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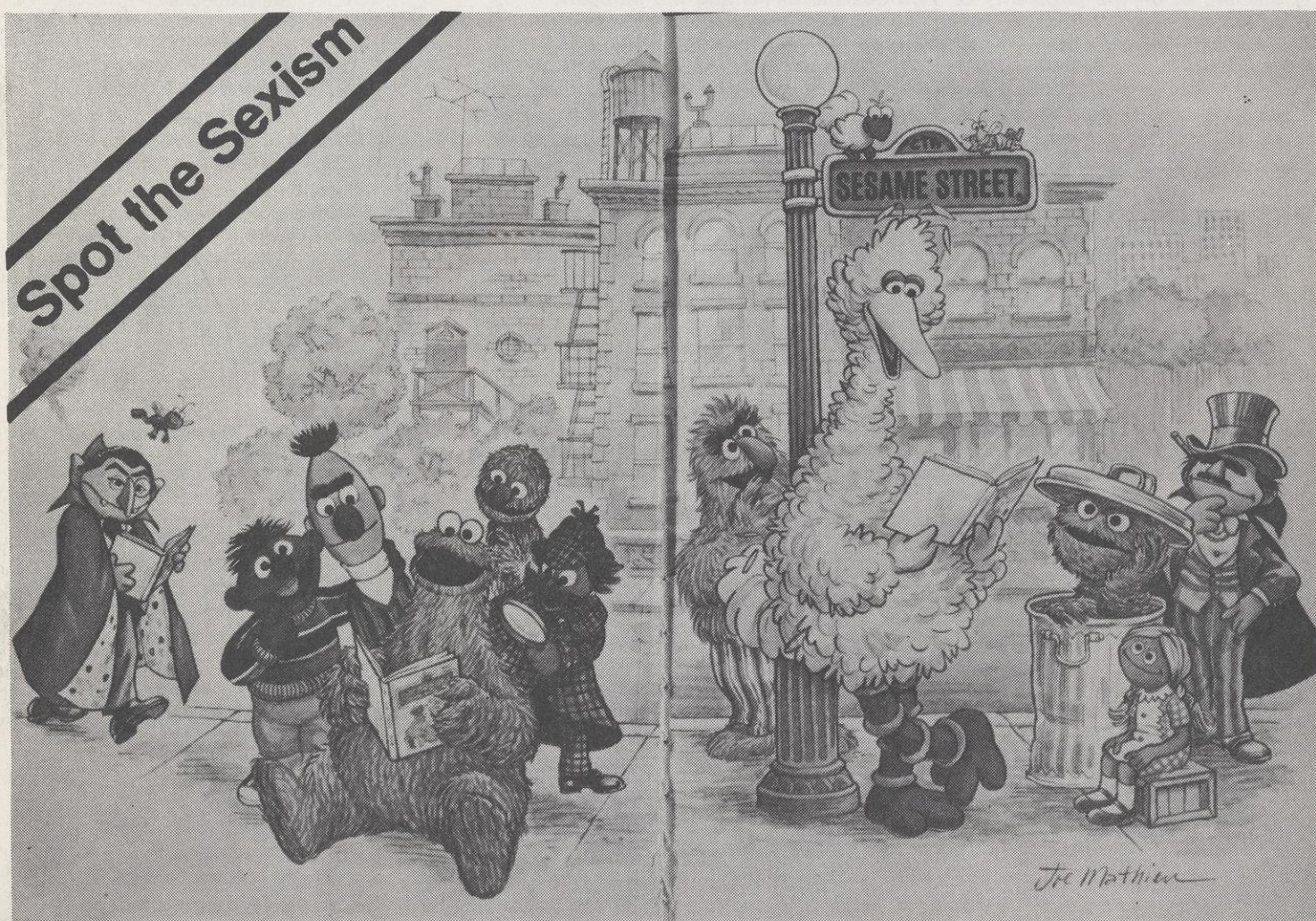
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INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

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**The Sesame Street Library—
Bad Books Bring Big Bucks**

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The endpapers of the volumes in The Sesame Street Library (see article beginning on page 3) feature 11 males and 1 female—and she's a small, passive "cute-little-girl" stereotype.

Indexed in
Education Index
ERIC IRCD

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Cashing in on the popularity of TV's Sesame Street and the Muppets, publishers predict a "new" series will make children's book publishing history. Their good fortune is not so beneficial to children, however

The Sesame Street Library— Bad Books Bring Big Bucks

By Ruth Charnes, Kay E. Hoffman, Lyla Hoffman and Ruth S. Meyers

A Sesame Street product is about to make publishing history. Based on market tests, publishers of The Sesame Street Library estimate that a whopping 40 million copies will be sold when the multi-volume series becomes available at almost every supermarket chain in this country as well as in Canada.

Good news for Random House and Children's Television Workshop, the co-publishers, and for Funk & Wagnalls, which handles the promotion and distribution. It was a pleased and proud Bill Most, Advertising and Sales Manager of Funk & Wagnalls, who supplied the information on projected sales. Twenty million copies are already in print and, based on market testing that began a year ago in the greater New York metropolitan area and on current sales records in the East and Midwest, these copies will be depleted by the end of this year. A new promotional cycle will begin in January, hitting the West Coast first, and projections are an additional 20 million copies will be sold in the next year-and-a-half.

Bill Most also reported that this promotion is the first time that supermarket chains have participated in a joint-venture advertising of children's books (i.e., contributed to the promotion costs) and the first time that almost all the chains in one area have sold the same children's "continuity" product (i.e., a multi-part item that is sold sequentially over a period of time).

The Sesame Street Library consists of 15 books of 48 pages (including endpapers) each. Every book is supposed to teach youngsters a few al-

phabet letters plus a number (the last three books teach a number only). This form of education is mass marketable because Jim Henson's Muppets of TV's Sesame Street fame adorn all the book covers and most of the pages. According to Eleanor Ehrhard, a Random House editor in charge of the project, authorship, art and editorial responsibility all belong to Random House. Jeannette Neff of Children's Television Workshop, which produces the Sesame Street TV program, claims that *they* chose the artists and also had a hand in the writing. Both agreed that Jim Henson's organization had to give final approval.

What is also noteworthy about this new series now being so heavily promoted is that it is not new at all. The books are actually scissors-and-paste jobs—reorganizations of previously published Sesame Street materials that have been reassembled and republished in new covers. While this is in and of itself a questionable practice considering how many parents have already purchased this material its first time around as *The Sesame Street Storybook* (1971), *The Sesame Street Mother Goose* (1976), *The Sesame Street One, Two, Three Story Book* (1973), etc.,* the practice has even more serious implications in terms of the books' content and their effectiveness as teaching tools.

As will be shown below, what's good news for Funk & Wagnalls, Children's Television Workshop, Random House, Jim Henson Associates, A & P, Shopwell and all the others concerned with marketing this series is bad news for parents and children.

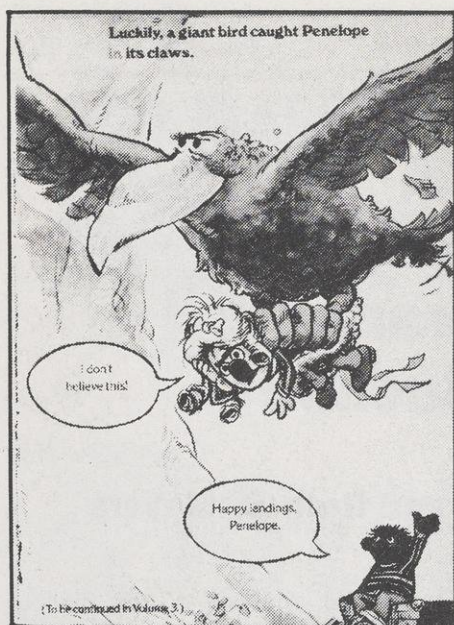
A detailed analysis of the first 14 books—the fifteenth was not available at the *Bulletin's* press time—follows.

SEXISM

The sexism is blatant and pervasive. A count of the male and female characters on the 14 book jackets shows that 1 portrays 4 males and 1 female, 1 depicts 5 males and 1 female, and 12 portray exclusively males. A meticulous (and oh-so-boring) count of each illustrated figure in each of the 14 books totals 2,368 recognizably male characters (or Muppets identified as male on the TV show) in contrast to only 404 which were recognizably female—a 6 to 1 ratio. (We did not count figures that were sexually unidentifiable.)

We made another count of the number of pages on which all illustrations portrayed males—353, the number of pages which depicted both females and males—193 (the "both" pages had many more males than females), and the number which portrayed females only—9. Finally, we made a count of main characters in

*The Sesame Street Library is made up of material from the following books: *Big Bird's Busy Book* (1975), *The Perils of Penelope* (1973), *The Sesame Street ABC Storybook* (1974), *The Sesame Street Bedtime Storybook* (1978), *The Sesame Street Book of Fairy Tales* (1975), *The Sesame Street Little Library* (1977), *The Sesame Street Mother Goose* (adapted from, 1976), *The Sesame Street One, Two, Three Story Book* (1973), *The Sesame Street Pop-up Riddle Book* (adapted from, 1977), and *The Sesame Street Storybook* (1971).



"The Perils of Penelope" serial depicts a weak, helpless female in constant danger and in constant need of rescuing by a man who plays "the hero."



Muppet Bert, who dresses up to play Penelope, laments, "Oh, why do I always have to be Penelope?" Indeed, why would anyone want to.

Perils of Penelope." "Oh, why do I always have to be Penelope?" laments Bert as he dons the wig once again. Why, indeed, would anyone want to play the stupid, accident-prone female who is constantly a victim of some kind?

The marrying-off-of-females/husband-hunt theme also occurs again and again. For instance, in "The Princess and the Cookie" (Volume 1), the king "... would have been quite happy/But for one annoying thing/What upset him was a problem/That disturbed him night and day:/It was how to find a husband/For his daughter Princess Kay." In this tale, the princess will only marry a man who can bake cookies to satisfy her exacting standards: "... they must be small and dainty/And as delicate as I," she insists. Ultimately, the Cookie Monster wins her approval quite by accident, but he doesn't want to marry her. "But you MUST!" the King commanded, Hugging him around the

separate stories. This showed 141 stories with male main characters, 31 with both a male and a female, but only 14 with female main characters.

As if to emphasize the books' sexism, each volume has the same sexist illustration on both the front and back endpapers. It shows a group of Muppets comprised of 11 males and 1 female—and not just any female, but one who sits alone, removed from the action, the smallest in the crowd except for "Little Bird," with a neat little dress and blond pigtails, smiling idiotically as she does nothing but epitomize a sexist stereotype.

Shocking as the counted-by-sex numbers are, they are compounded by the roles females play when they are portrayed—lots of traditional princesses and Little Miss Muffet types. The series contains a number of fairy tales—almost all of the passive-female-rescued-by-a-prince variety: Snow White, Cinderella, Rapunzel, Sleeping Beauty, et al. Those that differ from the passive-princess type reinforce other traditional values, most of them elitist (note "The Princess and the Pea," for example). It should also be noted that the books' abbreviated versions of the tales reduce them to the barest, dumbest outline. Parents tempted to buy these books in order to share the fairy tales

they remember with their children will be sorely disappointed by these plodding versions.

Even the new pseudo-fairy tales carry traditional messages. One favorite theme still is that girls live happily ever after as soon as they find their prince. Volume 6, devoted in part to teaching the letter "L," contains "The Legend of Linda the Lonely." While Linda "the lovely lass" does eventually come up with a plan to escape from the clutches of her wicked uncle, she can only do so with Lloyd's help. The story's few non-sexist aspects—Linda is eventually renamed Linda the Lionhearted, for example—are undercut by the ending as the two young people (she looks about eight years old; he, fifteen) walk hand-in-hand into the sunset (quite literally) saying, "We won't be lonely any longer." Granted that it's too much to hope that this tale would end with resourceful Linda opening her own rescue business, one may well wonder why the authors bothered to create such old-fashioned pap.

