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New York, NY: The Council on Interracial Books for Children, Inc.,
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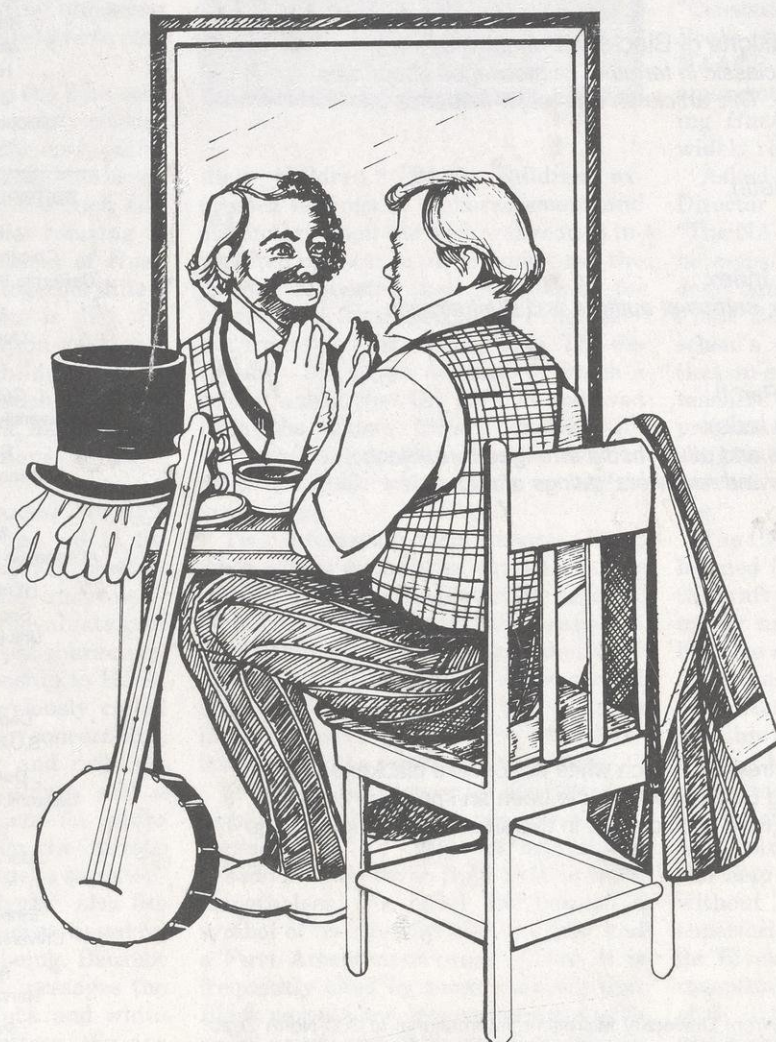
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INTERRACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 15, NUMBERS 1 & 2, 1984

ISSN 0146-5562



Huckleberry Finn and the Minstrelsy Tradition

Bulletin Index for 1983

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ARTICLES

- Huckleberry Finn and the Traditions of Blackface Minstrelsy** 4
A close analysis of Mark Twain's classic in terms of its messages about race and sex roles remains to be done. This article on one major influence on Twain's work helps to fill that gap.

Index to Volume 14 of the *Bulletin*

- Introduction 14
How to use this index.
 Part I: Author/Illustrator/Title Index 16
Titles of books and other media, names of authors and illustrators in alphabetical order.
 Subject Headings List 20
A list of the categories used in Part II.
 Part II: Subject Bibliographic Index 24
Bulletin articles, reviewed books and other media arranged by subject; includes grade level information and reviewers' ratings of materials.

DEPARTMENTS

- Editorial 3
 Bookshelf 36

COVER

The traditions of "blackface" minstrelsy, in which white performers blackened up to entertain other whites by ridiculing Black people, have been an important cultural influence. Their impact on Mark Twain is discussed in the article beginning on page 4. Cover illustration by Tomie Arai.

Indexed in
Alternative Press Index
Education Index
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The *Bulletin* is available in microform from University Microfilms International at 300 North Zeeb Road, Ann Arbor, Mich. 48106 or 18 Bedford Row, London, WC1R 4EJ, England. (Single back copies should, however, be ordered from the Council.)

INTERRACIAL BOOKS FOR CHILDREN BULLETIN is published eight times a year by the Council on Interracial Books for Children, 1841 Broadway, New York, N.Y. 10023. © 1984 by the Council on Interracial Books for Children, Inc. Institutional and contributing subscriptions are \$18 a year; individual subscriptions are \$12 a year; single copies are \$2.50 each for regular issues, \$3.50 each for special double issues; bulk rates available upon request. A subscription form appears on the back cover.

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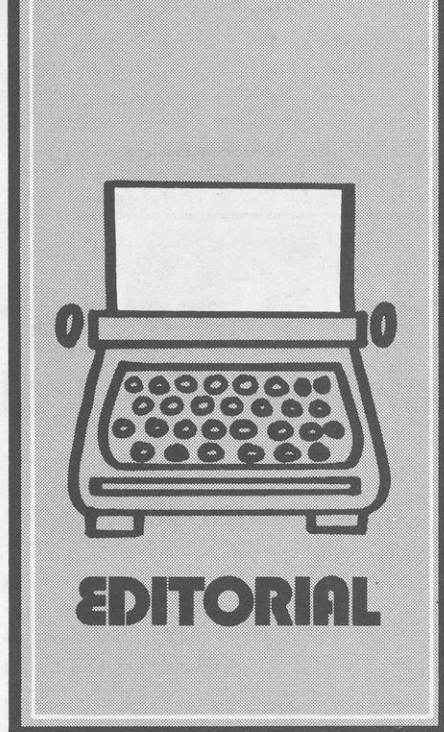
On *Huck*, Criticism And Censorship

Mark Twain's *The Adventures of Huckleberry Finn*, perhaps the most widely assigned novel for school children in the U.S., has always faced criticism. The changing nature and demands of the criticism—and the response to that criticism—raise some interesting questions about criticism and how it relates to censorship.

