerous peoples jumped at the chance to fight with them against the Aztecs. Other peoples offered their services as mercenaries. Some groups, attracted to the Spaniards' material wealth, sold out. When the Spaniards conquered Mexico City, the Aztecs became the highest class of servants and acted as managers over the other groups. The author's depiction of this group rivalry is real, not ideal.

For years, anthropologists have referred to Native Americans as animists and polytheists. This misconception has been reinforced by Hollywood and history books for the last 200 years. On page 289 of the book, it is pointed out that we believe in one Supreme Being when the Sun Priest says, "No, these are gifts of the Supreme Being. We call them Father Sun and Mother Earth because they nurture and care for us like parents." The author deserves commendation for accurately reflecting Native American monotheism. [Moose Pamp]



Max, in Max *by Rachel Isadora, discovers that dancing is an excellent way to warm up before going to play baseball.*

Max

written and illustrated
by Rachel Isadora.
Macmillan, 1977,
$4.95, unpaged, grades p.s.-2 and adult

Not only do children love this book (it's child-tested), but it proved to be a great turn-on for every adult—male and female—with whom I shared these joyous drawings. The talented author used to be a professional dancer prior to a foot injury. We are all fortunate to now have her in the ranks of children's book authors.

Max is an endearing hero who

accidentally discovers that ballet routines are an ideal warm-up for his baseball games. The young members of his sister's dancing class are Black and white, female and male. The baseball players are Black and white, male and male. But no matter, the joy of body movement is the message of this story, and the joy is contagious. [Lyla Hoffman]

My Brother Steven Is Retarded

by Harriet Langsam Sobol,
photographs by Patricia Agre.
Macmillan, 1977,
$5.95, 26 pages, grades 2-6

Given much recent material on the need to stop labelling handicapped people, and on the need to create greater understanding of the handicapped among "average" children, I was surprised at the use of "retarded" in the title of Ms. Sobol's book. Since "retarded" is a term most children freely use to insult one another today, it seems imperative that less negative terms be developed that are free of insulting connotations.

This photo-story about an eleven-year-old girl and her brain-damaged brother was written by the mother of a brain-damaged child. Yet it seems to be aimed solely at reassuring "normal" siblings who may have very mixed feelings about their handicapped relatives. The endowments and problems of the brain damaged child are not given much space. [Lyla Hoffman]

Phoebe and the General

by Judith Berry Griffin,
illustrated by Margot Tomes.
Coward, McCann, Geoghegan, 1977,
$6.95, 47 pages, grades 2-6

The time is 1776. War is in the air in New York, and there is a plot in the works to assassinate General George Washington. That plot is foiled by Phoebe Fraunces, a thirteen-year-old Black girl.

Phoebe's father, Sam Fraunces, owns the Queen's Head Tavern (still in business in lower Manhattan), where the patriots often gather and discuss the impending overthrow of the British crown. According to the author, the patriots meet at the Queen's Head because they trust Fraunces. But is it really trust? Or does Fraunces' blackness afford him an invisibility in the white men's eyes?

Through an unidentified source, Sam Fraunces gets wind of the assassination plot and enlists Phoebe's services as a spy in Washington's household. In one of the book's few insightful lines, Phoebe asks her father how Washington could lead an army to freedom and own slaves. Fraunces answers, " 'Tis stranger yet that you and I will save him." (More than strange. 'Tis foolish that a Black man would put his life and the life of his daughter on the line for a slaveholder.) He adds, " 'Tis a strange freedom we're fighting for, alongside George Washington."

Eventually, the would-be assassin is caught, and Washington extends his appreciation to Phoebe and her father. Fraunces becomes Washington's chief steward.

Despite the narrative's annoyingly white viewpoint, Phoebe is portrayed as a clever, resourceful and perceptive young woman. Although we do not cheer all of her acts (which, after all, are committed under the guidance and direction of her father), we do cheer *her*.

The illustrations reflect the text's problems. Although they are charming, with the blues, browns and grays giving the illusion of old prints, they, too, strike false notes. For example, the features of the Blacks are only tinted brown. They lack authenticity. In a portrait on the book's frontispiece, Fraunces bears an uneasy resemblance to Washington. Phoebe's portrait would have been more appropriate since she is the hero of the book. Another problem with the drawings is that they do not always faithfully represent the story line. The cook, Mary, is described as a tall, thin woman. But illustrator Tomes draws Mary in keeping with an old stereotype—as a tall, fat woman with breasts hanging over her apron.

Phoebe and the General is disappointing overall—but with one consolation: Not one Black utters the word "Massa." [Emily Moore]