Women (or girls) in trouble and in need of rescuing (by a man, of course) are another recurring theme. One of the leading male Muppets, Bert, regularly dons a ridiculous blond wig and ruffled skirt and becomes "Penelope" in an on-going serial called "The

Muscles and the Muppets

Why the dearth of female characters in the Sesame Street Library books? According to Dulcy Singer, a producer for Jim Henson Associates, the explanation is that the characters in the books reflect the all-male composition of the Muppet puppeteers, and the Muppet puppeteers are male because "qualified" female puppeteers are hard to find. Ms. Singer said that it takes a lot of strength to be a Muppet puppeteer: "There is heavy muscular work, since unlike most puppets, the Muppets are held above the puppeteer's head."

This explanation is odd, indeed, considering the fact that the original Muppets were a man-woman team—Jim and Jane Henson (Jane Henson appears only occasionally with the Muppets now). Ms. Singer did state that Jim Henson is "very much aware of the problem" and, as the *Bulletin* goes to press, we have been informed that two women puppeteers have been hired, but that they are not part of the "core" group of five Muppet performers, all of whom are white males. (A further analysis of the TV series will appear in a future *Bulletin*.)

neck, 'Welcome to the family, baker.' Said the Cookie Monster: 'BLECCH!' Shades of another hackneyed theme: the man-trapped-into-marriage.

Still another man-trapped-into-marriage story is "The Magic Apple" (Volume 12). The story line is too complicated to relate here, having to do with a magic apple and a simple farm boy who wishes for a palace and a "princess for a bride" and a "nice banana milkshake and a brand new rubber duckie." (Rubber duckies, by the way, are another constant theme; borrowed from the now-defunct Laugh In TV program, the duckies might have been funny when this material was first created, but they are rather pointless humor now.) A king happens by and, taken with the farm boy, promises him his daughter's hand in marriage as well as banana milkshakes and the aforementioned rubber duckies. But when the farm boy sees the princess, "Everybody heard his screams/For she didn't look exactly/Like the princess of his dreams." Having stressed the importance of good looks in winning a man, this cynical little tale goes on to note that looks aren't everything: "But with duckies and with milkshakes/He lived all his life in clover./Isn't that a lovely story?" Not in our book, it isn't.*

Before completing this analysis of sexism, it should be noted that various other sexist clichés occur throughout the series. Although we might be charitable and assume that some lines are meant to tickle the funny bones of adults, that seems irrelevant. For example, in "The Diamond D and the Dreadful Dragon" (Volume 2), the king says to his daughter, "You're dumb but you're



"The Legend of Linda the Lonely" is but one of many pseudo-fairy tales that reinforce traditional stereotypes of helpless women who need "a prince" to save them.

adorable." True to the cliché, the princess is dainty, dimpled, darling, a delight—but dumb. She departs from the beautiful-but-dumb stereotype only in being a brunette instead of blond, and to top things off, she ends up bedecked with a huge diamond.

How can children's books published in 1979 be so sexist, particularly considering that TV's Sesame Street has responded to feminists' criticism and made decided improvements in that area? One explanation is that most of the series' material pre-dates the changes made in the TV program. Although there have been a few attempts to include non-stereotyped portrayals of females in the books (a woman plumber here, a woman bus driver there—no stories, just a picture and job title), these have minimal impact given the overwhelmingly negative content.

Another reason is that so many of the characters in the books are Muppet characters and, as explained in the accompanying box, the Muppets reflect the traditionally all-male composition of the Muppet puppeteers.

RACISM

Since most characters are animals or Muppets, one might assume that

the books are non-racist. Unhappily, that is not the case. While no conclusions can be drawn about the race or creed of most Muppets, those that are somewhat human looking are clearly "white," just as most of those whose sex can be determined are male. There has been some discussion of the deliberately non-human colors given most of the Muppet characters and the producers' motivation in selecting these colors (see also accompanying article). Given the racial realities of today's society these green, purple and otherwise non-realistic colors are at the very least a cop-out.

In the somewhat more realistic drawings that appear throughout the volumes, there are occasionally some vaguely Black people—i.e., they have Afro hairdoes, but they are otherwise not identifiable by race and, in fact, their skin is usually white. A person who does not follow the Sesame Street TV program would have no way of knowing that some of the characters are meant to be other than white. And then there's Roosevelt Franklin. Coming across "A Drawing by Roosevelt Franklin" (Volume 8), it might seem far-fetched to wonder if the characters were meant to be a "humorous" depiction of Black people—bright pink skin but fright wigs of unruly black hair (and then there's the name . . .).

* There are a few stories with more positive messages. "The King of Cauliflower Castle" (Volume 10) ends: "But the King of Cauliflower had learned a very important lesson—BIGGER is not always BETTER." And, in Volume 11, "The King's Nose"—royalty abounds in these volumes—concludes: "If a king does something silly,/You don't have to do it too." Another positive message is conveyed by a story in Volume 14 about Big Bird and Little Bird. After bemoaning his size, each bird finds that he is exactly the right size for a particular task: "Big Bird was happy to be big. And Little Bird was happy to be little." Unfortunately, none of the positive messages have anything to do with sex roles.

Knowing that TV's Roosevelt speaks Black slang, however, makes it clear that that must have been precisely someone's intention. (To make matters worse, the situation in which the characters are depicted is both unpleasant and unexplained—an overbearing woman appears to be very angry at Roosevelt.) It doesn't help that Roosevelt is depicted in a later volume as a doctor—it's too late for a positive role model.

Other attempts at multi-culturalism are equally weak or outright offensive: note the "pickaninny" illustration in the "Grover's Neighborhood" piece in Volume 2 and the stereotypic slanted eyes of the Asian American girl in a "Sherlock Hemlock" illustration in Volume 5. In the 14 books examined, we spotted only one really good multi-cultural illustration—a photo of a group of kids who seem to be on the TV series set. (There were also two good photos of Buffy Sainte-Marie—again, apparently on the TV set—but since she is in no way identifiable in the book as a Native American, the cultural relevancy is minimal.)

The only clear attempt to give the series an "ethnic" content occurs in a one-page story in Volume 9 featuring Luis. He begins the story with "Hola, Big Bird" and ends it with "¡Oh, qué desorden!" The last phrase, to add insult to injury, is inaccurate; "¡Oh, qué sucio!" (Oh, how dirty) would be the correct expression. The rest of the text is in English—and in any case, poor Luis comes off as a stereotypical

Learning and The Sesame Street Library

Although books are significantly different from television productions, this awareness was not evidenced by the writers of The Sesame Street Library series. The stimulating characters of the Sesame Street television series could have provided an enticing way to introduce children to books; however, replication of television gimmicks is not an appropriate way to encourage child readership.

Recent research has noted that children internalize the structure of stories from listening to stories and "reading" picture books during the pre-school years. This prior knowledge of story structure provides an important base from which children then interact with written text in school. The Sesame Street Library series does not appear to develop this type of knowledge base as much of the content is fragmented and not in story form. Furthermore, familiar fairy tales that are included in the material in story form have been altered to the point that they are sufficiently different from the original to cause confusion on the part of children when they hear or read the original tales in school.

Finally, the vocabulary in many cases is inappropriate for the age level, the sentence structure is often ungrammatical and the general organization lacks cohesiveness—ideas and concepts are frequently interspersed with no apparent reason.

In summary, parents would do better to purchase picture books and easy-to-read books which encourage young children to follow story structure, either with parental guidance or on their own. Story books with clear picture and story sequences encourage young children to follow along as stories are read to them and, as they gain familiarity, they can begin to enjoy the books independently.

—Lenore H. Ringler, Ph.D.; Professor of Educational Psychology, New York University; Past President, Manhattan Council of the International Reading Association

volatile Latin. This page is the only acknowledgment of bilingual reality in all 14 volumes.

PEDAGOGY

Aside from negative content, what does this "library" offer—in particular, how well does it teach numbers, letters and other basic concepts? Well, this supposedly educational series contains much that fails to educate. A prime example is the Cookie Monster's ungrammatical speech; "They not only *delicious*, they *beautiful*, too!" (Volume 8) is but one of his ungrammatical pronouncements. The Monster also consistently substitutes "me" for "I" as the subject of a sentence. For instance, in giving his "famous" cookie recipe (Volume 1), the Monster states, "In this wonderful set of books me going to show you how to make ALL KINDS OF COOKIES! But first . . . me tell you secret recipe. . . ." Children do often have trouble with "I" versus "me," but what possible purpose—except to set our teeth on edge—does this series serve by reinforcing the confusion? It may be argued that older children

often find the non-grammatical "me vs I" speech humorous and that we are kill joys, but we hardly think the confusion for very young children is worth the laughter.

More significantly, the books complicate rather than simplify the task of learning specific letters or numbers. In almost every book, less than half the pages focus on the letter or number ostensibly being taught. Those pages that do feature the appropriate symbols usually present them in a confusing fashion and in diverse typographical styles that are often too small to be easily deciphered by a three- to seven-year-old child. In addition, there is not nearly enough repetition of specific letter sounds and/or familiar words to solidify connections for a child.

Though the brochure distributed with the first volume touts the series as a way to teach basic concepts ("The creators of Sesame Street, through their years of research, have found various techniques for presenting important concepts to children. . . ."), the pedagogical efforts in The Sesame Street Library are largely limited to instruction in cookie

We shared the concerns about The Sesame Street Library expressed in the accompanying article with the Children's Television Workshop (CTW). Responding to our letter on August 22, William F. Whaley, president of the CTW Products Group, stated, "We do recognize that, since the material in part dates back several years, it perhaps could do a better job relating to positive roles for women and positive role models for minorities." In addition, Mr. Whaley expressed his willingness to meet with CIBC and discuss our concerns further. We were heartened by his reply and hope that future CTW products will better meet the needs of all children.—Editors

making (Volume 1), cookie making in the shape of letters (Volume 4), in the shape of numbers (Volume 10), of faces (Volume 9), of butterflies (Volume 2), ad infinitum. The instructions—which adults must make intelligible to children—will not help anyone to learn how to make cookies, let alone important concepts.

The brochure makes many other promises about the help the series will provide in teaching the “basics that are an essential part of the learning process.” For example, the advertising copy states that in Volume 2 “. . . GROVER’S NEIGHBORHOOD GAME will help your children understand the roles of fireman, mailman, policeman, doctor and others.” OK, so the language is sexist, but the concept sounds terrific, right? Well, what children actually get is a single page headed by the following instructions: “You pretend you are a person who works in your neighborhood and act out your job. See if your friends can guess who you are.” One example is given: “When I play, I pretend to put out a big fire with a hose. Can you guess who I am?” Grover goes on to relate that he likes to dress up as different people in the neighborhood and lists some of his favorite costumes. There are three equally informative examples; reads one: “Grover THE POLICEMAN—Cover a round piece of cardboard with silver foil for a badge. Make a police hat out of cardboard.” That’s it for the insights into roles. We wonder how many years of research went into that page!

Much of the material in the books seems to be based on the TV skits; when transferred to the medium of print, neither the art nor the text work. Henson’s Muppets, for instance, do have a degree of charm; the printed interpretations—which are stylistically inconsistent because each volume was illustrated by a number of different artists—are consistently ugly and garish. In addition, the books are a graphic hodgepodge. The “busyness” that works on TV is only confusing on the printed page; it is hardly conducive to learning to read.

The stories are almost uniformly pointless or silly, but not fun-silly like those of Dr. Seuss, who creates memorable characters (often sexist, we admit) and teaches through rhyme, rhythm and repetition. The Sesame Street Library stories are just idiotically silly, with bits of sophisticated humor that only adults can compre-

hend. (What can “The Perils of Penelope” mean to a pre-schooler?) Much of the vocabulary is also confusing for the age-level of the intended audience. In the “A” book, for example, Queen Agatha makes Muppet Big Bird her Ambassador to Antarctica. Going beyond “A is for apple” is fine, but this sentence does not provide useful associations of letters with common words for children to build upon.

In addition, many of the stories are long for reading aloud and lack sufficient illustrations for the length of the text. When there is just one illustration for a long story, children can become confused because they are unable to coordinate the text action with the picture.

The books are also demanding of parents because everything must be read aloud; there are no simple stories that beginning readers might practice on. Parents must also decipher and assist with the recipes (those omnipresent cookies!), the complicated craft projects and other activities. We are certainly in favor of parent participation, but the material should at least be adjusted to pre-schoolers’ abilities.