In the 19th and well into the 20th centuries, much of “genteel” society considered *Huck Finn* to be insufficiently edifying for children. This criticism was based upon the *ideas* carried by the book and resulted in several libraries refusing to carry it. The recent criticism of *Huck Finn* has been based on altogether different grounds. This criticism is that the novel attacks the condition of being Black, and that school children should not be forced to undergo such attacks—be they aimed at race, sex, disability or other irrevocable conditions of their being.

Rising awareness of racial injustice and racial stereotyping has led to increased questioning of *Huck Finn*'s effect on young readers in our still-racist society. This is leading to a reevaluation of one of *Huck Finn*'s principal characters, Jim, and to Jim's relationship to Huck. Whereas critics have previously called Jim admirable, there is now concern that Jim is an embarrassing and negative role model for Black children and a source of racist amusement for white readers. The concern for the novel's classroom ramifications due to its extensive use of the term “nigger” also fits under the heading of criticism based on attacks on conditions of being. Because of such concern for what messages the book conveys to both Black and white children about racial matters, the age level and the manner of teaching *Huck Finn* in the classroom are being challenged.

A look at specific protests against *Huck Finn* from 1976 to the present, as reported by the Office for Intellectual Freedom of the American Library Association, is revealing. All the protests involved Black parents concerned about



their children.* Black children expressed feelings of embarrassment and discomfort when the book was read in integrated classes. In all but one case, the parents requested that the book be removed—not from open library shelves—but from *required* reading lists. The exception—the single instance in which a parent asked that the book be removed from the school library shelves—involved a student who had been assaulted after the book was read in an eighth grade class.

Two interesting facts emerge. First, when school authorities agreed to enter into a dialog with the protesting parents, a mutually satisfactory plan resulted. The school, recognizing that there *are* problems with *Huck Finn*, either moved it to the required list of a higher grade level or agreed to introduce sensitivity training for the teachers, or did both.

Second, it is noteworthy how few protests against *Huck Finn* are actually recorded by ALA's Office for Intellectual Freedom—only seven from 1976 to 1984. Nonetheless, the novel has become a symbol of “censorship from the left” and a First Amendment *cause celebre*. It is frequently cited by those claiming that Black parents and others concerned with social justice are as guilty of attempting to ban books as fundamentalists and other right-wing groups. This charge is totally false. Quantity of protests aside, the question to be addressed is: Is it cen-

sorship to couple a book's appearance on a *required* reading list with sensitivity training or to raise the reading grade level for a particular work?

It should be noted here that the National Association for the Advancement of Colored People (NAACP) has been labeled a “censor of the left” largely because of this book. In a chapter entitled “Censorship in ‘A Good Cause,’” *Banned Books* (R.R. Bowker, 1978) accuses the NAACP of mounting “attacks” against, among other works, anthologies containing *Huck Finn*. This charge has been widely repeated.

Asked to comment, NAACP Education Director Beverly Cole recently stated: “The NAACP never asked that the novel be censored. Our position is that you don't ban *Huck Finn*; you explain *Huck Finn*! Before the novel is placed on a school's required reading list, we ask that in-service training be provided to teachers and that consciousness-raising programs be undertaken to give teachers insights into the nature of racism and its pervasiveness in past and present society.”

The CIBC maintains that much can be learned from this book—not only about the craft of writing and other issues commonly raised when the work is taught, but also about racism. *Huck Finn* can be a fine tool to teach about the meaning and effect of Twain's pejorative terminology, his humor and his stereotypes in light of historical and contemporary racism. Educators will need additional information for teaching this complex work, but such an approach to the novel can help white students study the book without reinforcing their feelings of superiority and can demonstrate support for Black students' feelings of hurt and resentment at past and present notions of their inferiority. Unless *Huck Finn*'s racist and anti-racist messages are considered, the book can have racist results.

Unfortunately, there is little available to assist teachers. None of the most widely used textbooks on children's or adolescent literature even notes the need to address these issues (see p. 6). The article that begins on page 4 will provide some helpful background information, but much work remains to be done.

*The protests were recorded in Davenport, Iowa; Fairfax, Virginia; Houston, Texas; State College and Warrington, Pennsylvania; and Winnetka, Illinois.

A close analysis of Mark Twain's classic in terms of its messages about race and sex roles remains to be done. This article on one major influence on Twain's work helps to fill that gap

"Huckleberry Finn" and the Traditions of Blackface Minstrelsy

By Fredrick Woodard and Donnarae MacCann

All great literature transcends yet at the same time mirrors the values of its times. Such is the case with Mark Twain's *The Adventures of Huckleberry Finn*. The novel has been the focus of controversy (see page 3). In the midst of much heat but little light, it has become clear that close analysis of the book in terms of the messages it gives on issues of race remains to be done. It is to help fill that gap that we present the article below. We hope that teachers will share with their students the insights it offers.