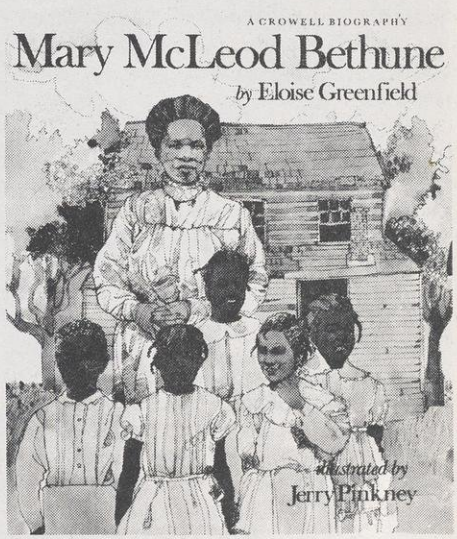
Mary McLeod Bethune

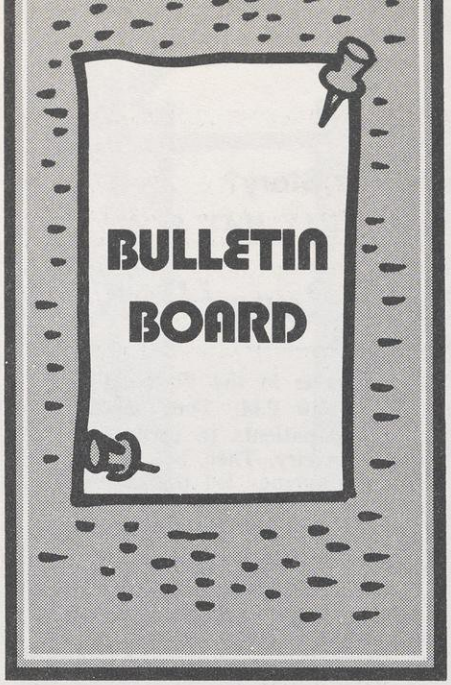
by Eloise Greenfield,
illustrated by Jerry Pinkney.
Crowell, 1977,
$6.95, 32 pages, grades p.s.-3

Bethune and Greenfield are a winning pair. Children of all colors should enjoy hearing or reading about Ms. Bethune, and will learn some important truths about Black history in the process. The author makes skillful use of simple language to communicate complex ideas, interweaving background information about the post-Civil War and Jim Crow eras with a description of Bethune's determination to learn how to read and of her commitment to teach other Blacks.

Beginning with Bethune's birth in Mayesville, South Carolina, as the fifteenth child of a recently freed couple who till a small farm, the story covers her service in Washington, D.C. under President Franklin D. Roosevelt and ends with her death at the college she founded. Her belief in herself, in education and in her people forged a spirit which overcame all obstacles.

Pinkney's black-and-white charcoal-and-pencil illustrations add period flavor and character to the beautifully told story. [Linda Humes]





Meanwhile, Back at the Racism/Sexism Resolution

At the June ALA convention in Detroit, the Social Responsibilities Round Table (SRRT) invited CIBC representative Brad Chambers to report on the status of the Racism and Sexism Awareness Resolution. Chambers summarized the unsuccessful effort to rescind the resolution mounted by the Office for Intellectual Freedom and the Intellectual Freedom Committee (see "Bulletin Board," Vol. 8, No. 2), noting that their campaign has actually had the effect of expanding debate within ALA over the contradictions that exist in the Library Bill of Rights—particularly regarding the Constitution's First and Fourteenth Amendments.

Chambers cited the OIF's refusal to allow CIBC *Bulletin* staffers to preview "The Speaker" before convention time (see page 16). "OIF told us we couldn't see the film because we're 'outsiders,'" said Chambers. "I think they meant 'outside agitators'—a classic charge aimed at dissenters."

In the discussion period following the CIBC presentation, this question was raised: Given the OIF's attacks on the Racism and Sexism Awareness Resolution, is "The Speaker" an attempt to dilute the impact of the resolution? SRRT members agreed that this might well be the case.

Jackie Eubanks then proposed that SRRT take the initiative in alerting ALA members to the possible racist content of the film. "What better way to implement the Racism and Sexism Awareness Resolution," she asked, "than to use the membership screening as a training session?" Accordingly, a SRRT subcommittee was authorized to prepare a consciousness-raising tool for distribution at the June 14 convention screening of "The Speaker." Adapted from the CIBC pamphlet, "Ten Quick Ways to Analyze Children's Books for Racism and Sexism," SRRT's "A Preliminary Guideline for Reviewing Films" proved so effective that some viewers thought it was SRRT's official review of "The Speaker"—even though the subcommittee had prepared the guidelines prior to having seen the film.

In related actions at the Detroit meeting, members of the RSTD Committee on Racism and Sexism Awareness (formed at the midwinter ALA conference) decided to carry out their instruction to develop a model awareness training program by creating two programs—one on racism, the other on sexism—over a two- instead of one-year period. As matters stand, RSTD will sponsor a racism awareness model in 1978, and a sexism awareness model in 1979.

Amid the furor raised by "The Speaker" at Detroit, the IFC did not have the opportunity to act further on the Racism and Sexism Awareness Resolution. The only presentation made was a report on the input IFC had received from various ALA units in response to its request for comment on possible conflicts between the Resolution and the Library Bill of Rights.

CIBC Holds Reception for Contest Winner

The compatibility of artistic quality with anti-racist, anti-sexist story content in children's books was the theme of a ceremony at the United Nations Church Center on May 10 at which the CIBC presented its Eighth Annual Awards for the best children's book manuscripts by previously unpublished Third World writers [see Vol. 8, No. 3].