Unfortunately, the series’ pedagogical flaws—as well as the clutter and confusion and the often illogical sequence of the content—make “perfect” sense when one remembers that the series is a composite of previously published material.

COMMERCIALISM

Considering the content, it is not surprising to find that this supposedly educational series created with the noble aim of “stimulating your child’s interest in reading” (we quote from the brochure that accompanied the first volume) stoops in its sales promotion to Madison Avenue’s best child-seducing tricks. (Did they consider coating the series with sugar?) Each volume ends with an exchange between Ernie and Bert, the series’ main characters, in which Bert gives a hard sell for the next volume. In addition, “The Perils of Penelope” is a cliff-hanger serial that runs through numerous volumes, and there are a multitude of activities based on the cookie recipe that appears only in the first volume. It’s interesting that the aforementioned brochure shows a 12-volume series covering the entire alphabet and numbers through 12. The alphabet books do end with Volume



Little Miss Muffet—one more helpless, scardy-cat female (and like the lead in “The Perils of Penelope,” “she” is really Bert in disguise).

12, but the series continues through a fifteenth volume, possibly because the publishers knew they were on to a sure thing and hated to stop just because there are only 26 letters in the alphabet. (The last books are each devoted to a single number.) When asked about these three extra volumes, CTW’s Jeannette Neff confirmed that the results of the test marketing did indeed spark them, and she added, “We found additional material we hadn’t thought was there.”

No one can teach children how to decode letters and begin to read without simultaneously teaching them the content contained in the words and stories of a book. The two are inseparable. The Sesame Street Library fails miserably at teaching decoding skills for reading readiness—and even if it were to succeed (or be utilized by children who acquired reading skills elsewhere), the message content offered is certainly not what today’s parents want for their children. □

About the Authors

RUTH CHARNES and LYLA HOFFMAN are members of the CIBC staff; KAY E. HOFFMAN is the mother of an enthusiast of TV’s Sesame Street; and RUTH S. MEYERS teaches Reading/Language Arts at Brooklyn College, CUNY.

The Sesame Street Library, analyzed in the previous article, is strongly criticized by parents and children

Parents Speak Out on The Sesame Street Series

By Carole E. Gregory

An informal survey was conducted to determine the reactions of parents and children to the messages about race and sex roles in The Sesame Street Library series.

Thirty parents were interviewed. Twenty parents had already purchased one or more of the 14 volumes available to date. The other ten read the 14 books provided by the interviewer. The parents, who were extremely generous with their time and comments, were Afro American and white, but predominantly the former, and middle-class in their profession (the men were librarians, architects, postal workers, artists, teachers, etc.; the women were school teachers, nurses, full-time homemakers, etc.).

In evaluating the books, all images, stories or ideas that would lower the self-esteem of people of color were viewed as racist. Material that demeaned women (showing them in subservient roles, as victims, etc.) were viewed as sexist. Parents were

particularly interested to see if this series—published in 1979—would demonstrate sensitivity to race and sex bias in children's literature.

All of the parents felt that the series contained racist and sexist stereotypes that could have negative influences on their children. Although all books were found to contain negative material, Volumes 2, 5, 8 and 9 were most often cited for instances of racist imagery, and Volumes 2, 3, 6 and 12 were reported as containing the most sexist imagery.

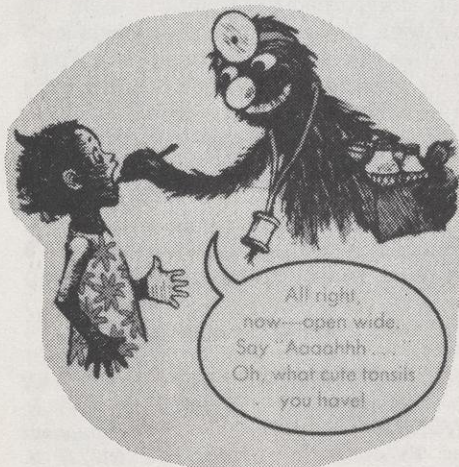
Most of the parents discussed racism and sexism as interrelated problems, rather than as separate issues. On the other hand, ambivalent feelings about sexism were also expressed by some of the men. The parents' comments about The Sesame Street Library are detailed below.

Racism

Parents criticized the books severely for their racism. "Grover's Neighborhood Games" in Volume 2 was cited as particularly offensive because of its illustration of an Afro American girl as a "slave/pickaninny." One Afro American father of a five-year-old Sesame Street enthusiast questioned his son about the illustrations. "Is anyone Black or Afro American here?" he asked. The son replied, "This girl looks like Buckwheat." (Buckwheat is, of course, the stereotyped Black child in The Little Rascals films, which are unfortunately still shown on TV.) Another five-year-old thought the illustration "looks like Little Black Sambo." Her parent, who had never read *Little Black Sambo* to her daughter, was surprised that she knew the image, and then discovered that the story had been

read aloud at the child's nursery school.

All of the parents expressed resentment of "A Drawing by Roosevelt Franklin" in Volume 8. In addition to disliking the very negative portrayal of two Black characters in the illustration, parents criticized the Roosevelt Franklin character on TV for using pseudo-Black English. "We don't talk like that," observed a ten-year-old Afro American girl. Her mother agreed and said, "I want my children



An old stereotype reappears—a Black child as a wide-eyed "pickaninny."



"Sherlock Hemlock's Neighborhood" (detail) depicts everyone as "white" so that even the characters who are supposedly Black and Asian American (note the stereotypical slanted eyes) have no real cultural relevancy.

to speak in our idiom and to learn standard English as well. I never did like that Roosevelt Franklin character. I'm certain he is the product of a racist imagination."

Also criticized was a "Sherlock Hemlock" episode in Volume 5 that depicts a neighborhood in which all faces are colorless, so that an Afro American boy and an Asian American girl appear white. One parent stated: "This is a very hostile illustration for Third World children who always see constant images of white children in books and on television. When some of our kids play, they say 'I want to be white.' You'd think that people professional enough to write for kids would think more of the needs of Black children or other children of color."

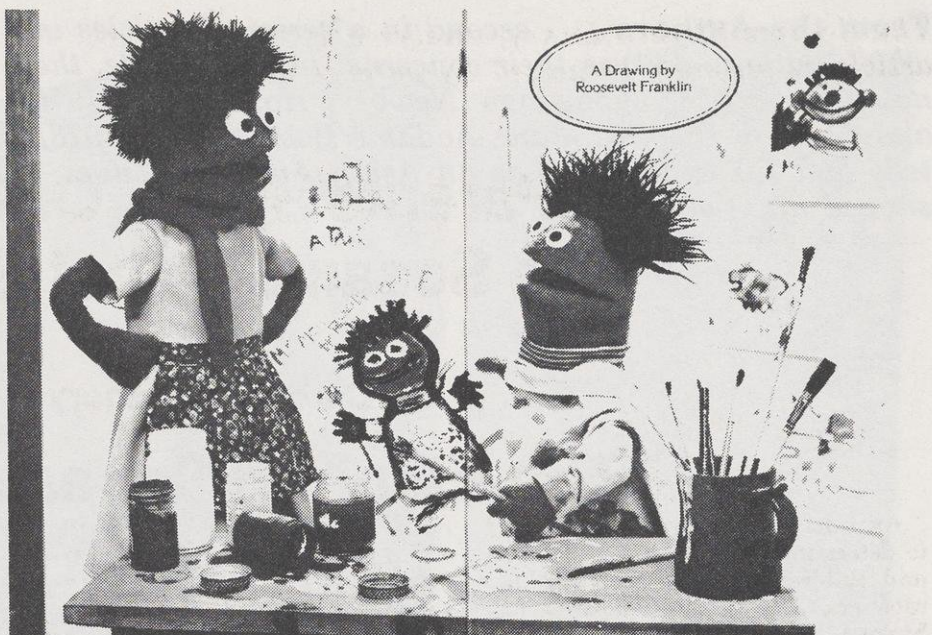
Maria and Luis—whose Puerto Rican identity is clear on TV—are included in these books, but the parents noted that their racial identity is not clearly depicted and that, in fact, the drawings of these characters in this series make them seem white. The one page on which Luis speaks Spanish (discussed in detail in the accompanying article) was seen as a negative scene. As an Afro American mother noted, "There is nothing . . . that would promote pride in Luis' native tongue or culture. In a day when bilingual education is so important to the Hispanic child, you would think that the authors of this money-maker would consider the special needs of Hispanic children!"

"Oscar's Bad-Time Junk Band" (Volume 9) also came in for criticism because it was seen as a negative parody of ragtime. "Oscar is the Muppet who says he loves mud, garbage and squalor. He lives in a garbage can. Why should he be associated with our music? This was an ideal time . . . to introduce children to the genius of Scott Joplin, but no, the author chose to infer that ragtime is garbage," said one Afro American father.

Parents also wondered why so many of the characters are portrayed in non-human colors when people do have "real" colors. One parent commented, "You'd think they want to avoid portraying people of color in a positive light."

Sexism

As noted in the introduction, there was resistance to a discussion of sexism on the part of some of the Afro



This illustration of Roosevelt Franklin and his teacher offended many parents because of its stereotypical portrayal of Black people and because of the negative situation depicted.

American fathers, and willingness to discuss this topic varied a great deal. (One father said, "If we don't keep sexism, how will Black male children become masculine?")

Men did, however, criticize the sexist imagery in these books. In particular, they objected strongly to "The Perils of Penelope" serial, citing its unnecessary violence toward women and pointing out the scenes in which Penelope is threatened by two rhinoceroses and then carried away by a giant bird (Volume 2). The women interviewed saw other issues as more crucial. The wife of one of the men who criticized "Penelope" viewed the serial as a fantasy: "There's no way a rhinoceros or a giant bird is going to threaten a woman. I am more put off by the stories that reflect real insults from men, such as their demands that women be kept in subordinate roles."

The fairy tales were also criticized as "old fashioned" and irrelevant. Observed one mother, "Too many stories are sexist—about Goldilocks, Snow White, Rapunzel and Sleeping Beauty, retold with the same helpless women." A child asked, "Why are there so many princesses?"

A white mother stated that she considered the sexist attitudes in these books more of a problem than the racism. "It's harder to see the racism," she said. Many Afro American parents, however, felt that focus-

ing on sexism was often a way to ignore dealing with the evils of racism.

Other Comments

In addition to criticizing the examples of racism and sexism that they found, many parents wished that the series had made a strong effort to counter racism and sexism and to provide their children with positive and relevant content. "Why didn't the authors criticize racism directly and tell children how to cope with it?" asked one parent. Many would have liked to have seen more relevant material, particularly by Black authors. Why didn't they include some of Eloise Greenfield's stories, one mother wondered; "She tells stories that our kids can understand and builds their self-respect."

The children, on the other hand, expressed their frustration at not being able to read the stories themselves. "I can't read this!" said a number of children who had begun to read and who were surprised that they could not decipher any of the text. □

About the Author

CAROLE E. GREGORY, writer and teacher, conducts courses on African, Afro American and Caribbean Folklore and on *The Black Family* at York College, Queens.

From the Authors . . . second in a series of articles in which authors discuss their concerns. In this article, the noted writer of Dragonwings (Newbery Honor Book, 1976) and Child of the Owl (Jane Addams Book Award, 1978), tells how his experiences as an Asian American have shaped his writing

The Ethnic Writer as Alien

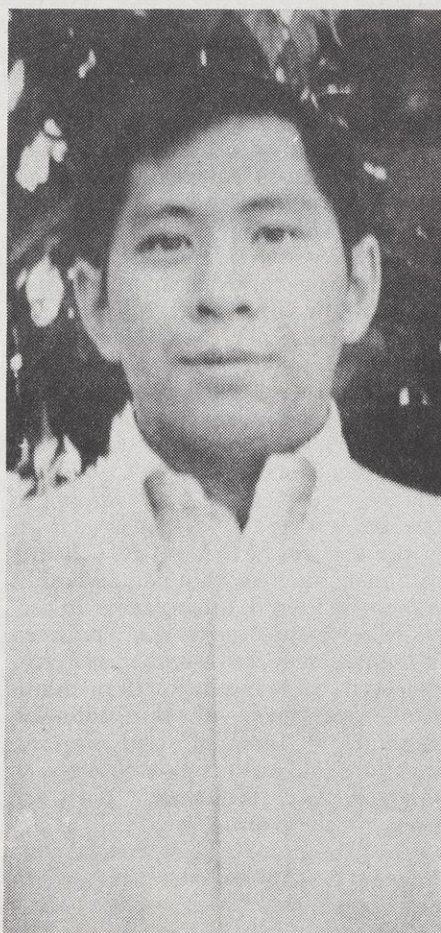
By Laurence Yep

I did not originally plan to become a children's writer about Chinese Americans. Instead, I began as a science-fiction writer because, as a child, I found that only science fiction dealt with my own emotional experience. We lived in a largely Black neighborhood, but I commuted by public bus every day to a bilingual Catholic school in Chinatown which my brother and a number of my cousins had attended.