Scholars and other commentators have generally maintained that Mark Twain's *The Adventures of Huckleberry Finn* is a broadly humanistic document. Twain's ability as a humorist and stylist, his effective satires and his advocacy—at times—of improved conditions for Black Americans have contributed to this judgment.¹

However, in spite of the countless analyses of *Huck Finn*, the influence of "blackface minstrelsy" on this story is either barely mentioned or overlooked entirely, even though the tradition of white men blackening up to entertain other whites at the expense of Black people's humanity is at the center of *Huck Finn*'s portrayal of Jim and other Blacks. This dimension is important to a full interpretation of the novel and should be considered essential to any classroom analysis of the book.

Minstrel performers were an important cultural influence in the last century. They were featured in circuses and other traveling shows, as well as in the afterpieces and entr'actes of the formal, "high art" theaters. In 1843, four white actors, the Virginia Minstrels, created an entire evening's entertainment of minstrel routines. By the middle of the 19th century more than 100 professional troupes in "blackface" were touring the U.S., with some performing in the White House.² According to sociologist Alan

Green, the minstrel caricatures were so compelling to white audiences that "anyone after the early 1840s who wished to portray a humorous Negro on the stage had to conform to the minstrelsy pattern, and that included Negroes themselves."³ By the latter part of the century, guidebooks for amateur performers were available to the general public.⁴

Minstrel actors blackened their faces with burnt cork and wore outlandish costumes. They swaggered about the stage boasting nonsensically about minor accomplishments or fabricating tales of grandiose deeds; they had riotous celebrations; they mutilated the English language; and they quarreled vehemently over trivial issues.

Nineteenth century American minstrelsy drew upon European traditions of using the mask of blackness to mock individuals or social forces. The conventions of clowning also played a part, since clowns in many cultures have blackened or whitened their faces, exaggerated the appearance of the mouth, eyes and feet, used rustic dialects, and devised incongruous costumes. Clowns have filled a variety of social and aesthetic functions, but U.S. blackface performers have been unique in their single-minded derogation of an oppressed group. In the U.S., aspects of African American culture were incorporated into the minstrel routines in a highly distorted form. The resulting ridiculous or paternalistic portrayals of Black Americans were particularly appealing to the white theater-going audience.

Educators who teach *Huck Finn* as a literary and historical bench mark need to recognize how Twain used minstrelsy and how he himself was, to some extent, socialized by it.

Twain called these blackface minstrel routines a "joy." "To my mind," he said, "minstrelsy was a thoroughly delightful thing, and a most competent laughter-compeller..." He described the broad

dialect as "delightfully and satisfyingly funny."⁵ As to the typical violent quarrels between two minstrel protagonists, Twain wrote:

... a delightful jangle of assertion and contradiction would break out between the two; the quarrel would gather emphasis, the voices would grow louder and louder and more and more energetic and vindictive, and the two would rise and approach each other, shaking fists and instruments and threatening bloodshed... Sometimes the quarrel would last five minutes, the two contestants shouting deadly threats in each other's faces with their noses not six inches apart, the house shrieking with laughter all the while at this *happy and accurate imitation of the usual and familiar negro quarrel*... [emphasis added]⁶

The notion that these stereotypical portrayals were realistic was commonplace. Carl Wittke, an early historian of minstrelsy, speaks of "Jim Crow" Rice, a popular white minstrel performer, as having "unusual powers as a delineator of Negro character."⁷ These caricatures, so enjoyed by whites, moved from the stage to the pages of popular fiction and, eventually, to radio, movies and TV.

Twain wrote his laudatory remarks about minstrelsy in 1906, just four years before his death. Like many other authors, he was apparently influenced by this tradition throughout his life, even as he argued for more humane conditions for Black Americans and Africans.

Twain and Stage Performances

Twain's own career as a stage performer gave him a close tie with minstrelsy. Stage performances were a major source of income and status for Twain, and these performances were often based on "readings" of his works, a "lecture" style that was extremely popular at that time. Twain counseled a friend: "Try 'Readings.' They are all the rage now."⁸

Twain's performances point up his willingness to shape his message to his audience. On winning audience approval, Twain himself said: "No man will dare more than I to get it."⁹ Following one performance, a Chicago critic wrote: "There is nothing in his lectures, for he very properly sacrifices everything to make his audience roar, and they do."¹⁰

It is not surprising to find that episodes in *Huck Finn* which read like skits in a minstrel show were probably written after most of the novel was completed, and at a time when Twain was planning a return to the stage with a new tour. These episodes—"King Sollermun," "Balum's Ass," "how a Frenchman doan' talk like a man," Jim's "rescue" by Huck and Tom Sawyer—would fit neatly into a Twain-style lecture tour, and it seems quite likely that they were created with the taste of theater audiences in mind.¹¹

The novel's concluding farcical scenes—in which Huck and Tom concoct a nonsensical plan to help Jim, the runaway slave—insured the book's success on and off the stage. As Twain wrote his wife about reading these rescue scenes: "It is the biggest card I've got in my whole repertoire. I always thought so. It went abooming..."¹²

The Minstrel Content

The depiction of Blacks in *Huck Finn* matches those of numerous minstrel plays in which Black characters are portrayed as addlebrained, boastful, superstitious, childish and lazy. These depictions are not used to poke fun at white attitudes about Black people; Jim is portrayed as a kindly comic who *does* act foolishly.

Early in the story, for example, Tom Sawyer moves Jim's hat to a nearby tree branch while he is sleeping. When Jim wakes he claims that witches put him in a trance and rode him over the state; he then elaborates this story several times until he finally claims that witches rode him all over the world and his back was "all over saddleboils."