Lydia M. Gonzalez, a Puerto Rican drama teacher, came from Puerto Rico to receive the $500 first prize for her manuscript, "El Mundo Maravilloso de Macú" (The Marvelous World of Macú), a collection of stories about a boy's growing up in the Black working-class milieu of Puerto Rican society. Presenting the award to Ms. Gonzalez was Mildred D. Taylor, a former Council contest winner and winner of this year's prestigious Newbery Medal for her second children's book *Roll of Thunder, Hear My Cry*. Two "recognition of effort" awards were given to Gwendolyn Patton, a Black New York City school teacher, and Charles Poor Thunder, a Native American from Sioux Falls, South Dakota.

Council President Beryle Banfield told the audience of editors, librarians and teachers that "The high quality of both Ms. Taylor's and Ms. Gonzalez's work vindicates the oft-criticized Council position that books which convey progressive human values and messages can also be distinguished aesthetically. These authors have proved that children's books don't have to be dull and didactic in order to be positive."

Praising the winning manuscript, Council board member Irma Garcia noted that most children's books on Puerto Rican themes fall into three categories: "Either they are superromantic, presenting a completely rosy picture of life; or they recognize the existence of poverty but propose cosmetic solutions such as planting flowers in flowerboxes; or they delve into the reality of poverty but explore it in a totally pessimistic, depressing way." Ms. Garcia said that the Gonzalez stories represent the fourth and best category—"They show us that children's books can explore realities, the pleasure and pain and struggle of life, in a positive, inspiring and instructive way."

Explaining that she gets "tangled up in English" when excited, the thirty-three-year-old Ms. Gonzalez addressed the gathering through an interpreter. "This award comes from people I believe in," she said. She has been writing for ten years and has many ideas for future books. Ms. Taylor, who came from her present home in Rhode Island to attend the ceremony, told the winner that the Council contest had marked the beginning of her own writing career and "I know it will be a beginning for you also."

The Council takes pride in the fact that virtually all of the manuscripts which have won the contest in the past have subsequently been published by major companies. Commenting on the contest's facilitation of her own work's publication, Margaret Musgrove, whose book *Ashanti to*

What's Wrong with This Story?

THE NEW YORK TIMES, THURSDAY, MAY 5, 1977

Gunmen Rob a Dentist and Rape His Nurse

Two gunmen invaded a dentist's office in Brooklyn yesterday, and, after both robbed the dentist and his patients, one of the gunmen raped his nurse.

The two men, forced the dentist and nine patients to turn over an undetermined amount of cash and jewelry during the hour they held them hostage.

The police reported that the two men entered the office, at Avenue J and Ocean Avenue in the Flatbush section, at about 5:10 P.M. They ordered the dentist and patients to turn over their cash and jewelry. Then, before they fled, one of the gunmen led the dentist's 24-year-old nurse into an adjoining room and raped her while his companion held the others at gunpoint.

The nurse was treated at Coney Island Hospital and released.

1. *The robbery, mentioned first, is seen as the primary offense; the rape, mentioned second, is less important.*

2. *The nurse is cited as if she were one of the dentist's personal effects—a piece of his property.*

3. *Because of point number 2, the rape of the nurse becomes not an assault on someone's person, but a violation of the dentist's property.*

Zulu: African Traditions won this year's Caldecott Medal for its artwork, stated: "I was turned down by three publishers before winning the Council contest. I will always be deeply grateful for the very instrumental part the Council's writing contest played in bringing my manuscript to the attention of Dial Press. . . ."

The Ninth Annual Contest for Unpublished Third World Writers is now in progress, and submissions are welcome through December, 1977. For information on entry rules, send a self-addressed, stamped envelope to CIBC Contest Committee, 1841 Broadway, Room 300, New York, N.Y. 10023.

CORRECTIONS: The photo credits were inadvertently omitted from the illustrations that accompanied the article, "Exit Goblins and Fairies: Enter a New Children's Theater" in the last *Bulletin*. The photographs of the Berlin Grip's Ensemble were taken by Frank Roland-Beeneken; the photo of the Milwaukee Otters and Hounds troupe was by Jo Brenzo.

In addition, the address given for ordering the portfolio of photographs, "Life of the Appalachian Coal Miner" (page 20), was incorrect. Portfolios should be ordered from Builder Levy, 889 Broadway, New York, N.Y. 10003.

Warm Welcome to a New Journal on Educational Research

We are pleased to note the growing interest among librarians and teachers in the impact of children's books on self-identity. Research in this area is also growing.

We are particularly pleased to note the introduction of the new quarterly journal, *Research Review of Equal Education*. In each issue interpretative reports will describe very recent research. Older research that has been overlooked will also be reviewed. Reports will appear on the following subjects: (1) The Historical Background, (2) The Legal Framework, (3) Economics of Equality, (4) The Possibilities of Learning, (5) Desegregation and Achievement, (6) Desegregation, Self-Concept, and Aspirations, (7) Desegregation and Student Interaction, (8) Desegregation and the School Staff, (9) The Educative Role of the Community, (10) The Spanish-Speaking Child, (11) The Indian American Child.

The *Research Review of Equal Education* will be a valuable resource for researchers, but even more for practitioners. It will seek out especially those research findings which are directly related to the classroom and the school without losing sight of the larger society and community. It is written in as non-technical a style as is feasible.

A one year's subscription is $15.; two years, $28.; three years, $38. Mail to: Center for Equal Education, Northwestern University, School of Education, 2003 Sheridan Rd., Evanston, Ill. 60201.