Though my parents were Chinese, they spoke only English at home so that I was something of an outsider to my schoolmates. In my own neighborhood, I could serve as the all-purpose Oriental to be killed in war games—a Japanese if we were fighting World War II or a Korean or Chinese Communist depending on what phase of the Korean War we were playing.

With such a background, books about the suburbs or farms were less "real" to me than a book about Alpha Centauri. In stories like the Homer Price series, it seemed as if every child had a bicycle and the doors to every house and car were left unlocked—situations which seemed highly nonsensical to me. The goats and chickens of rural stories were not everyday creatures to me but rather the special occupants of the children's zoo in Golden Gate Park.

On the other hand, science fiction

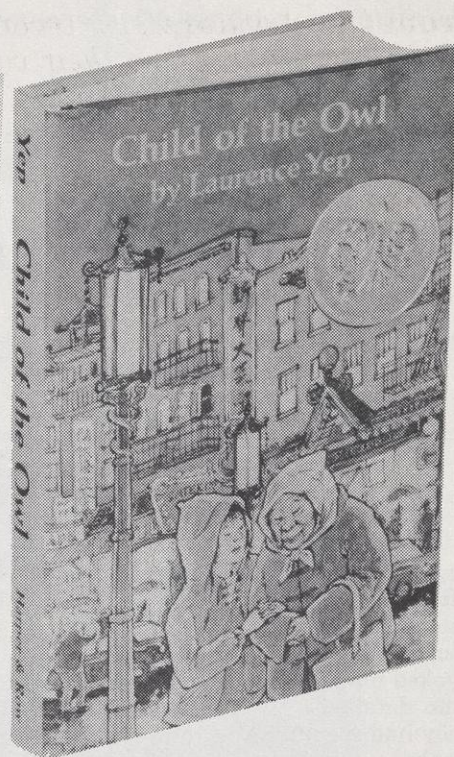
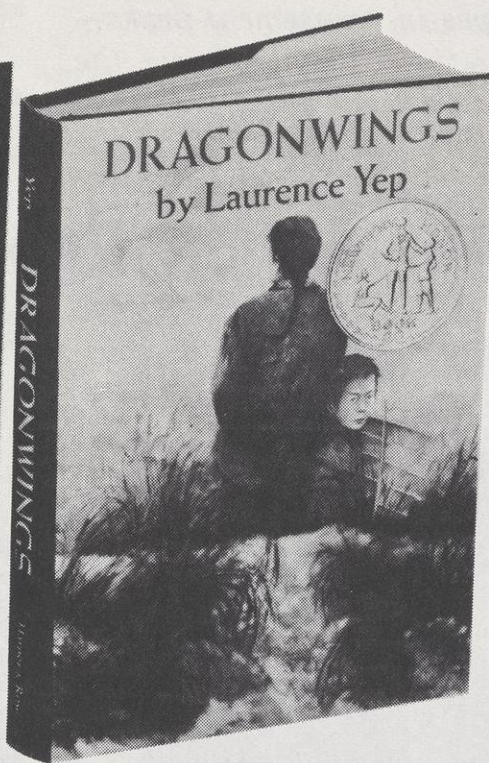
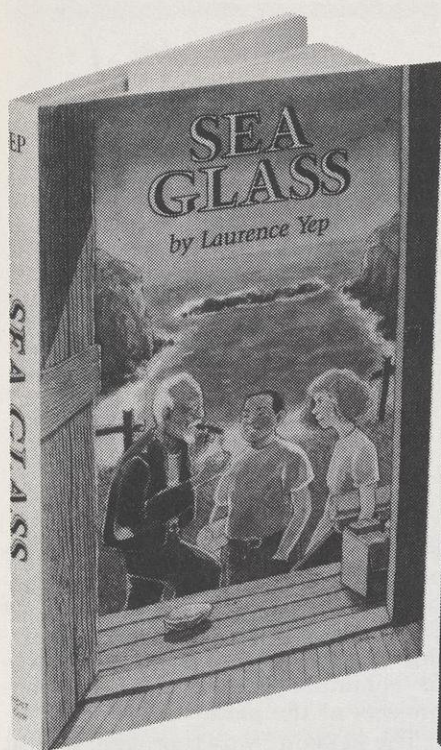


Author Laurence Yep (photo by Francine Ann Yep)

dealt with ordinary people landing on some new world and having to adjust to their strange environment and to the customs of the inhabitants, or perhaps some alien landed on Terra and had to adapt, sometimes painfully, to our own world. In contrast to the white suburban or rural stories, science fiction dealt with strategies of adaption and survival—strategies I had to practice each time I got on and off the bus.

When I began to write stories in high school, it was natural to create my own pieces of science fiction. By the time I was a freshman in college, I had even started to sell them. Looking back at those times, I would have to say that even then I was unconsciously creating symbols in my own search for an identity as a Chinese American since the stories were usually the first-person narratives of alienated heroes or even aliens.

By the time I was in graduate school, a friend of mine, who knew that I wrote science fiction, had joined the junior book department at Harper & Row. It was on her suggestion that I wrote a science-fiction novel for children called *Sweetwater* (Harper & Row, 1973). It deals with the adventures of a boy growing up on a faraway world in a half-flooded city who is taught how to play the flute by a spider-like alien called an Argan. In creating the Argan and the boy's own



tough, self-reliant people, I was again intuitively dealing with my identity as a Chinese American.

Departing from Science Fiction

However, after *Sweetwater*, I decided to try something different. A story had been growing inside me ever since, as a senior in college, I had run across two articles about a Chinese American aviator, Fong Joe Guey, who built and flew his own airplane in 1909. It was very easy to visualize the scene of his flight; but how he got there on top of the hill—why he had even built the airplane in the first place—that was another problem. If that scene was to have any meaning, it would have to be set within its proper context: the bachelor society of the 1900's during which time most men, though married, left their families in China to work here in America for a good part of their lives.

I had grown up as an American child of the 50's and 60's, but to write *Dragonwings* (Harper & Row, 1975), I had to grow up again but this time as a child of the 1900's. For example, if there was a picture on the wall, I had to be told it was a picture of the kitchen god. An American chessboard had to seem strange to me because it had no river running down its middle. As a result, writing *Dragonwings* from the viewpoint of an eight-year-

old boy was more than a narrative device: it was close to the process of self-discovery which I myself was experiencing in exploring my Chinese American past.

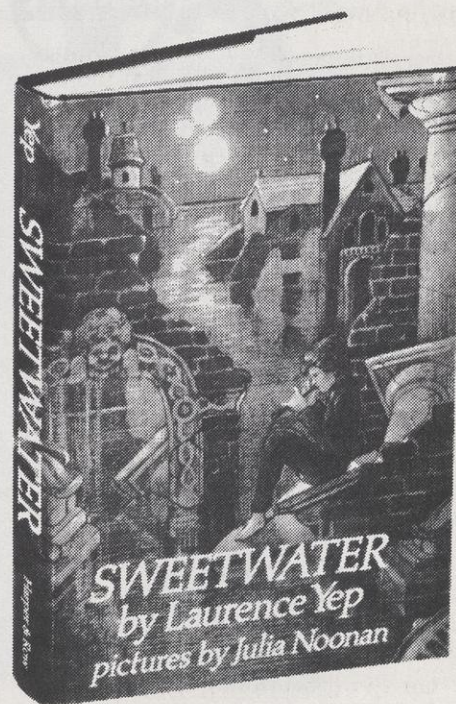
My next book, *Child of the Owl* (Harper & Row, 1977), was about a little girl who, after having lived most of her life away from San Francisco, has to move in with her grandmother in Chinatown. For the first time in her life, the little girl has to confront being Chinese. In writing the book, I drew from some of my own experiences as a boy in Chinatown—especially Chinese School which provided the stuff for my nightmares for a long time.

In conclusion, then, I would have to say that I have always followed the injunction to write about what I know—whether the story was set in this world or upon another. Whatever the setting, I have always drawn from my own emotional alienation as a child. The ghosts of the past will continue to haunt the mind from conception. Though they cannot be exorcised, they can be made partners in one's writing. □

About the Author

LAURENCE YEP, a San Franciscan, now lives down the peninsula where he writes full-time. Harper & Row will publish his new children's book, *Sea Glass*, in October.

Displayed on this page are the jackets of Laurence Yep's books for children. Clockwise from top left: the forthcoming *Sea Glass*; *Dragonwings*, a Newbery Honor Book for 1976; *Child of the Owl*, winner of the Jane Adams Book Award for 1978; and below, *Sweetwater*, his first work for children, a science fiction novel.



Stereotypes in Amusement Parks: An Up-Date

A report on the ways in which amusement and “educational” parks often reinforce racist and sexist stereotypes appeared in Volume 9, Number 3 of the *Bulletin*. The article evoked numerous reports from readers who detailed a variety of stereotypes they had seen in restaurants, national parks, “institutions” such as Williamsburg—even on a sugar packet from Switzerland (see Volume 9, Number 6).

Among readers’ responses was a report from Action Against Apathy (AAA)—a St. Louis activist group—



“Indian motifs” are popular throughout the U.S. Two examples are shown here—the Santa Fe railroad logo and (below) one of many camp logos based on an “Indian theme.”



about their efforts to eliminate racist presentations and misrepresentations of Native Americans in the Six Flags over Mid-America park in Eureka, Mo. Printed in the *Bulletin* (Volume 9, Number 6) was a statement made by David L. Paltzik, vice president and general manager of the park, in answer to the AAA protest: “. . . we feel that our portrayal of the Indians . . . is taken from our history, a part of Mark Twain Americana.”

Fortunately, AAA protest efforts continued. Last November, AAA met with representatives of the St. Louis Pow Wow Committee, a Native American group, and decided to write to Mr. Paltzik again, restating their concerns. This time the action had an effect and Mr. Paltzik replied, “. . . Injun Joe’s Cave ride has been renamed the Time Tunnel and has been completely re-themed to depict a journey through time. . . .”

Subsequently, members of AAA and the Pow Wow Committee met with Mr. Paltzik; a report on that meeting appears below. It is encouraging when organizations like Six Flags respond to public concern, and we urge readers to be persistent in their efforts to eliminate similar stereotypes. (Specific “how to” suggestions on combatting racism and sexism in amusement and “educational” parks appear in Volume 9, Number 3.)

Stereotypes that have been sent to us since the previous articles appeared accompany this article.

On April 25, Mary Deloch and Ronice Branding of AAA and Beulah Caldwell (Cherokee) and Amy Hayes (Sioux) met with the general manager of Six Flags, Mr. David Paltzik. The

purpose of the meeting was to explore our concerns of various manifestations of stereotypic imagery at the park and to offer criteria for portraying race and ethnicity that would help to eliminate stereotyping in future projects at the park.

The session was thorough, honest and remarkable in the absence of defensiveness in the general manager. Mr. Paltzik was very open and candid, admitting that the damaging portrayals of Native Americans in question had been incorporated into the attractions through a lack of awareness of the seriousness or implications of such portrayals. The in-depth discussion of how stereotypic portrayals of “Hollywood Indians” affects the self-esteem of Native Americans and contributes to perpetuating the myth of superiority in whites was very beneficial. He appreciated our criteria [see box] and talked in specific [terms] as to how to remedy some of the current problems. As has



This stereotypical portrayal of a grinning, bowing “Oriental boy” is used to advertise China Boy chow mein noodles.

AAA Criteria

Action Against Apathy suggested the following criteria to Six Flags over Mid-America in order "to affirm the cultural diversity of mid-America by establishing and implementing a policy of positive portrayal of race and ethnicity.