Throughout the book, Jim is presented as foolish and gullible, given to exaggeration. After Jim and Huck get lost in the fog, an event Jim "painted... up considerable," Huck tells Jim their frightening experience was only a dream. Jim believes him, even when he sees evidence that the experience was real:

He had got the dream fixed so strong in his head that he couldn't seem to shake it loose and get the facts back into its place again right away.¹³



An 1886 illustration of Mark Twain giving a stage performance, a career that gave him close ties with minstrelsy.

Twain has already established that Huck fulfills the role of a youthful, "unreliable" narrator; however, these comments about Jim *seem* accurate because they are backed up by Jim's own befuddled statements and actions. For example, Jim exclaims: "Is I me, or who is I? Is I heah, or what is I? Now dat's what I wants to know."

Similarly, when the Duke and Dauphin come aboard the raft, Huck sees that they are "lowdown humbugs and frauds," but says it "warn't no use to tell Jim," who is childishly proud to serve royalty.

Chapter eight is like a whole series of minstrel routines. First Jim explains how he speculated in stock, but the stock—a cow—died. Then he invested in a banking operation run by a Black swindler and lost more money. He gives his last dime to "Balum's Ass; one er dem chuckleheads, you know. But he's lucky, dey say..." Balum's Ass gives the dime to the church when he hears a preacher say "whoever give to de po' len' to de Lord, en boun' to git his money back a hund'd times."

The closing chapters serve a thematic purpose as Twain strengthens his attacks on the violence and hypocrisy of adult "civilization." Jim is a convenient instrument in the concluding burlesque, but his docile behavior reinforces his role as a dimwit—and hence as an audience pleaser. Jim could have walked away

from his confinement many times, but he acts only under the direction of the white children—the implications being that he so dotes on the children that he will sacrifice his survival to their games, that he is helpless without white assistance and that he can think only on a child's level.

The farcical rescue scenes point up the unequal nature of the Huck/Jim relationship, but it is not the only time that Twain treats Huck and Jim as less than equal partners. For example, Huck makes no effort to find Jim after the raft is run down by a steamboat and the two are separated. He doesn't grieve over Jim's apparent death and doesn't express any relief when the two are reunited, although Jim nearly cries because he is so glad to see Huck alive.

Literary critics calling Jim the novel's one and only noble adult are usually focusing on Jim's kindness toward Huck and Tom. With that image in mind, critics credit Twain with a broadly liberal perspective, but in fact, the "sympathy" that *Huck Finn* evokes for Jim is part of what minstrelsy is all about. "Stage Negroes" were shaped by their creators, according to Alan Green, so that they *would* be viewed sympathetically. Who would not feel affection for a "permanently visible and permanently inferior clown who posed no threat and desired nothing more than laughter and applause at his imbecile antics"?¹⁴ Blacks had to be a source of hilarity for whites, says Green, in order for whites to cease feeling guilt and anxiety.

It's true that Jim is admirable because he is not an inveterate schemer, like most of the other people in the book. Jim also often makes more sense than other characters. For instance, when he argues with Huck about how Frenchmen talk, Jim is the more logical. But this debate "plays" like the dialogue in a minstrel show because Jim has the information-base of a child (*i.e.*, Jim believes English to be the world's only language).

African American Speech Ridiculed

When Twain was working on *The Adventures of Tom Sawyer* in 1874, he wrote noted author and editor William Dean Howells, his literary advisor, about his technique: "I amend dialect stuff by talking and talking and *talking* it till it sounds right."¹⁵ The "right" sound, however, was the sound of a white person playing a "stage Negro"—a sound that fit white expectations. The mock Black "dialect" in *Huck Finn* turns the humor into caricature and makes Jim's every

appearance stereotypical. Jim's language is largely made up of either so-called non-standard words or so-called "eye dialect"—words that look peculiar in print, as when "wuz" replaces "was." This eye dialect reinforces the notion that a character is stupid rather than merely poorly educated.

When Huck and Jim are both satirized in the chapter on having "a general good

time," the language tends to isolate Jim as a fool. Huck reads from books salvaged from a sinking steamboat and we see the highly nonsensical result of his learning experiences in a country school. Jim's garbled impression of the Scriptures is similarly revealed, and there is a nice give-and-take between the two vagabonds throughout the whole scene. But while we can easily laugh at Huck's very

human confusion in this episode, it is more difficult to see the human side of Jim because of the exaggerated dialect. For example, Jim says:

A harem's a bo'd'n-house, I reck'n. Mos' likely dey has rackety times in de nussery. En I reck'n de wives quarrels considerable; en dat 'crease de racket. Yet dey say Soller-mun de wises' man dat ever liv'. I doan' take no stock in dat. Bekase why: would a wise man want to live in de mids' er sich a blim-blamin' all de time?¹⁶

What Help for Teachers?

By Albert V. Schwartz

There has been considerable controversy surrounding *Huck Finn* (much of it manufactured by the book's proponents; see page 3). Therefore, it is surprising to see how teacher-training texts on literature for children and adolescents discuss the work. None of the most widely used textbooks even hints that racial issues might be a concern when teaching the novel; neither do they suggest how teachers might deal with issues of race raised by the book nor consider classroom problems arising from the novel's extensive use of the word "nigger."