CIBC Activities

Recent CIBC activities have included a presentation on ageism given to School District 17, Brooklyn, N.Y., by CIBC spokespersons Lydia Bragger and Dr. Albert V. Schwartz on May 9. On May 14, CIBC representative Kay Gurule spoke on "A History of Racism in Education" and the next day conducted a workshop on the subject at an early childhood education conference at Santa Monica (California) College.

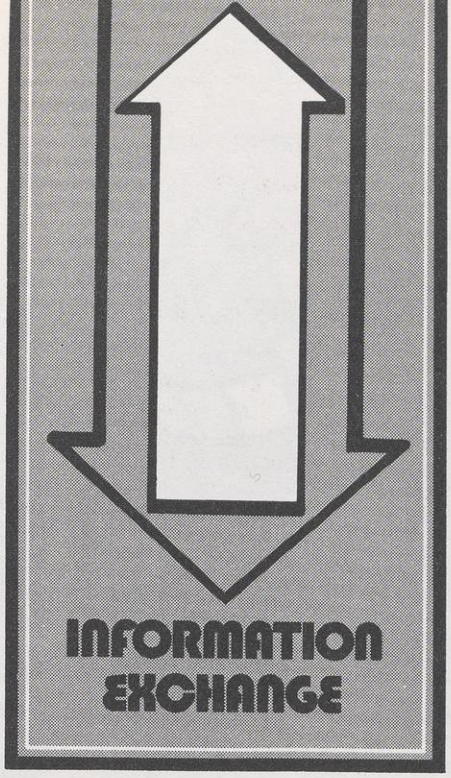
Dr. Schwartz also conducted a workshop for reading teachers and media specialists on "Evaluation of Curriculum Materials for Racism and Sexual Bias" at the Midwest Center for Equal Education Opportunity, West Des Moines, Iowa.

On July 13 Dr. Beryle Banfield, CIBC president, spoke on the utilization of materials for minorities at the Sixth Institute of the Division of Library Development and Services, Maryland State Department of Education.

Scheduled for September 6-7 is a workshop on "Racism and Sexism in Teaching and Library Materials" to be conducted by Drs. Banfield and Schwartz for the Indiana State Department of Education, Anderson, Ind.

Queens College informs us that four one-year fellowships for minority students interested in an M.A. in Library Science (tuition plus a $3,000 stipend and $600 for each dependent) are being offered for the coming year, beginning in September. For information, contact the Queens College School of Library Science, Flushing, N.Y. 11367; (212) 520-7194.

We wish to alert friends of CIBC on the West Coast to the Pilipino Peoples' Far West Convention to be held in San Diego, September 3-5. For information, contact Jessica Ordona, 2759 Bryant St., San Francisco, Cal. 94110; (415) 824-7094.



The Association of Chinese Teachers (TACT) has just made available its *Chinese American Resource Kit* for children, ages nine to twelve. Twenty different reading selections, both fiction and non-fiction, cover topics dealing with the history of Chinese in the U.S. and contemporary **Chinese American** experiences. Kit includes a teacher's guide with learning activities, a bibliography and a chronology of Chinese American history. Send $2.50 to TACT, Ethnic Heritage Project, 322 Clement St., San Francisco, Cal. 94118. (Review copies available to teachers for 50¢ postage.)

National Murals Newsletter is published by an organization of artists "committed to the growth of public art and, within that, **community murals.**" Articles deal with guidelines for anti-racist, anti-sexist, non-exploitive art, and reports are given on the history, development and problems of community murals in many cities (and prisons) around the country. For free Newsletter, send 25¢ postage to Cityarts Workshop, 525 East 6 Street, New York, N.Y. 10002.

The *Asian American Resource Center* disseminates materials on **Asian American history.** Housed within its New York City center are periodicals, historical photographs, a substantive booklending library, AV and oral history tapes. Contact AARC/ Basement Workshop, 199 Lafayette St., 7th floor, New York, N.Y. 10012.

Turnover: A Magazine of Food Issues looks critically at our present **food system** and offers its own alternative, the people's food system. Issues discussed include nutrition and substantive food value, history of certain foods and feeding methods, food workers and their employers, and analysis of food as a profit-making industry. For a subscription (10 issues/year), send $5. to Turnover/ Newsletter Collective, 3030 20 St., San Francisco, Cal. 94110.

Children's News/Children's Advocate, the bimonthly newsletter of the Childcare Switchboard, disseminates information on openings in **day-care** facilities, activities, workshops and programs for children, and services available in the Bay area. For a subscription, send a donation to Childcare Switchboard, 3896 24 St., San Francisco, Cal. 94114.

"What Do You Want To Be When You Grow Old?" is a 68-page directory of service organizations for **older persons** in the U.S. For free copies, write to Jerry Wilburn, Roerig Division, Pfizer Inc., 235 East 42nd St., New York, N.Y. 10017.

"Committed to Change" is a cooperative—rather than competitive—board game designed to teach about the involvement of individual **women and minority group people** in U.S. history. Appropriate for school or family use, the game is geared toward high school level and adults. Available for $5. from Nancy Schniedewind, 155 Plains Road, New Paltz, N.Y. 12561.