"Inherent in such a policy would be a program for insuring that all rides, refreshment areas, entertainment, and advertising depict our cultural differences in ways that are:

- culturally authentic;
- non-stereotypic;
- historically accurate; and
- racially and ethnically sensitive."

been noted, Injun Joe's Cave has been completely rethemed and renamed. He will change the name of the candy store, "Sweet Sioux," and will carefully monitor the monologue of the Mississippi Adventure Ride, which was very demeaning to Indians last year. Paltzik noted that economic realities make it impossible to re-theme that ride this year, but he assured us that the criteria will be used when the ride is rethemed. He wondered if some of the trinkets in the souvenir shop might be stereotypic, and expressed the intent to check that out and consider it in future ordering of souvenirs.

Paltzik offered the Pow-Wow Committee the opportunity to sell authentic Indian crafts through the Six Flags Shops and welcomed their ideas and participation in a special week event which could focus on Native American culture. This offer will be considered.

It was decided to meet again in a year to evaluate the progress, but we were encouraged to call Paltzik at any time if we should encounter anything in the park that is contrary to the goals [agreed upon]. . . .

—Ronice Branding

P.S. As of May 25, 1979, the candy shop was still named "Sweet Sioux." If you visit Six Flags, please make a point of checking the name of the candy shop. If it is still "Sweet Sioux," please register your displeasure in any way you deem appropriate (write or call Mr. Paltzik at Six Flags over Mid-America, P.O. Box 666, Eureka, Mo. 63025; (314) 938-5330, etc.).



Above: The doll at the left is supposedly a Black child; it has very dark brown skin (but white features), bright red lips and wears a multi-colored "grass" skirt. It was purchased in West Germany. Below: One of many stereotypic depictions of serape-clad Mexicans (one of whom is of course lolling under a cactus); this illustration appears on a shopping bag from the "South of the Border" motel in South Carolina.



On the Awareness Front at ALA

There were a number of significant events at the Annual Conference of the American Library Association (ALA) held in Dallas, Texas, June 23-29. Many of these were an outgrowth of the Racism and Sexism Awareness Resolution adopted by ALA in 1976.

Sexism Awareness Training

The long-awaited model Sexism Awareness Training Workshop took place at the beginning of the Conference and was hailed by the participants as an "extraordinary success." The workshop was sponsored by the Sexism and Racism Awareness Training Committee, which ALA set up as an *ad hoc* group two years ago to carry out the provision of the 1976 Resolution calling for ALA's Library Administration-Personnel Administration Section (LAMA-PAS) to develop a model racism and sexism awareness training program for librarians.

The workshop took two days, was conducted by a professional training team (Jenelyn Block Associates, 704 Highland Ave., Westfield, N.J. 07090), and drew 44 participants. It began with a Saturday morning panel discussion on "Sexism in the Library Profession" and broke into two groups for the next day and a half. The groups dealt with such subjects as the life messages and scripts with which people have grown up, negotiation skills, assertiveness techniques and suggested changes that libraries can implement in this area. The groups came together for a Saturday night party, at which women and men were asked to practice role reversal and "switch" traditional roles.

At the conclusion of the workshop, one of the groups voted unanimously to call on ALA to establish the *ad hoc* committee as a permanent group, so that racism and sexism awareness workshops could become a continuing ALA service. The group also proposed that in addition to awareness of oppression because of race and sex, the oppression of older people—ageism—become an issue for future awareness training workshops. This latter proposal was inspired by the Intellectual Freedom Committee's presentation on "racism, sexism and other 'isms'" (see below). The statement, now being

circulated among members in order to obtain unanimous approval for a permanent committee, appears below:

The participants of the LAMA-PAS Sexism Awareness Training program found the Workshop extraordinarily useful on both a personal and professional level. Many of us had attended the LAMA-PAS Racism Awareness Training Workshop last year and found it equally useful.

We are concerned that the *ad hoc* committee which sponsored both workshops is about to dissolve. Therefore, we strongly urge that the committee become a permanent committee of LAMA-PAS in order to continue the valuable work.

One positive response to last year's workshop has already been shown in the replication of the workshop at one of the largest county library systems in the nation, Los Angeles County Library.

This committee could serve a continuous role of education and consciousness-raising in the areas of racism, sexism and ageism as indicated at the Intellectual Freedom Committee's stimulating program [at ALA's 1979 Annual Conference]. In addition, the committee could identify resources and resource people, assist libraries to develop training programs and provide further model workshops at library conferences.

(*Bulletin* readers who are members of ALA are asked to support the proposal by sending us their comments.—Editors)

Tools for Consciousness-Raising

The presentation of the Task Force on Tools for Consciousness-Raising addressed the need to re-examine library theory in terms of cultural pluralism. Program speaker Dr. Fredrick Woodard explored a multi-cultural theory of librarianship. Dr. Woodard, whose fields of concentration include American intellectual history as well as American literature, and the problem of racism in institutions, is Associate Professor of English and Afro-American Studies at the University of Iowa. He spoke first of the difficulty of focusing any program on racism today, since there is such a strong movement to deny the reality of racism. Central to Dr. Woodard's thesis is the conviction that librarians need to become aware of historical racism in the U.S. and sensitive to current practices of institutional ra-

cism. The current confusion within the library profession over the seeming contradictions between First and Fourteenth Amendment rights can be reduced, but a simplistic view of either position has to be overcome first, said Dr. Woodard. Patterns of racism must be understood before they can be stopped.

The Intellectual Freedom Committee

The presentation held by the Intellectual Freedom Committee addressed the question: "May the librarian for ostensibly beneficent reasons reject (or restrict the use of) materials on the basis of criteria against racism, sexism, etc.?" The first speaker was Carol Jacobs, a founder of Women on Words and Images (WOWI), who suggested that guidelines on what constitutes a sexist book would enable people to make informed decisions in selecting some books and rejecting others. Lydia Bragger, of the Gray Panther organization, discussed efforts to counter ageist stereotypes and myths, particularly on TV; she stated that anti-ageism guidelines have been successful in changing stereotyped depictions of older people on TV and urged that librarians also adopt guidelines and criteria. The third speaker was Mary C. Lewis, managing editor of the children's magazine, *Ebony Jr.* Ms. Lewis stressed the importance of community involvement in book selection and called for a selection process that insures Third World input.

The four-member IFC panel of respondents were extremely supportive of each of the speakers. The panelists also expressed general agreement on the need for a "participatory" book selection process and for involvement by Third World representatives, feminists and groups like the Gray Panthers.

At the end of the session, moderator Richard L. Darling, dean of Columbia's School of Library Service, said he was impressed by the presentations and that he felt it is now incumbent upon librarians to start raising the awareness of the public to these issues. This was indeed a positive note. □

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

The Cimaroons

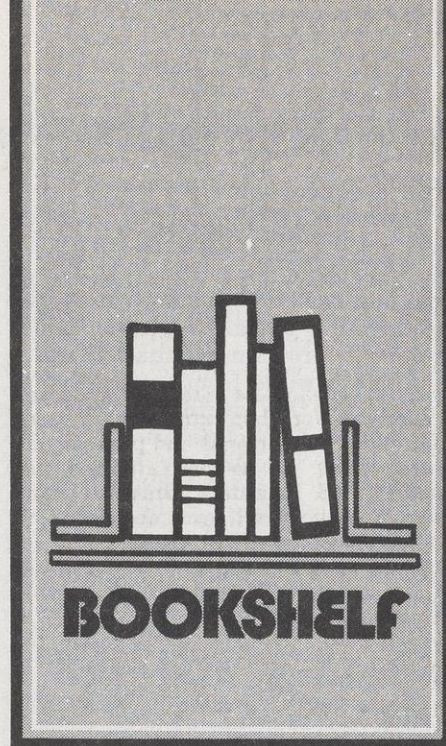
by Robert Leeson.

William Collins (14 St. James Place, London SW1A 1PS, England), 1978, £2.95, hardcover; £1.45 paperback, 96 pages, grades 7-12

It was with great anticipation, even joy, that I began reading this book about slaves who fought back because even in the segregated schools of Washington, D.C. which I attended, the accent was on the horrors of slavery and the ways in which our ancestors were forced to submit. Seldom, if ever, were we made aware that large groups of our people *did* fight back. Individuals were lauded for their heroic efforts to hide slaves from their "masters," and The Underground Railroad, the Quakers and the Abolitionists were all familiar components of the anti-slavery protest movement. But the assumption (either stated or implied) was always that these groups were largely populated and controlled by whites. There was little that we, the progeny of the enslaved, could hug to our hearts as evidence of our own effectiveness in the battle for our freedom.

I hoped, therefore, that this book about the Cimaroons—slaves who broke their own chains in North, Central and South America—would be an exciting, exhilarating vehicle through which *all* youngsters could be exposed to the majestic efforts of a race of people to free themselves from their oppressors in spite of overwhelming odds. Instead, Mr. Leeson has produced a dreary little book, complete with dreary little pictures, jammed with facts and devoid of feeling. I marvel at his ability to reduce such a magnificent panorama to grinding dullness.

In addition, there are only three women mentioned in the entire book. Of those three, one is a hero who inspired two other slaves to escape, one is a traitor whose father has her killed, and the last one is a witch. The



implication is that the men did the fighting while the women sat around being dainty ladies—an unlikely state of affairs.

I am also suspicious of Leeson's basic attitude. The following quote illustrates why: "Their story shows that slaves *did not always suffer dumbly like animals* until kindness opened their cages" (emphasis added). While it is true that we desperately need to be aware of the magnificent heroism of our ancestors, this book, masquerading as a work of enlightenment, is not the vehicle through which racial pride will be promoted. [Jane Pennington]

The Undertaker's Gone Bananas

by Paul Zindel.

Harper & Row, 1978, \$6.95, 239 pages, grades 8-up

This is an often funny, suspenseful and macabre story of two teen-agers, Bobby and Lauri, who suspect their neighbor, Mr. Hulka, of murdering his wife. Much of the book deals with their attempts, first, to locate the evidence (they finally find the victim's head inside the Hulkas' TV set) and, next, to convince others that their initial suspicions of their neigh-

bor are justified.

Author Zindel is the recipient of a Pulitzer Prize as well as the New York Drama Critics Circle Award; *The New York Times* has included four of his books in recent lists of outstanding children's books. It is especially distressing, in light of his enormous prestige, to discover that this title could not have been more outrageously sexist if that had been Zindel's explicit goal.

Bobby is a brash fifteen-year-old who has virtually no friends. He views himself as a kind of superhero and attributes his rejection by his peers as stemming from the fact that, "I happen to hold poetry, goodness, and beauty above all qualities." When faced with examples of injustice in the world, he responds automatically with physical violence. His only and recently found friend is Lauri. He describes his initial impression of her as "a timid delicate angora cat" who "ate canoli like a mouse nibbling at cheese in a trap." She is more than timid; she is a teen-aged version of Joseph Heller's raving paranoiac, Bob Slocum. Two entire pages are devoted to listing all of the unlikely things which she fears will blot out her life at any moment. Bobby feels, "here is one girl who needed someone to look after her" and that "God or Nature had appointed him to assure her that life was really worth living." Bobby's strategy is to "psychologize" her out of her fears (rooted in a neighbor's death by fire) by planning adventures that will divert her mind. It is not in any way a relationship between equals.

Other relationships are equally sexist. In a typical domestic scene, Lauri's father reads the newspaper while his wife and daughter prepare dinner. (Lauri also frequently serves Bobby; he, in turn, "orders" her to make tea, etc.) The father "checks up" on things in the kitchen ("Test the sausage," Mrs. Geddes said seductively," to him). Watching this exchange, Lauri is inspired to daydream about herself and Bobby in sex roles modeled after those set by her parents. She dreams that *he* is a famous writer, and that she is a student of his ("and you're teaching me everything I know"). In an imaginary love letter to him she says: "every night I say my prayers

and hope I turn into a very lovely girl, and that I'm smart and modern enough for you. . . ." In another she says: "I have dreams about you saving me . . . you're always my savior . . . if you think my hair is too straight, I'll get it cut and curl it for you."