Most texts simply recommend the book or note that it is a classic. *Children and Books* by Zena Sutherland, Dianne L. Monson and May Hill Arbuthnot (Scott, Foresman, Sixth Edition, 1980) calls the book a "milestone" in the development of children's literature and says that it gives us "realism with humor" and shows "warm tolerance" in its presentation of "people then thought socially unacceptable." (Whether this includes slaves is not made clear.) The section on "Areas and Issues in Children's Books" does not mention *Huck Finn*. The two other most frequently used texts—*Children's Literature in the Elementary School* by Charlotte Huck (Holt, Rinehart & Winston, 1976) and *Children and Their Literature* by Constantine Georgiou (Prentice-Hall, 1969)—offer nothing more instructive.

Children Experience Literature by Bernard J. Lonsdale and Helen K. Mackintosh (Random House, 1973), on the other hand, says the book is about "the adventures of Huck, his dog, and his friend Negro Jim." Changing the offensive word "nigger" to "Negro" solves nothing, and it is important to note here that Twain never calls Jim "nigger Jim." That so many use this appellation is revealing of how they perceive Twain's characterization of Jim. And how interesting that a non-existent dog (Huck has no dog) is mentioned before Jim!

The most widely used textbook on adolescent literature, *Literature for Today's Young Adults* by Kenneth L. Donelson and Alleen Pace Nilsen (Scott, Foresman, 1980), goes to great lengths to discuss criticisms of Huck's characterization, yet makes no comment at all on criticisms of the depiction of Jim.

Another frequently used text on literature for adolescents, *Books and the Teen-Age Reader: A Guide for Teachers, Librarians and Parents* by Robert Carlsen (Harper & Row, 1980), does nothing more than recommend *Huck Finn*. *Literature for Adolescents* by Stephen Dunning and Alan B. Howes (Scott, Foresman, 1975) is the only text to point out the generally accepted defects in the novel's denouement and to offer strategies for students to restructure the ending; as for advice to teachers on racial issues, not a word.

It is instructive to know what the "study notes" used by students say about the racial issues in *Huck Finn*. The two most popular "study notes"—*Cliffs Notes* (Lincoln, Nebraska, 1971) and *Monarch Notes* (Simon & Schuster, 1977) are totally silent on these issues. Neither of them discusses the pejorative use of the word "nigger" nor raises it as a concern.

More is expected of children's and teenage literature textbooks than to present uncritically stories with stereotypic words and images. The challenge of our times is to provide strategies that will eliminate racism—not introduce it.

About the Author

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The Aborted Anti-Slavery Storyline

Jim's attempt to escape slavery contributes a strong element of suspense in the early part of the novel, and Twain has an opportunity to comment on that institution. To a certain degree Twain offers a comic/serious protest against slavery, although we must remember that this issue had been decided by the Civil War some 20 years earlier. There are some brilliantly ironic stabs at slavery, but the plot line that focuses on Jim's escape is scuttled when the Duke/Dauphin burlesque takes over. This plot change occurs at the very moment Jim and Huck might have escaped in a newly acquired canoe. Instead, Huck goes in search of strawberries and then performs one of the most illogical acts in the story: he brings the false Duke and Dauphin to the raft he and Jim are living on. If the original plot line had remained important, good-hearted Huck *might* have sympathized with the desperate con men and he *might* have rowed them to some safer location, but it is hard to believe that he would suddenly contradict all his efforts to keep Jim out of sight.

Twain scholar Henry Nash Smith argues that the escape plan is aborted because Huck and Jim are virtually the captives of the Duke and Dauphin.¹⁷ The text does not support this thesis, however, since Huck and Jim ignore several opportunities to follow through with their original plan while the Duke and Dauphin are working their confidence tricks on the river towns.

When Tom Sawyer reenters the story, Huck helps him carry out the farcical, futile escape plan. Because Jim's escape is not actually a high priority, Tom and Huck play at heroics based upon Tom's favorite adventure stories, affording Twain an opportunity to satirize such tales. When the boys actually release Jim, armed slavehunters are on the premises and the "rescue" has no chance of success. "The unhappy truth about the ending," writes Leo Marx in *The American Scholar*, "... is that the author, hav-

ing revealed the tawdry nature of the culture of the great valley, yielded to its essential complacency."¹⁸

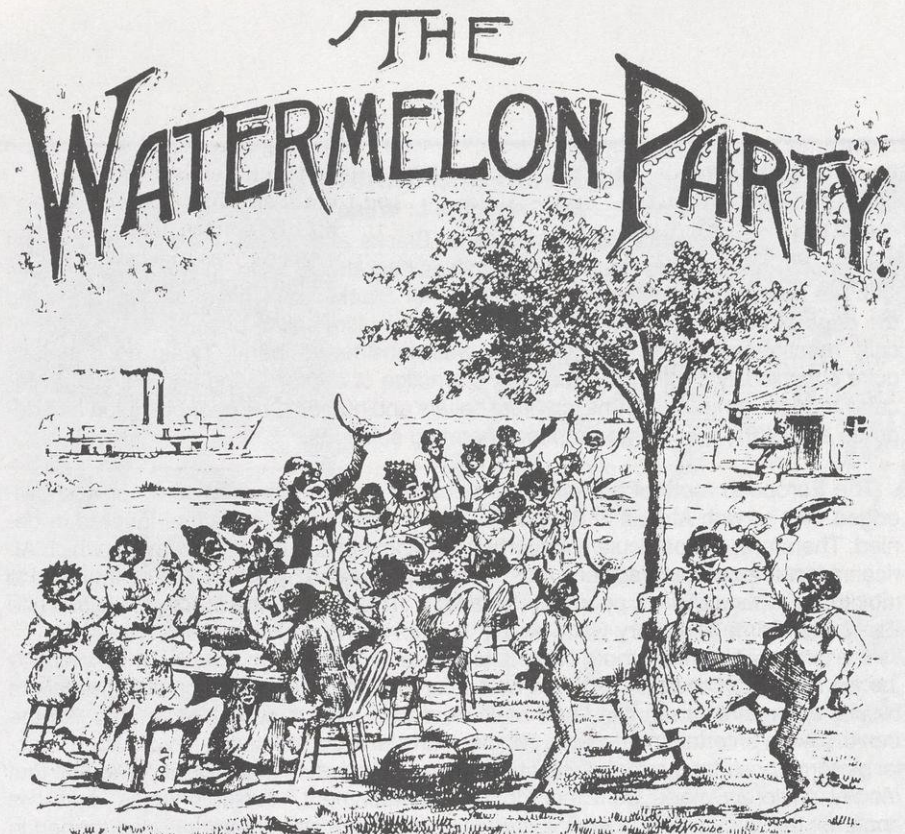
Jim is, in fact, finally free because his owner dies and frees him in her will. Thus his liberator turns out to be a slaveholder, the very sort, writes Leo Marx, "whose inhumanity first made the attempted escape necessary."¹⁹