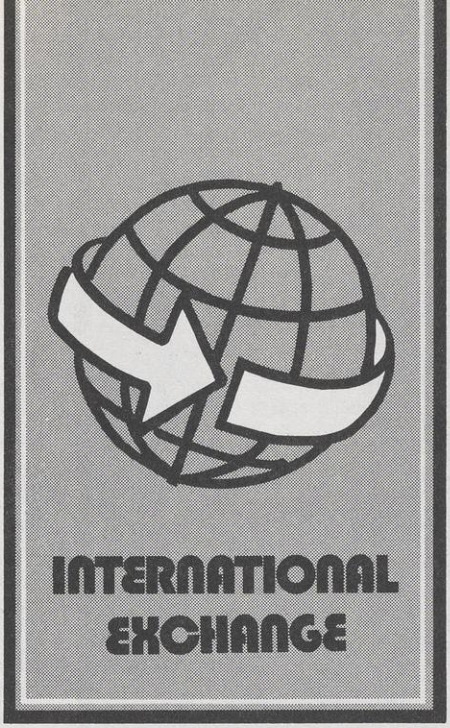
A more expensive game from *Ms.* magazine—$12.95 plus $2. postage—is *Herstory.* It is a well designed, conventionally competitive board game, and it contains a booklet offering good basic information on **women's history.** One note of warning: all of the Native American women in the game are famous not for their support of their own people, but for their "contributions" to whites. If and when the game is reprinted, we suggest a panel of Third World women participate in the revisions. Write Dept. H., *Ms.* Magazine, 370 Lexington Ave., New York, N.Y. 10017.

In their September, 1976, issue of *Council-Grams,* the National Council of Teachers of English published results of a Census Bureau study concerning the increased growth of the **elderly** population in the United States. Statistics and comparative facts deal with percentages of employment, male/female ratios, life expectancy, median incomes and socio-economic factors related to death rates. The facts and report suggest significant effects on programs of retirement, medical care and education. *Council-Grams* is $1/copy, $7/yearly subscription. Write National Council of Teachers of English, 1111 Kenyon Rd., Urbana, Ill. 61801.

Children's Creative Response to Conflict Program, a handbook published by the Quaker Project on Community Conflict, suggests use of pantomime, role playing, class meetings, games and story-telling to generate cooperation, self concept/affirmation, communication and creative **conflict resolution.** Audio-visual shows, in-service workshop/courses and other aids are available to schools and education programs seeking development in these areas. For the 118-page handbook ($5 plus 30¢ postage) and other information, write to the Quaker Project on Community Conflict, 133 West 14th St., New York, N.Y. 10011.

Through its book, *Testing and Evaluation: New Views,* the Association for **Childhood Education** International presents a critical view of today's techniques in assessing child development and achievement. A number of contributing educators provide an analytical overview of our educational process and speak out against using standardized tests and evaluations to evaluate students who have very different needs and come from very different backgrounds. This 64-page publication is $2.50 from Association for Childhood Education International, 3615 Wisconsin Ave. N.W., Washington, D.C. 20016 or from Citation Press, 50 W. 44th St., New York, N.Y. 10036.

Because of fluctuations in exchange rates, the price of materials from other countries is given in the currency of that country. Readers wishing to order materials may obtain international money orders from post offices or drafts from most banks.—Editors



Angola

From Slavery to Freedom—A Story from Angola is a comic book, "one of many books, pamphlets and leaflets produced and distributed by the Popular Movement for the Liberation of Angola (MPLA) to explain their goals and tactics to the Angolan people." It traces the history of Angolan resistance to Portuguese domination through the story of Paulo, a servant, and his introduction to the Angolan movement. The 71-page comic booklet can be purchased for 60¢ plus 25¢ postage through Peoples Press, 2680 21 St., San Francisco, Cal. 94110.

China

The China Resources Project publishes a bulletin as part of its effort to encourage Chinese studies in British Columbia, Canada, by making resources more available to the schools. It includes information about instructional audio-visual material and publications from the People's Republic of China. Write to the Project, c/o Institute for Asian and Slavonic Research, University of British Columbia, Vancouver, B.C., Canada.

England

Changing Childcare discusses in depth pre-school education in China and Cuba and challenges the "hidden and explicit values of childcare" in England. Descriptions of collective methods and non-competitive relationships are juxtaposed against pure acquisition of knowledge and development of intellectual skills. Also included are suggested ways of countering sex-role stereotypes, authority relationships and competition that will be helpful to nursery workers, teachers and parents. For the 24-page booklet, send 30 pence to Writers and Readers Publishing Collective, 14 Talacre Road, London NW5 3PE, England.

Latin America

Emergency Committee to Defend Latin American Filmmakers is an organization of concerned individuals from the art and film communities that seeks "to disseminate information on the repression of filmmakers in Latin America and to mobilize support for their defense and survival." Their irregular newsletter covers support campaigns presently in progress and includes biographies, histories, articles and letters from people in those countries. For more information and newsletter, send 13¢ stamp to ECDLAF, 339 Lafayette St., New York, N.Y. 10012.

Namibia

Operation Namibia is an international organization devoted to the independence of Namibia from white South African sovereignty. Their periodic bulletins cover updates on South Africa's political and economic climate, progress reports on current projects and lobbying efforts to broaden their base of support. One project involves the purchase of a boat and recruitment of an international crew for delivering books to Namibia. People can send books directly through "INSURED MAIL" (please request return receipts) to Namibia National Conference Library, P.O. Box 5282, Windhoek 9111 Namibia or write Operation Namibia, 4811 Springfield Ave., Philadelphia, Pa. 19143.