Significantly, Bobby and Lauri think of each other as characters in conventionally sexist fairy tales. Lauri thinks of Bobby as a reincarnated Jack of the Beanstalk, while he thinks of her as Sleeping Beauty. Later in the story she muses that she is probably a mixture of Snow White and Sleeping Beauty and hopes that Bobby will be the prince who rescues her from death (or in her case, her chronic fear of death) by taking a romantic interest in her. He, however, remains committed to less sexual adventuring. In their adventures they are partners until it appears that their position is genuinely dangerous. Then, Bobby dismisses Lauri, telling her to go home to safety while he forges ahead. She agrees, but halfway home, torn between her own fear and her concern for his welfare, she feels "like a mouse standing in front of a maze." She returns. For her troubles she is rewarded with:

"We've got a killer to catch," Bobby blurted over his shoulder, slapping his thigh like a concerned master summoning a puppy who had finally earned the right to join fully a great hunt.

Aside from a group of women gathered at the apartment building pool, whom Bobby assumes to be "a lot of desperate secretaries" who are "throwing whammies to attract whatever unmarried men there were," only two other female characters appear momentarily in these pages. One is Bobby's mother, an artist who has failed "at practically every known material and technique of artistic expression known to man." The other is Mrs. Hulka, the source of Bobby and Lauri's concern. The latter is described as "a very plastic woman. . . . [She] looked like the kind of dummy you would see in a fancy department store window . . . a high-class Barbie doll." In sum, there isn't a single female character here worthy of emulation; all of the women—even those only briefly noted—are limned by an extremely chauvinistic male

with a highly jaundiced eye.

The setting of the story is an expensive housing complex in the fashionable district of Fort Lee, New Jersey. The families and neighbors of the two protagonists are all well-to-do. Bobby is forever proclaiming that he wants to save the world from the greedy and unjust, but his attitude toward the various working-class people in the book is so consistently hostile and lacking in empathy that we must wonder who he thinks is victimized by whom. He seems to have an elitist view of service employees as parasites on the members of his class. He says:

You had doormen. There were concierges. There were lobby assistants, a garage manager, mailmen, parcel post deliverymen, window washers, paper deliverypersons, Sunday paper deliverypersons. There was an entire army of persons to swoop down trying to snoop information and dig in like ticks for tips and especially to line up for big pay-offs at Christmas.

A moving van crew looks to Bobby like "a trio of pre-humanoid creatures . . . little hairy apes." A doorman looks like "a nasty little dwarf" and "drools like a dragon"; a garage attendant has "such a twisted little sneaky face" that Bobby suspects him of robbing the apartments. Throughout, in fact, characters make assumptions about people's moral character on the basis of their physical appearance. Nowhere do the protagonists—or reader—learn that there is anything questionable about such judgments. [Maxine Fisher]

Du Bois: A Pictorial Biography

by Shirley Graham Du Bois.
Johnson Publishing Co., 1979,
\$14.95, 174 pages, grades 9-up

This is a sensitive documentation of the impact of a great African American upon critical periods of history. It is a book to be prized and treasured. The volume opens with a moving introduction by David Graham Du Bois followed by Lerone Bennett Jr.'s poetic statement celebrating the impact of both Shirley Graham Du Bois and W.E.B. Du Bois on our society. From then on the graceful prose of



Shirley Graham Du Bois supplies the commentary for the numerous pictures that document the life of her husband. To quote Lerone Bennett Jr., "This handsomely produced book is, indeed, a photographic meditation on history, on the life, the styles, the clothing, the *textures* of whole periods."

The pictorial record begins with a rare picture of Du Bois as an infant in his mother's arms and ends with photos of grief-stricken mourners (among them President Kwame Nkrumah) at his funeral in Ghana, West Africa. In between are pictures testifying to Dr. Du Bois' role in the shaping of Black and world history. Included are photos of the 29 Black men who founded the Niagara movement; the organizers of the National Negro Business League, founded by Booker T. Washington in 1900; and pictures of the second meeting of the Niagara movement at historic Harper's Ferry in 1906. Here, too, are pictures of Du Bois with Paul Robeson at the World Peace Conference in Paris in 1949, and in conference with Prime Minister Khrushchev in 1959. Photographs of the 91st birthday celebration held for Dr. Du Bois at the home of Premier Chou En-lai symbolize the love and respect felt for him by leaders of the Third World.

This book is especially important in view of the great need of African American youth and other youth as well for heroes and role models who

have worked unselfishly to advance the cause of humanity. Both Dr. Du Bois and Shirley Graham Du Bois fill that need. This book is a must for every library. [Beryle Banfield]

Crossing the Line

by William H. Hooks.

Knopf, 1978,

\$6.95, 124 pages, grades 4-7

Crossing the Line is a most unusual story and at the same time a rather usual one. What is unusual is that this watered-down version of a Faulkner tale was written at all in 1978. What is usual is that it is very subtly racist.

The book is about Harrison, a twelve-year-old white boy in North Carolina in the 1930's. He develops a strong relationship with Little Hattie, a Black woman. Little Hattie provides exciting stories, interesting foods and a touch of the forbidden for Harrison. During one of his visits, Little Hattie tells him that Horatio, one of the Black men in town, is actually his cousin and her nephew. When Harrison looks more closely at Horatio, he does indeed see the family resemblance.

In addition, Harrison's two closest friends are two Black children in the town. This friendship allows him to participate in all types of activities usually denied whites, and predictably, Harrison develops a "deep and warm" feeling for Blacks.

To complicate matters, Harrison notices that his grandmother's best friend is the Black woman who works for them. He notices, too, that when his grandmother's white friends are around, his grandmother never acknowledges this close relationship and "Aunt Het" also changes her role.

To round out this story, some sharecroppers live on the Harrison's family land. All of them are "colored" except for Dink, who is a cousin of the family and is quite dark. This cousin, incidentally, hates "coloreds" to the extent that he is willing to let his wife die in childbirth rather than have a Black midwife.

With all of this family background explained, the major crisis occurs. Little Hattie is lost during a storm.

After many unsuccessful searches, Horatio, the cousin/nephew, decides to search a cave near the cabin of Cousin Dink, the white sharecropper. Cousin Dink promptly shoots him. Harrison's family meets to decide what to do. Aunt Kate, the family matriarch, finally reveals that Cousin Dink and Horatio have the same grandfather. In order to avoid additional embarrassment to the family, this information is made known to Dink, which to him is a fate worse than death. The fact that Dink killed Horatio in cold blood is kept secret—provided, of course, that Dink leave and never return.

I must repeat my amazement that this story was written in 1978—particularly by a person who is in charge of the publications division of Bank Street College. At least in Faulkner's books, the decadence of white southern families is a major theme. In this book, the whites come across as rather heroic, while Blacks are degraded. No effort at all is made to discuss the inherent and systemic racism of that time.

This book cannot be recommended for children or adults. [Elois Skeen Scott]

The Loner: A Story of the Wolverine

by Paige Dixon,

illustrated by Grambs Miller.

Atheneum, 1978,

\$6.95, 102 pages, grades 4-6

The Loner is a typical example of a book with a Native American as a minor character supplying a mystical aura to a conventional adventure tale. A tenderfoot hunter is obsessed with killing a marauding wolverine—an effort that will humble the man eventually as he sees how ill-advised and how futile it is to challenge nature in a fit of temper. But in handling this conservationist theme, the author felt it necessary to invent elaborate Native American superstitions and to depict a stereotyped Native American.

The Indian guide is portrayed as contemptible, callously abandoning the white hunter to a likely death. The guide is also full of silly superstitions,

and his English is the common Hollywood variety: "You guys don' stay too close. You smell like peoples, fox won't like that. . . . Hardly ever see a carcajou, but he sees you, you betcha."

It's hard to imagine that the author actually found an Indian story that claims wolverines are killed by Indians only if they have a silver bullet. Indians kill wolverines for their valuable pelts whenever they can. The setting is the Alaskan wilderness, but for some unfathomable reason the guide is a Cree Indian, not a member of any Alaskan Indian nation. [Eugene S. Rave and Beryl C. Gillespie]

Everett Anderson's Nine Month Long

by Lucille Clifton,

illustrated by Ann Grifalconi.

Holt, Rinehart and Winston, 1978,

\$6.95, unpagged, grades p.s.-2

Everett Anderson is a very observant young Black boy whose mother has recently remarried. He seems to adjust very well to the idea of having another person in the family. When Everett begins to notice that something special seems to be going on, his mother tells him that a baby is on the way. Everett thinks about this new information very carefully, and decides that it's all right. However, after a while, he begins to have conflicting feeling about what all of these changes may mean to his life. Everett starts asking questions. His questions

Everett Anderson's Nine Month Long

by Lucille Clifton



illustrations by
Ann Grifalconi

are answered, and concerns are laid to rest. The story ends with Everett very excited about the new arrival to the family.

This book, written in wonderful poetic style with beautiful soft, charcoal and pencil illustrations, projects a warm, loving, understanding and supportive family. Many children will love having it read to them and will enjoy looking at the illustrations. It would especially benefit teachers and parents who want to stimulate conversations with children about different family life styles in positive ways.

When reading the book aloud, adults may want to change some of the words because the text raises but does not address some very serious issues. For example, Everett describes Mr. Perry as being "almost a dad," a concept that might confuse or disturb children. And, in a discussion about how different his mother seems to him, Everett is told that he shouldn't worry about the new baby because "You know you are her special one, her firstborn Everett Anderson." While saying this may help Everett feel better, doesn't it set up a false sense of superiority towards the baby—and what about the effect hearing this will have on non-firstborn children? Overall, however, the book is a positive one.

P.S. At the end of the book, Everett Anderson has a new sister! [Child Care Resource Center, Cambridge, Mass.]

The Baby And Me

written and illustrated
by Howard Knotts.
Atheneum, 1978,
\$6.95, 30 pages, grades p.s.-2

A young boy, upset because a new baby sister is arriving, is calmed by his great-grandfather's tale of how important new babies were back in pioneer days, when people worked and lived lonely lives far distant from one another. The book shows a warm old person/young person relationship, and has a good approach to showing a child how different life was a very long time ago, when great-grandpa was young. The author's own black-

and-white drawings add to the mood and the story.

What is distressing is that the boy's parents evidently did nothing to prepare him for the baby's arrival. He feels he doesn't know who she is, why she is, or why she is being called Mary Alice. For young readers who are in a similarly ambivalent state about the arrival of a sibling, this book can only reinforce their doubts. [Lyla Hoffman]

Ask Me What My Mother Does

by Katherine Leiner,
photographs by Michael H. Arthur.
Franklin Watts, 1978,
\$5.90, 47 pages, grades k-5

Writing for children about women's work outside of the home is not an easy task. There are many options: one can glorify the work as a way of counteracting the prevalent view that women's place is in the home; one can be realistic and describe depressing conditions such as inadequate wages that must still be overcome; one can emphasize the importance of house work as a reminder of the value of unpaid work in the home.

Ask Me What My Mother Does takes another tack. It describes a variety of jobs performed by women and emphasizes the importance of the work by explaining different aspects of the job. For example, the text on a pediatrician's job focuses on her tools—stethoscope, thermometer, injection needle and tongue depressor—and what they are for.

Leiner and Arthur have chosen to portray, in as many instances as possible, children interacting with the women workers. A carpenter is shown sawing wood with a school-age child assisting; a bank teller helps a child make a deposit; a cellist practices while her toddler keenly observes.

The book provides a lot of detailed information about the work, the tools used by the workers, and the importances of the services rendered. Some of the descriptions are quite complicated without providing basic information, and those who read this book to young children should be prepared

to do additional explaining. For example, what does it mean for a police officer to make an arrest? How do social workers find out about children who require adoption or foster care? Why do cases appear before judges?

A nice feature of the book is that the products of some women's work are shared with the reader—the baker provides a recipe for marshmallows, the musician offers one of her favorite songs, and photographs illustrate the outcome of the photographer's work.

The mothers featured in this book are from a variety of class and cultural backgrounds. Perhaps there are proportionately too many professionals represented in this collection, since the majority of women workers in our society do not have such jobs. [Child Care Resource Center, Cambridge, Mass.]