The fact that Huck decides to "go to hell" rather than turn Jim in—to make, in other words, an eternal sacrifice for Jim—is often treated by critics as a superb evocation of anti-slavery sentiment. But to reach this interpretation, readers must not only ignore the characterization of Jim; they must also arbitrarily withdraw their attention from Twain's thematic and narrative compromises throughout the last fifth of the novel. Since Huck's concern for Jim all but disappears in the farcical "rescue" sequence, and since it is finally a slaveholder who is presented as the true rescuer, the "going to hell" pronouncement seems more closely related to Twain's many satirical commentaries on religion than to an overriding interest in the slave question. (In the incomplete novel "Tom Sawyer's Conspiracy," Twain uses Tom and Huck brilliantly as a means of debunking religion, while Jim is again a minstrel side-kick.)

Because *Huck Finn* is very contradictory as an anti-slavery work, it is important for readers, and for teachers especially, to examine the larger context of the "freedom" theme. This means pinpointing the text's cultural biases—the white supremacist beliefs which infuse the novel and which are not difficult to discover in a close reading. Notions of racial and cultural superiority appear in *Huck Finn* in the various ways that Twain undercuts Jim's humanity: in the minstrel routines with Huck as the "straight man," in the generalities about Blacks as unreliable, primitive and slow-witted, in the absence of appropriate adult/child roles, in Jim's vulnerability to juvenile trickery, and in the burlesqued speech patterns.

The Term "Nigger"

One of the most controversial aspects of *Huck Finn* is Twain's use of the term "nigger." As with every detail of the novel, the term needs to be examined in relation to its context. Huck uses "nigger" as it was used by white people to ridicule Blacks. When Huck says, "It was fifteen minutes before I could work myself up to go and humble myself to a nig-



This sheet music cover typifies minstrelsy caricatures of Black people.

ger," he is rising slightly above his cultural conditioning by making an apology, but at the same time the reader sees him caught up in that bigoted culture by his use of a label that whites understood as pejorative.

A serious problem arises, however, in the fact that Jim refers to himself and other Blacks as "niggers," but the self-effacement inherent in his use of this term is not presented as a Black survival tactic. If Twain did not recognize the Black American use of such language as part of the "mask" worn to disarm whites, he was, like Huck, caught unwittingly in the bigoted system that he could not always transcend. If he understood this strategy, but left out any hint of this awareness in order to please a white au-

dience, then he compromised his literary integrity.

These are necessary distinctions for sophisticated adult readers, but most young readers cannot be expected to make such distinctions. Children cannot usually respond to such loaded words with detachment and historical perspective. Whatever the purpose and effect of the term "nigger" for Twain's original white audience, its appearance in a classroom today tends to reinforce racism, inducing embarrassment and anger for Blacks and feelings of superiority and/or acts of harassment by whites.

It is important here to note Twain's use of irony. Some statements which seem blatantly racist are the most highly ironic. For instance, when Huck re-

A Profound Misogyny

Huck Finn needs a close critical reading from a feminist point of view, but it doesn't take a Gloria Steinem or Kate Millet to recognize that such characters (or rather caricatures) as Miss Watson and Aunt Sally reveal a profound misogyny on the part of the author. These women are prototypes of the narrow, mean, anti-sexual, anti-freedom, anti-human female who, as the legend goes, seeks to imprison the liberty-loving male in the confines of "civilization" and meaningless labor.

But the misogyny goes further than this; it appears to be imbedded in the very thematic fabric of the book. If, as critics (male) have constantly told us, Huck represents the free spirit of the American male who resists civilization, work, all restraints and oppressions, finally liberating himself when he lights out for "the territory," it is the women who represent the enemy: the constraints of civilization which Huck seeks to escape. Here is the woman in her familiar old role, as a scapegoat for the real enemy: the economic and political system that makes drudges of both women and men.—Madelon Bedell, historian, author

On Twain and Minstrelsy

By Geraldine L. Wilson

Twain's fiction reveals his perceptions of Blacks and whites, the roles he thought they should play and the kinds of relationships they should have. In *Huck Finn*, he toys with the possibility of different relationships for Blacks and whites and walks around the edge of bold literary possibilities, but he was ultimately a prisoner of a paradoxically reactionary position: Although he was considered liberal, Twain nevertheless quite consciously continued minstrelsy's practice of appropriating and ridiculing African American language forms, spiritual beliefs and humor. One cannot exploit and degrade and at the same time propose liberating solutions.