Thailand

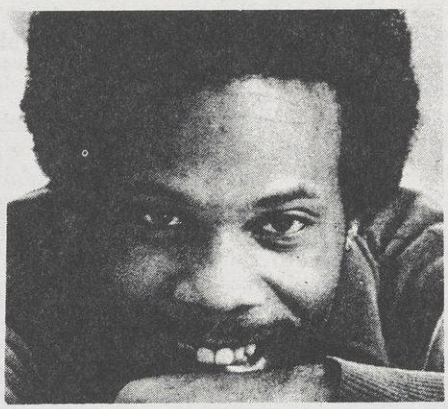
The Union of Democratic Thais (UDT), an organization of Thai students in the U.S., and the Committee for a Democratic Thailand (CDT), a coalition of individuals and organizations, attempt to collect and disseminate information about the events that preceded and followed the military coup in Thailand on October 6, 1976. UDT and CDT have worked closely with church groups, community groups and other Asian American organizations to publicize the actions of the U.S. government that support the military dictatorship in Thailand. A slide show, pictorial exhibit, written material and speakers are available to groups and schools interested in educational forums or discussions about the coup and the present dictatorship in Thailand. The UDT's *Thai Information Bulletin* gives a periodic update on Thai socio-economic and political activity and U.S. corporate investments in Thailand. It hopes to document violations of human rights which would, under the Harkin Amendment, force a cut off of U.S. military aid to the junta. The *Bulletin* needs funds and support. Contact Union of Democratic Thais, P.O. Box 305, Village Station, New York, N.Y. 10014, or Committee for a Democratic Thailand, c/o Clergy and Laity Concerned, 198 Broadway, New York, N.Y. 10038.

Zimbabwe

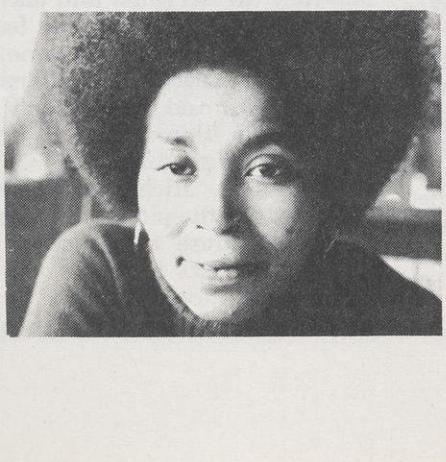
Friends of ZANU is a fund-raising organization for the Zimbabwe African National Union Struggle. They hope to raise funds through educational forums in people's homes, at organizational meetings and on college campuses. Films and speakers are available on the governmental policies of Ian Smith and life in refugee camps in Mozambique. Write to Lenore Hogan, 507 W. 111 St., New York, N.Y. 10025.

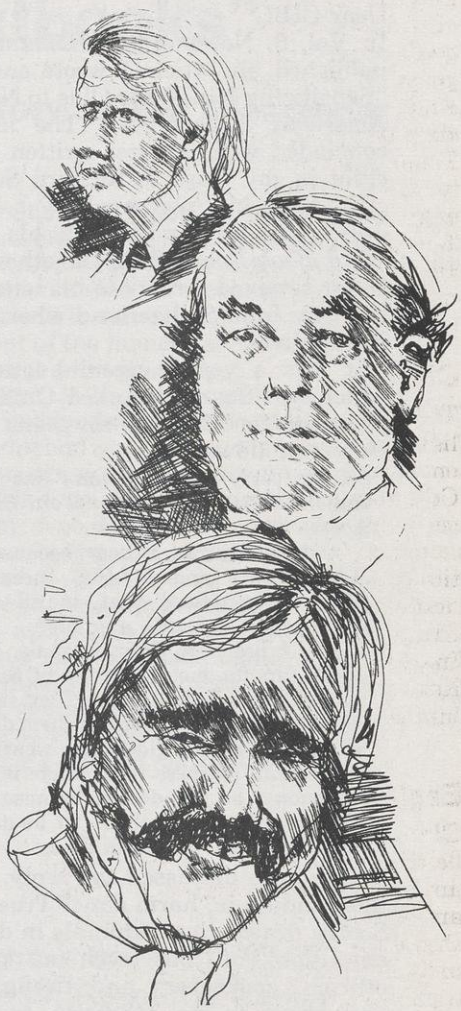
ILLUSTRATOR'S SHOWCASE

This department brings the work of minority illustrators to the attention of art directors and book and magazine editors. Artists are invited to submit their portfolios for consideration.



Paul T. Goodnight, a free-lance designer and illustrator, earned a B.F.A. at Massachusetts College of Art. His work has appeared in many exhibits and in such publications as *The Harvard Advocate.* Mr. Goodnight can be reached at 791 Tremont St., Apt. 30W, Boston, Mass. 02118.





Lorraine Logan studied at the Art Students League. Her work has appeared in the magazine, *Black Creation.* Ms. Logan can be reached at 2831 Exterior St., Bronx, N.Y. 10463; tel.: (212) 562-7674.