Conquista!

by Clyde Robert Bulla
and Michael Syson,
illustrated by Ronald Himler.
T. Y. Crowell, 1978,
\$6.95, 38 pages, grades 2-5

Conquista! is a very brief account of what it might have been like when horses were first brought to North America by Coronado's band of troops. The book says little about the Spanish expedition except that it finally lost all expectation of finding a City of Gold and returned to Mexico; by noting only that the introduction of horses into the southwest ushered in a "golden age that was to last three hundred years," the story gives the impression of a happy contact between Indians and Spanish soldiers. There is no hint that Coronado's expedition spread disease and initiated the enslavement of many Indians under Spanish control. *This* was a condition that lasted three centuries; the "golden age" of the horse on the Plains was about 75-100 years.

Indicative of the book's perspective is the fact that at the very beginning the Indians are referred to as savages and the southwest as a vast wasteland, despite its having been successfully inhabited for well over 15,000 years. Not recommended. [Eugene S. Rave and Beryl C. Gillespie]

Coalition Urges Nestle Boycott

The Infant Formula Action Coalition (INFACT) asks *Bulletin* readers to join in an international boycott of Nestlé products.

A letter from Dr. Benjamin Spock (a founder of CIBC) explains:

Nestlé, the largest food processor in the world, is actively encouraging mothers in the developing countries in Africa, Asia and South America to give up breast feeding and turn to powdered milk formula instead.

But in such countries water is contaminated, sterilization procedures are unknown, illiteracy makes proper preparation impossible, and poor people try to stretch the powdered milk supply by overdiluting their baby's formula.

The tragic results are widespread malnutrition and severe infant diarrhea that often ends in death.

Despite worldwide protest, Nestlé continues to put profits first and refuses to halt this traffic with death.

So we are trying, by boycott, to compel Nestlé to do what they won't do out of decency.

INFACT and I ask you to do two things: Boycott *all* Nestlé products, and send a generous contribution to help us spread the word.

Bulletin readers are asked to refrain from buying any of the following products: Nestle Chocolate, DeCaf coffee, Sunrise coffee, Stouffer foods, Nescafe, Nestea, Libby's products, Swiss Knight cheese, Taster's Choice coffee, QUIK, Crosse & Blackwell products and Toll House Chocolate Chips.

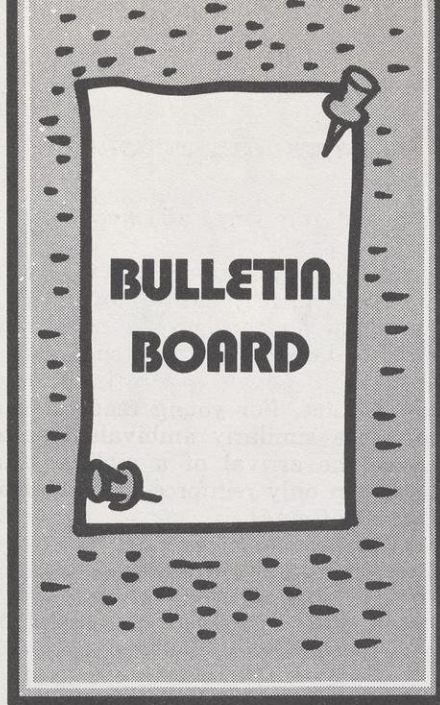
For more information and to send a contribution, write to INFACT, 1701 University Ave. S.E., Minneapolis, Minn. 55414.

Statistics about Women's Studies Programs

1. There are now 301 women's studies programs on college and university campuses in the U.S.

2. Women's studies programs can be found in the District of Columbia and in all but 5 of the 50 states. Those states without programs are Alaska, Idaho, Louisiana, Maine and Wyoming.

3. The state with the largest number of programs continues to be California. Other states with significant numbers of programs include New York, Illinois and Michigan.



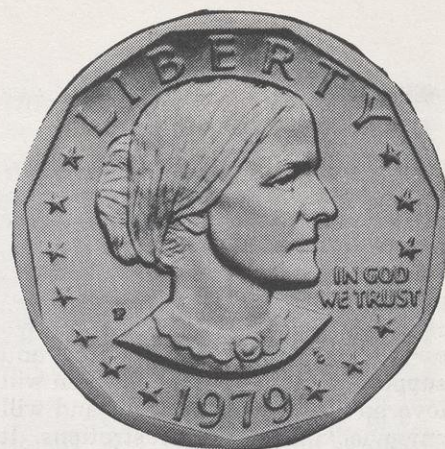
4. Three-quarters of all women's studies programs can be found in public colleges and universities; one-quarter on private campuses. More than half of them are to be found in public four-year colleges and universities; one-quarter in private four-year colleges and universities. There are no programs at private two-year colleges.

5. Slightly more than half (54 per cent) of all programs offer a structured curriculum leading to the completion of a minor, certificate or degree. Six programs (all located in California) offer the Associate of Arts degree; 80 programs, the B.A.; 21 programs, the M.A.; and 5 (SUNY/Binghamton, Union Graduate School, Case Western Reserve, University of Northern Colorado, and University of Iowa), the Ph.D.

The information above, compiled by Florence Howe, appeared in the Spring, 1979, issue of WEECN, published by the Women's Educational Equity Communications Network.

Susan B. Anthony Coin Is Teaching Tool

The new Susan B. Anthony dollar coin, first put into circulation in July, can be used by teachers, parents and librarians to initiate consciousness-raising discussions about feminist issues. Children will enjoy handling the coin, and while they are doing so, useful dialog can be initiated.



As part of its promotion of the coin, the U.S. Department of the Treasury has prepared a variety of free materials. A kit called "The Dollar of the Future"—containing a photograph of the coin suitable for display, a brief biography of Anthony, a history of the coin and other pertinent information—is available from the Department of the Treasury, Bureau of the Mint, Washington, D.C. 20220. A more detailed biography of Anthony can be obtained from the Susan B. Anthony Dollar Program, Bureau of the Mint, 501 13 St. N.W., Washington, D.C. 20220. In addition, a free kit for teachers can be ordered from the Marketing Division, Susan B. Anthony Distribution Campaign, Room 1020, Bureau of the Mint, Washington, D.C. 20220.

Teachers will also be interested in a lesson plan based on the coin appearing in the summer issue of *TABS* (single issues are \$2.50, subscriptions to the quarterly are \$8.50 from 744 Carroll St., Brooklyn, N.Y. 11215).

White Students Hurt By Segregated Schools, Too

Social psychologist Kenneth B. Clark says that white children sooner or later will cross paths with Blacks, so keeping them in segregated schools only puts off the inevitable.

"Racially homogeneous schools reinforce irrational fears and hatreds, tribalisms and parochialisms, and social ignorance and superstitions," says Clark.

"Educated under these conditions, these 'privileged' children are made awkward and inept and unable to function effectively when required to interact with others" of different colors, Clark added while speaking at Howard University recently.

Reprinted from Jet, June 21, 1979.

Film on Strike Is Classroom "Must"

With Babies and Banners: The Women's Emergency Brigade; written by Anne Bohlen, Lynn Goldfarb and Lorraine Gray; 16mm, color and black and white, 45 minutes; \$500 purchase plus \$5 shipping, \$60 rental plus \$5 shipping; A New Day Film, P.O. Box 315, Franklin Lakes, N.J. 07417.

For Women's History, Labor History, or just plain U.S. History, this film is a must. It tells the exciting story of the famous "sit-in" strike at General Motors in Flint, Michigan, during the late 1930's. Told by a group of older women at a reunion of their Women's Emergency Brigade—a support group they formed to aid the strike—the story emerges. As the women recount their experiences and motives, newsreel footage of the factories, the melees with police and national guard, the picket lines and the speeches unfold.

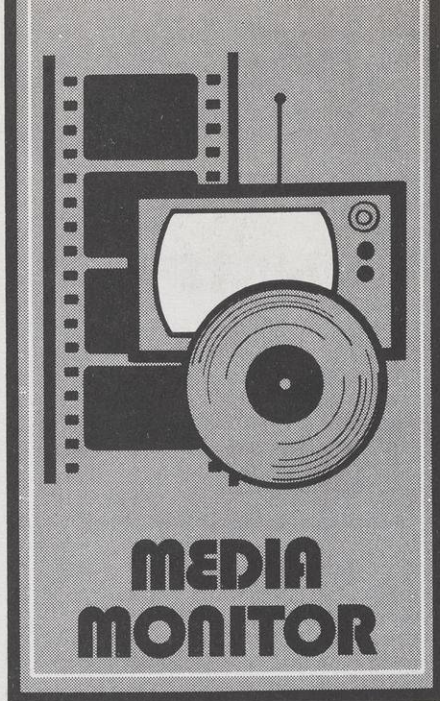
The strength of these working women, in their youth and in the present, is movingly uncovered. Their key role in winning the strike is underscored. Viewers can also see the changes in working conditions, safety regulations, and pay conditions brought about by the union victory. The sexism of both management and workers is explored. Racism is just touched upon. The courage of these ordinary working women in their fight for human rights will strengthen and warm any audience.

Recommended for all classrooms, sixth grade through college.

Documentary about Native Americans

The Divided Trail; 16 mm or videotape ($\frac{3}{4}$ " or $\frac{1}{2}$ "), color, 33 minutes; \$425 purchase, \$42 rental (16 mm only); Phoenix Films, 470 Park Avenue S., New York, N.Y. 10016.

The Divided Trail is an interesting documentary that traces several years in the lives of three Native Americans, showing them in various stages of political and personal growth. The film does a good job of depicting the problems, including poor housing and unemployment, that many Native people face when living in an urban environment. The film shows the main characters working with other Native people to confront



these problems and shows some of their struggles, which are graphically illustrated by footage of police attacking people occupying some land.

Initially, each of the main characters suffers from alcoholism and the film depicts their progression to an existence free from dependency on alcohol. Although alcoholism is prevalent among many groups in the U.S., it is habitually dealt with in reference to Native people—making it a stereotypic "Indian problem." It is unfortunate that a film intended to portray "the dilemma of the Native American" resorted to focusing on a stereotypic problem instead of showing some of the many dedicated individuals who are working for their people and are not alcoholics.

The Divided Trail is a good film (it was nominated for an Oscar), but we would hope that future films would focus on the strengths of Native people and not continually deal with a negative—and stereotypic—aspect such as alcoholism. [Donna Lovell and Daphne Silas]

Resource on Sexism

Mothers Are People; 16mm, color, 8 minutes; \$120 purchase, \$15 rental; Educational Development Center, 39 Chapel St., Newton, Mass. 02160.

This excellent film features an interview with Joy, a Jamaican woman living in Canada. Joy describes how she struggled to become a biologist

and then to get a job in a society that penalizes women, especially working mothers.

This short film packs in a lot of information, as Joy discusses a wide variety of topics and how they affect her role as mother and provider. She talks about the economics of child-care ("You have to be well-off to have children here"), the sexism that punishes women for bearing children, and the positive role that day care plays in teaching children to relate rather than to compete. Contrasting the child-care services available in Canada with those in Jamaica, Joy notes that Canada pays only lip service to these services while Jamaica has a real commitment to them ("In this way I'd have to call Canada a developing nation"). She also discusses the need for women to publicize their needs (needs that she used to be ashamed of having).

Mothers Are People is highly recommended.

Film about Kenya

Harambee, Kenya!/Let's Get Together, Kenya!; four color-sound filmstrips plus cassettes and a learning guide; \$90; Interculture Associates, Box 277, Thompson, Conn. 06277; middle grades up.

From the title one might assume that these filmstrips would celebrate the spirit of unity and self-help. Instead, what we get is a thinly veiled colonial-imperialist approach supported by stunning photographs.

According to the producer, the filmstrips are designed to stimulate learning through the inquiry process. But certain learnings are already built into the materials. For instance, the major portion of the narration is done in a clipped British accent, which heightens the impression of a *National Geographic* "exotica" approach. (The destructive role of the British in Kenya is completely omitted.)

Terms such as "tribe" and "Bantu," which are proscribed by the UNESCO Commission on Race and Racism, are frequently used. Although the packet is supposed to spark interest in further research, it fails to list additional sources of materials for either the teacher or pupil. The pictures and music are effective, but the filmstrips are not recommended.