□

The European roots of a tradition or behavior are always considered or acknowledged. Not so with African or African American roots, which are either ignored or denied. Therefore, it is particularly important to trace and document the ways in which African/African American traditions have been appropriated by whites—and then used to mock their source, Black people. (The article "The Black Experience through White Eyes: The Same Old Story Once Again" in Vol. 14, No. 5 discusses this issue.)

The African American roots of minstrelsy are cited in *Black Theater in America* by James Haskins (Crowell, 1982). He notes, for example, the plantation entertainments by slave dancers, comedians and musicians who used African instruments like the banjo. These entertainments were popular with plantation owners, who provided special performances for guests. "At least one enterprising white man realized early-on that money could be made from this kind of entertainment," Haskins writes, and it is documented that in 1771 a troupe of Black comedians and entertainers performed in New Orleans. Soon whites began to imitate Black performers. As they appropriated Black forms and content, they misrepresented and ridiculed them.

It is also important to look at the role that African traditions play in this history. A significant body of research has been emerging about the African roots of African American behaviors and culture (belief systems, language, dance, music, etc.). For example, visible in African life is the circle or semi-circle, which is usually found in gatherings of African people, in their architecture and among their highly valued visual and dance forms. The same structure can still be identified among Black people in the U.S.—in children's song games, in traditional Black churches, etc. The form was also used in the Black entertainments which preceded "blackface" minstrelsy.

A discussion of aspects of lawsuits and legal procedures in the Kongo in *The Four Movements of the Sun* (The National Gallery of Art, 1982) sheds light on at least one possible origin of minstrelsy's "argumentative" tradition. Telling how people came together to investigate and/or pass judgment on an issue, a Kongo informant notes that "court procedure and protocol . . . include the crowd arranging themselves in a circle with the chief at the head. . . . The debate is carried on dialectically through diverse songs, slogans, proverbs, mottoes, *questions and answers*, followed by comments" (italics added).

More research is needed, but what is clear is that the origins of many minstrelsy traditions are closely linked to African traditions.

□

When one looks at the children's picture books of the mid-to-late 19th century (and quite a revealing collection was recently presented to the Schomburg Center for Research in Black Culture in New York City), the impact of the "blackface" minstrelsy tradition on literature seems quite clear. In part, this is due to the fact that the illustrations in children's books clearly show what was more covert in adult literature.

The picture book *Pantomime and Minstrel Scenes* (published in 1883 in London and New York by George Routledge and Sons), for instance, shows white children being taken to the theater. They are treated to the performances of clowns, jesters, pantomimers (all white) for several pages. With the centerspread, a horrific caricature of white minstrels in blackface, the quality of the illustrations changes dramatically. They become ugly. The ridicule is clear.

These early children's books reveal the extent to which it was safe for white people to ridicule and degrade African Americans, their culture, their skin color, their features, their hair. They also indicate how much of the ridicule was based on the stereotypes of the minstrelsy tradition.

About the Author

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sponds to Aunt Sally's query about an accident, "Anybody hurt?" with the statement, "No'm. Killed a nigger," a double layer of irony strengthens Twain's commentary. Aunt Sally replies, "Well, it's lucky; because sometimes people do get hurt," and the reader can easily discern the social conditioning behind Huck's denial of Black humanity, as well as the extraordinary indifference that makes Aunt Sally's idea of "luck" a bitterly ironic indictment of slavery. Similarly, one of the most potent comments on slavery occurs when Jim threatens to steal his own children and Huck responds:

Here was this nigger which I had as good as helped to run away, coming right out flat-footed and saying he would steal his children—children that belonged to a man I didn't even know; a man that hadn't ever done me no harm.²⁰

These ironic, "topsy-turvy" features are perhaps the easiest to teach in an English class.

Twain's Perspective

When looking at *Huck Finn*, it is important to consider Twain's upbringing and milieu. Twain himself emphasized the importance of early "training." Significantly, he lamented the fact that his mother would never abandon her support of slavery, but he defended her by saying, "Manifestly, training and association can accomplish strange miracles."²¹ Huck himself emphasizes the importance of how people are "brung up." Tom was not "brung up" to free a "nigger" unless that slave was already legally free; the Dauphin was not "brung up" to deliver lines from Shakespeare properly; and kings, says Huck, "are a mighty ornery lot. It's the way they're raised." While Twain was in some respects a renegade, he was also "brung up" in a period in which opposition to slavery was a controversial position, and in which sensitivity to other issues of racial injustice was severely limited. In his autobiography, he writes:

I was not aware that there was anything wrong about [slavery in my schoolboy days]. . . . No one arraigned it in my hearing; the local papers said nothing against it; the local pulpit taught us that God approved it; if the slaves themselves had any aversion to slavery they were wise and said nothing.²²

When Twain first went to New York in his late teens, he was apparently shocked by the sight of Blacks who were not slaves and wrote his mother:

I reckon I had better black my face, for in these Eastern States niggers are considerably better than white people.²³

Several years later, when the Civil War broke out, Twain's sympathies were with the South, and he enlisted in the Confederate Army. His decision to quit after two weeks of soldiering seems to have had more to do with a new job opportunity out West than with any change of heart about the justice of the Confederate cause.²⁴