We welcome letters for publication in the *Bulletin*, and unless advised to the contrary, we assume that all letters to the CIBC or *Bulletin* may be published.—Editors.

Dear CIBC:
We wish to add our voice to the expressions about *The Five Chinese Brothers* by Asian Americans published in the last issue of the *Bulletin*.

It is deplorable that in these times of changing consciousness and growing ethnic awareness, the publisher of *The Five Chinese Brothers* still continues to print the same negative, stereotypical illustrations of the Chinese which were used in 1938. All schools and libraries should discontinue purchase of this insulting book and use their old copies as examples of racist literature.

May Lee
Amherst Asian American Education Committee
Amherst, Mass.

Dear CIBC:
In Vol. 8, No. 1 of the *Bulletin* you published an article I wrote entitled "Sensitizing Nine-Year-Olds to Native American Stereotypes." The article concluded with a letter written by a child in my class to Richard Scarry criticizing his portrayal of a bear dressed as an "Indian" in his *Best Word Book Ever.** Well, the other day Omar received a reply to his letter all the way from Switzerland where Mr. Scarry lives.

It was a very congenial letter in which Mr. Scarry thanked Omar for his criticism and explained his own view as follows:

> I am sorry that you don't like the Indian I drew in *The Best Word Book Ever.*
>
> I drew him as a bear because I LIKE bears and I LIKE Indians. Have you noticed that, in all my books there are only animals?
>
> . . . I prefer to draw animals. It's more fun for me. Everyone of these characters are real to me. I consider them friends. And if one of them does something a little giddy, like wearing his Indian feathers when there is no ceremony, he just does it because he feels proud to wear them. Or he does it just for fun. No harm done.

The class discussed the reply. Was there indeed no harm done? True, Mr. Scarry draws many animals in different types of jobs such as police officers, zookeepers and firefighters and there is no ethnicity or race implied. In real life, any group of people could fill these roles. But when a bear is shown riding a horse, holding a gun, wearing a long feathered headdress and is labeled an "Indian," there is a connection made between an entire race of people and an animal which is absent in his other drawings.

On page 65 of the book, a picture of the same "Indian" bear with a "squaw" and a "papoose" nearby, is captioned as follows: "Indian is coming to town to buy a horse for his squaw to ride."

I explained to the children that the terms "squaw" and "papoose" are considered derogatory by Native Americans. I asked my students, "How would it seem if the bear were dressed as a servant and behind him was a bear dressed as Aunt Jemima, and suppose the caption read, "Negro is coming to town . . ."

Some children were puzzled so I repeated the question. Monique decided that "It wouldn't be right because you shouldn't say Negro because Black people have names. A picture like that would make it look like they are servants and slaves."

I said, "Native Americans feel that calling a bear an Indian is not right either. They feel that Indians have names too, and they don't want everyone to think that all Indians dress that way."

Terrell said, "Richard Scarry should write next to the picture that he's just kidding because that picture might hurt an Indian's feelings."

Scott's opinion was that "It would be making fun of people even if he says it's just for fun."

We took a vote on whether or not the illustration was derogatory and in a class of 25, the majority voted that it was—with one vote for the picture and one abstention.

We appreciate Richard Scarry's reply to us, but it seems we just don't agree.

Jane Califf
New York City

Dear CIBC:
As a new and occasional reviewer for the *Bulletin,* I felt the need to respond to Ms. Smother's query, "Where's the joy?" [Vol. 8, No. 2]. For me there is joy in knowing that with my first review [Vol. 8, No. 2] perhaps another ageist stereotype will not be perpetuated in some child's mind. For the child the joy would be in reading another book that depicts a Nanna that is more human than inhuman, one who doesn't bash kittens' heads in.

I am glad the *Bulletin* is earnest in bringing our attention to some of the racism, sexism, ageism, etc., in children's books. Think of the many that got away!

Emily Fabiano
Director
Learning Resource Center
Graduate School of Education
Rutgers University
New Brunswick, N.J.

Dear CIBC:
I found the article by Connie Young Yu on Philippine history ["Pilipino Educators vs. Textbook Publishers in California," Vol. 8, No. 2] most constructive. [Readers might be interested in] a series on the Philippines by William Worthy in the *Afro-American.* The first article appeared the week of March 15-19. Two more articles appeared in the following weeks.

Clarence Kailin
Madison, Wisc.

Dear CIBC:
I liked the *Bulletin's* review of "Roots" [Vol. 7, No. 8 and Vol. 8, No. 1]—it brought up many good points that had not occurred to me. It might be a good idea to run occasional reviews of television programming every now and then—seeing as how those kids spend so much time watching TV.

Bülbül
Mountain View, Cal.