Hits & Misses will review material intended to assist adults working with children in the classroom, the library and at home. Professional literature, parenting materials and other resources will be reviewed. Readers are invited to submit materials that should be considered for this new column

Learning for Little Kids: A Parent's Sourcebook for the Years 3 to 8

by Sandy Jones.
Houghton Mifflin, 1978,
\$7.95 paperback, 232 pages

Get out your pads and pencils, because *Learning for Little Kids* is filled with terrific ideas for living and/or working with young children ages three to eight. A chart that demonstrates an easy way for a child to learn to tie her or his own shoes is a typical example of the book's practical advice that respects both the dignity of the child and the needs of the parent.

The author is at her best when she is helping parents use found materials to develop imaginative ways of relating to children. Unfortunately, almost all the photographs in the book are of store-bought toys and gadgets that tend to make parents feel disappointed in all that they *can't* provide, but the space devoted to "things" is somewhat balanced by do-it-yourself ideas and criteria for selecting materials. Overall, there is more emphasis on spending time together than on spending money on your child.

The book covers many sensitive and critical areas of the parent-child relationship. There is a particularly clear and well-conceived article on sex education. Throughout the book there is an awareness of feminist issues. The needs of single parents, adoptive parents and parents of children with special needs are also taken into account. But the book barely touches on racism. If it weren't for the inclusion of the CIBC's checklist on sexism and racism in children's books, the topic would be almost non-existent.

The issue of class is totally missing from the pages of this book. Money is included as one of the "basic concepts" children tackle at an early age, but the lack of it is never mentioned—in fact, it is generally assumed that parents have adequate resources and options. Even very young children



perceive the differences between the haves and have nots, and if reproduction is understandable to them on some level, surely the profit motive is an idea that is also within their grasp. The learning in *Learning for Little Kids* is an alive and exciting concept, but it is narrowly defined. [Vicki Breitbart]

The Griot Sings: Songs from the Black World

collected and adapted
by Edna Smith Edet.
Publishing Center for Cultural
Resources (152 West 42 St., New
York, N.Y. 10036), 1978,
\$6.95, 95 pages

This is a valuable resource that will be extremely useful to teachers and administrators. It will also provide many enjoyable moments for parents as they use the materials to recall their own customs and traditions and share them with their children.

This collection of 115 songs from various parts of Africa, the Caribbean, Latin America and the U.S. was designed to correct a major flaw in most school programs—the failure to make African-derived music an integral part of the curriculum. An excellent introduction provides important background information concerning the role and function of music in African cultures and in the adaptations in the various settings of the

African diaspora. Dr. Edet has had the benefit of excellent advice from highly respected authorities in the various countries in which she and her associates researched and collected these songs, so she is able to provide helpful and authentic information for each of the songs included. Among the types of materials presented are children's games, dances, songs of social commentary and work songs. There are also several examples of the cante fables—stories which incorporate songs as essential parts of the tales. Readers are rarely provided with the musical interludes and a sense of the interaction between the story teller and audience, as they are here; these translations give the reader an unusual opportunity to savor the true flavor of the cante tales. Highly recommended.

Changing Learning Changing Lives: A High School Women's Studies Curriculum

from the Group School,
by Barbara Gates, Susan Klaw
and Adria Steinberg.
The Feminist Press, 1979,
\$6. (paperback), 237 pages

This unique women's studies curriculum for working-class high school women was developed over many years of testing in a Cambridge, Mass., alternative public school. While it does not contain conventional lesson plans, it is brim-full of suggestions which can be adapted by secondary teachers in any high school. There is enough material to cover two or more semesters' time and the book includes suggested readings, records and A-V materials, all geared to the understanding that class and race, as well as sex, greatly influence every woman's life.

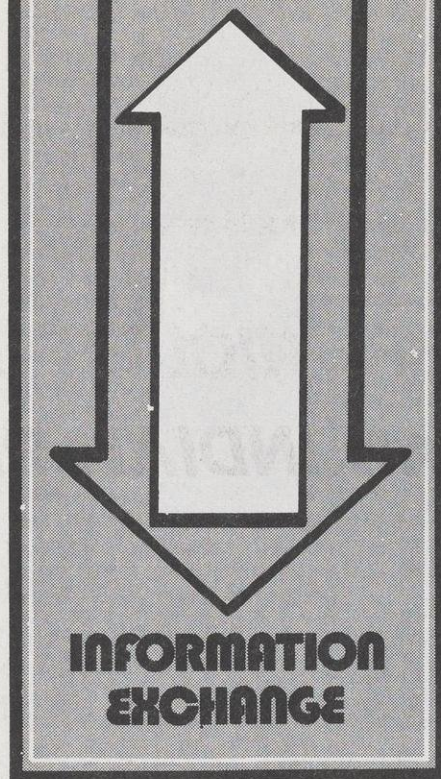
The teaching units—Messages from Society, Early Socialization, Growing Up Female, Adult Sex Roles, Sexuality, Mean Streets, Women and Work, Women Organizing Themselves and Women's News—are preceded by a presentation of the problems typically faced by poor young women in our society; curriculum approaches and goals are also given. A lengthy chapter on teaching techniques is sensitive and useful.

"The Sex Discrimination in Education Newsletter" covers a variety of topics and includes news, interviews, book reviews, etc. Vol. 2, No. 3, entitled "Not For Women Only," discusses men's liberation from sex-role stereotypes and contains an excellent editorial on men's reactions to the women's movement. Published six times a year, the magazine is \$10 for institutions, \$5 for individuals (make checks payable to Sex Discrimination News). Write the newsletter c/o the Department of Psychology, University of Michigan, Ann Arbor, Mich. 48109.

In "The Societal Curriculum and the School Curriculum: Allies or Antagonists?" Dr. Carlos E. Cortes analyzes the important—and negative—role of the mass media in shaping prejudiced and stereotypic attitudes of children toward ethnic groups. Dr. Cortes suggests that the school has the responsibility to equip students with the skills to analyze the role of the media and the knowledge to resist their most noxious effects. The article appears in *Educational Leadership*, April, 1979; the magazine is published by the Association for Supervision and Curriculum Development (ASCD), 1701 K St. N.W., Washington, D.C. 20006 (annual subscriptions are \$15 for 8 issues).

Information on how and where to file **discrimination complaints** is covered in *Getting Uncle Sam to Enforce Your Civil Rights*. The 44-page guide discusses discrimination in employment, education, housing and other areas. Single copies are free from the U.S. Commission on Civil Rights, Publications Management Division, Room 700, 1121 Vermont Ave. N.W., Washington, D.C. 20425.

A 32-page booklet, "Statement of the Equal Rights Amendment," covers the need for the **ERA** and documents the current status of women in family law, the labor force, criminal law and education. It also covers the effects of ERA in various areas if it were passed. The booklet (Clearinghouse Publication 56) is available through the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.



"Keeping Your School or College Catalog in Compliance with Federal Laws and Regulations" covers such applicable rulings as those having to do with **non-discrimination** on the basis of sex (Title IX), non-discrimination on the basis of disability (Section 504, Rehabilitation Act of 1973) and others. The brief guide cites the pertinent statute, regulation or executive order, the agency responsible for administering the law, the institutions covered, pertinent laws/regulations and relevant references. Interpretations and details of the regulations are not given, however. Write the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Helaine Victoria Press specializes in pictorial documents on **women's history** (including women in the U.S. labor movement, the ERA and women in the arts) and it produces posters, post cards, bookplates, etc. For a new catalog, which also includes a list of used, mostly out-of-print books by and about women that are currently on sale, write the Press at P.O. Box 1779, Martinsville, Ind. 46151.

Overcoming Barriers to School Council Effectiveness is designed to assist parents who are working to improve the **quality of education** through school advisory councils. Based on

four case studies of local school and district level councils in California, South Carolina and New York, the book seeks to identify the major barriers to effectiveness and provide recommendations for overcoming them. Published by the Institute for Responsive Education (IRE), the 153-page paperback is \$6.50 from IRE, Box A, 704 Commonwealth Ave., Boston, Mass. 02215.

"The Optional Parenthood Questionnaire" is a booklet designed to help people explore attitudes about **parenthood** and assist them in rationally considering the issues involved. The booklet contains specific questions and gives "for" and "against" examples for each question. Single copies of the questionnaire are \$1.25; copies of an accompanying "The Clinician's Manual" for use with the questionnaire are \$3. Write The National Alliance for Optional Parenthood, 3 N. Liberty St., Baltimore, Md. 21201.

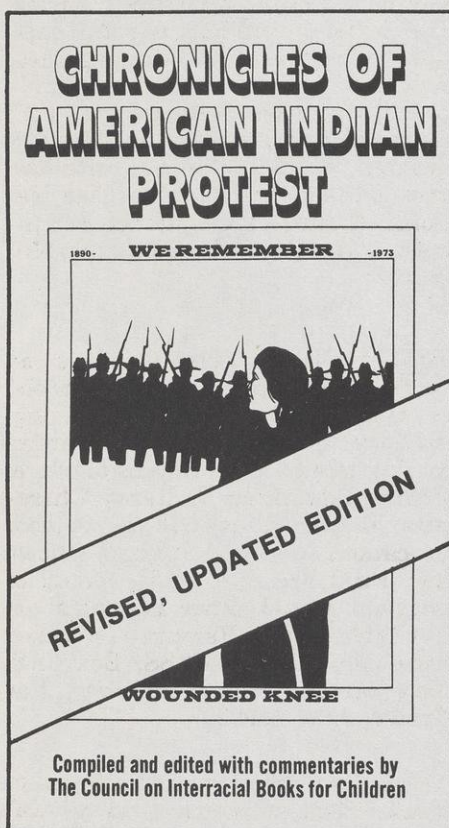
ERIC's CRESS (Clearinghouse on Rural Education and Small Schools) is responsible for acquiring, indexing, abstracting and disseminating information related to all aspects of education of **American Indians, Chicanos**, migrants, as well as outdoor education, education in small schools and rural areas. A wide variety of documents and other materials are available. Write Ramona Tecumseh Sandoval, ERIC CRESS, Box 3AP, New Mexico State University, Las Cruces, N.M. 88003.

South End Press publishes books on **social issues** which "aid people's day-to-day struggle to control their own lives." Their titles include *Indignant Heart: A Black Worker's Journal*, *No Nukes! Everyone's Guide to Nuclear Power*, *Woman & Revolution* and *Crisis in the Working Class*. For a free catalog, write the press at Box 68, Astor Station, Boston, Mass. 02133.

Both audio-visual and print materials developed through grants from the **Women's Educational Equity Act** Program are described in a free folder published by The Dissemination Center of the Educational Development Center, 55 Chapel St., Newton, Mass. 02160.

New from the CIBC Racism and Sexism Resource Center

CHRONICLES OF AMERICAN INDIAN PROTEST



A revised and expanded edition of the original paperback published by Fawcett in 1971 has now been published by the Council on Interracial Books. The updated 1979 edition features 15 resistance documents (introduced with commentaries) generated by the resurgence of the Native American struggle in the 1970's, beginning with the Trail of Broken Treaties and the liberation of Wounded Knee to the historic Geneva Conference of 1977 and the "Longest Walk" of 1978.

The comprehensive collection of documents vividly recounts the Native American struggle for survival from the 17th century to the present. The fascinating documents offer an informative and much needed antidote to the distortions and omissions about Native peoples found in even the most recent U.S. history texts. The book provides excellent supplemental readings for social studies, history, ethnic studies or sociology classes. Selections and commentaries by staff of the Council on Interracial Books for Children.

Revised edition: 392 pages, paperback, **\$5.95**

Send check or purchase order to:
Council on Interracial Books for Children, Inc.
1841 Broadway, New York, N.Y. 10023

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CIBC is a non-profit organization founded by writers, librarians, teachers and parents in 1966. It promotes anti-racist and anti-sexist children's literature and teaching materials in the following ways: 1) by publishing the *Bulletin*, which regularly analyzes children's books and other learning materials for human and anti-human messages; 2) by operating the Racism and Sexism Resource Center for Educators, which publishes reference books, monographs, lesson plans and audio-visual material designed to develop pluralism in schools and in society; 3) by conducting workshops on racism and sexism for librarians, teachers and parents; and 4) by initiating programs that bring to public attention the unrecognized talents of Third World writers and artists. For more information about CIBC and a free catalog of its Resource Center publications, write us at 1841 Broadway, New York, N.Y. 10023.