*See page 27.—Editors

The Council published Stereotypes, Distortions and Omissions in U.S. History Textbooks *as part of our on-going program to alert teachers and students to the defects in existing textbooks. The evaluation of print media for racist and sexist stereotypes has for many years been the Council's first objective. We are proud that so prestigious an organization as the American Historical Society's Committee on History in the Classroom has endorsed* Stereotypes, Distortions and Omissions in U.S. History Textbooks *and we reprint their review below. We urge friends of the Council to share the review with colleagues.*

We also feel the time is right to move toward a second objective—the creation of a totally new kind of history textbook. We envisage an exciting "peoples' textbook" which will respond to the needs of young people who will be decision makers of the future. We call on our friends to send us letters and comments on the concept and dimensions of a model "peoples' textbook." As a step toward achieving this objective, the Council's Bulletin *and the Committee on History in the Classroom's* Newsletter *will jointly publish comments and letters received.*

"Stereotypes, Distortions and Omissions in U.S. History Textbooks"

From a review in the *Newsletter* of the Committee on History in the Classroom

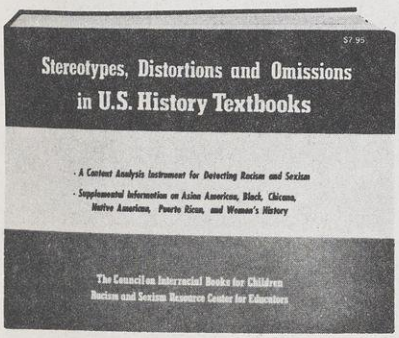
Stereotypes, Distortions and Omissions in U.S. History Textbooks is offered to the teaching profession, to publishers, to students and to the educational community as an instrument for the detection of racism and sexism in American history texts; and it also provides interesting supplemental information on Asian American, Black, Chicano, Native American, Puerto Rican and women's history. We feel that this book is an unqualified success both as a critique of the texts and in terms of the fresh material and insights that it provides. Many American Studies teachers, whatever their academic level, will benefit by having this book upon their reference shelves.

[The Council's study] is based upon an examination of 13 leading American history texts, all but one of which have been issued in new or revised editions since 1970. These, to be sure, are all high school texts. Unfortunately the Council's findings are valid for many other texts, both high school and college, which are currently in use as part of the social science education of millions of young people.

The books under examination, the Council finds, pay no serious attention to the great diversity among the American people that has made this country what it is and is the secret of its strength. The contributions of Black people, Puerto Ricans, Asian Americans are given only token recognition. The tragic story of the Native Americans is treated as peripheral to the all-American theme, not central. As for women, their historic experience is not so much distorted as simply ignored. Fifty per cent of the human race, the survey finds, is reduced in these pages to invisibility. . . .

It is not too soon, therefore, to begin the exploration of concepts, philosophies and styles of presentation that would need to be built into the production of a new kind of people's history book. Nor is it too soon to begin encouraging historians, publishers, and the educational community at large to initiate the work that, even if begun now, will take at the very least several years to bring to completion.

Stereotypes, Distortions and Omissions in U.S. History Textbooks, by its critique of existing offerings, performs an important service. It draws attention to the omissions and defects that render traditional texts stagnant, obsolete, and lacking in positive human value. By means of the rich thread of human experience that is interwoven with the critique the book points in a creative way the direction that new texts dealing with American people's history will have to take.



To order, send check or purchase order for **$7.95** to The CIBC Racism and Sexism Resource Center for Educators, 1841 Broadway, New York, N.Y. 10023

A BRIEF LOOK AT THE COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN

The Council on Interracial Books for Children, a non-profit organization founded in 1966, is dedicated to promoting anti-racist and anti-sexist literature and instructional materials for children in the following ways: 1) by publishing this *Bulletin;* 2) by running a yearly contest for unpublished minority writers of children's literature; 3) by conducting clinics and workshops on racism and sexism; 4) by providing consultants and resource specialists in awareness training to educational institutions; and 5) by establishing the Racism and Sexism Resource Center for Educators, which publishes annual reference books, monographs, lesson plans and audio-visual materials designed to help teachers eliminate racism and sexism and to develop pluralism in education.

SUBSCRIBE TO THE BULLETIN!

Interracial Books for Children 8/4,5
1841 Broadway, New York, N.Y. 10023 8 ISSUES A YEAR

	( ) New 1 yr.	( ) Renewal 2 yrs.	3 yrs.
INSTITUTIONS	( ) $15	( ) $25	( ) $35
INDIVIDUALS	( ) $10	( ) $18	( ) $25

Payment enclosed ( ) Please bill me ( )

STUDENTS ( ) $5 per year—please enclose payment

( ) I am pleased to enclose a contribution of $ _____

All contributions are tax deductible

NAME _____

ORGANIZATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Foreign subscriptions (excluding Canada) should, if possible, be paid by international money order or by a check payable through a U.S. bank. Otherwise, please add $5 to the rates given above. Subscriptions outside the U.S. will be sent via surface mail; if air mail is preferred add $5 to the subscription cost and specify air mail on coupon.

Bulk rates available on request. If you would like a subscription and cannot afford it, please write.

Council on Interracial Books for Children, Inc.
1841 Broadway
New York, N.Y. 10023

ADDRESS CORRECTION REQUESTED

SUBSCRIBERS—PLEASE NOTE!

Will you help us save the expense of renewal mailings? It is really very easy. Unlike many periodicals which have long, puzzling codes on the first line of your address label, ours is simple. The single number near your name indicates both the volume (first number) and the issue number (second number) that ends your subscription. Thus, if the number is 81, your subscription ends with Volume 8, Number 1.

You are now reading Volume 8, Numbers 4 & 5. If your mailing label shows 84 or 85, a renewal notice is already in the mail. If your label shows 86 or 87, please renew now before receiving a reminder from us. If you renewed very recently, your present mailing label may not yet reflect the change of expiration date. Please be patient; the next one will.