Slavery aside, Twain's writings include many statements about Black Americans which reflect the prevailing white racist attitudes of the 19th century. In his autobiography, he mentions Uncle Dan'l, a slave on his uncle's farm, as the "real Jim." Uncle Dan'l, says Twain, was patient, friendly and loyal, "traits which were his birthright."²⁵ In *Huck Finn*, the racial bias of the statement that Jim was "white inside" is so extreme that it seems ironical. Yet, when Jim is commended as an "uncommon nigger," this is not unlike Twain's praise of his own butler as no "commonplace coon."²⁶ (William Dean Howells provides some insight on Twain's attitudes in this regard when he writes that Twain preferred Black or Asian butlers "because he said he could not bear to order a white man about."²⁷)

Twain amused colleagues by using the same caricatured speech he ascribed to Jim. He wrote his publisher:

I's gwyne to sen' you di stuff jis' as she stan', now; an' you an' Misto Howls kin weed out enuff o' dem 93,000 words fer to crowd de book down to one book; or you kin shove in enuff er dat ole Contrib-Club truck fer to swell her up en bust her in two an' make two books outen her. . . . I don't want none er dat rot what is in de small envelops to go in, 'cepp'n jis' what Misto Howls say shel go in.²⁸

Those claiming that Twain became a staunch advocate of social justice for Blacks usually cite his essay titled, "The United States of Lyncherdom," written in 1901. However, Twain decided not to publish this anti-lynching essay in the *North American Review*, as he originally intended, because "I shouldn't have even half a friend left down there [in the South], after it issued from the press."²⁹ Instead, he chose to bury his indignation by placing the manuscript with papers he designated for posthumous publication.

Moreover, the essay's content, not Twain's timidity, is the important problem. It reveals Twain's deep-seated prejudice rather than his "de-southernization," which it is said to represent. Twain condemns lynching primarily because it is not due process, but he ignores the principle of due process in his discussion



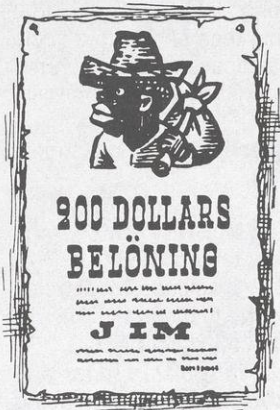
They Peeped Out From Behind Her



'Dean' hurt me—don't!

The illustrations in various editions of *Huck Finn* are revealing. Above left, an illustration from a 1918 Harper edition features a stereotypical "mammy" and equally stereotypical "pickaninnies" peeping from behind her skirt. Top right, a later version (Grosset, 1948) is equally stereotypical in its portrayal of Jim. Bottom right, a more recent work (Dutton, 1955) that is only marginally better.

Huck Finn has been widely translated. The illustrations below indicate that Jim is depicted just as stereotypically in European editions. Left, a "wanted" poster from a Swedish edition; center and right, Jim in two different German editions.



About the Word "Nigger"

One might conclude from the way Mark Twain freely used "nigger" in *Huckleberry Finn* that during slave times it was an acceptable term without derogatory implications. In fact, although widely used, its sense was then, as it is today, pejorative and its purpose was to demean the Black person. The term came in with the introduction of chattel slavery and was deliberately used by whites to project an image of Black people as inferior—part of the lexicon that justified their oppression. Following the Civil War, the term came into increasingly frequent use, as one way to constrain the freed slaves.

of a particular case. His arguments are based upon an unsupported presumption of Black guilt. He writes: "I will not dwell upon the provocation which moved the [lynchers] to those crimes...; the only question is, *does the assassin take the law into his own hands?*" And, in arguing that lynching is not a deterrent to crime, Twain supports the very myth that the KKK promulgated to justify its attacks—that Blacks threatened white women. He writes:

... one much talked-of outrage and murder committed by a negro will upset the disturbed intellects of several other negroes and produce a series of the very tragedies the community would so strenuously wish to prevent;... in a word, the lynchers are themselves the worst enemies of their women.³⁰

Twain's Ambivalence

Like many of his white contemporaries, Twain clearly had ambivalent attitudes about Blacks. On the one hand, we see his efforts to help Black college students financially, to aid a Black college, to publicly support the reputation of Black leader Frederick Douglass and to speak out boldly and progressively (e.g., there is a "reparation due," said Twain, "from every white to every black man"³¹). Yet he could not shake off some persistent white supremacist notions. In *Huck Finn*, Twain's ambivalence is recorded in the degrading minstrel elements on the one hand and in the anti-slavery theme on the other. (We must remember that the period following the Civil War and the abolition of slavery was one of intense racial conflict in this country as repressive forces sought to reinstate the "benefits" of slavery. Repressive "Jim Crow" laws, exploitative practices, terrorist activities designed to deprive Blacks of their voting and other civil rights—all were part of the climate in which Twain lived and wrote. These historical realities should be included in any classroom discussions of the work.)

Twain specialists have not generally provided much help to those concerned about the book's biases. For instance, Charles Neider, in his Introduction to *The Selected Letters of Mark Twain*, notes the offensive racism of Twain's frontier humor, but this does not prevent him from calling Twain the "Lincoln of our literature" and the "Shakespeare of our humor."³² Perspective has quite a lot to do with what is classified as comic, and there are basic questions that cannot be passed over. Funny to whom? Funny at whose expense?

To give *Huck Finn* to children without putting it in some kind of historical context would be to do their minds an irreparable disservice and ill prepare them to live in harmony with the "First World" peoples who are in the great majority on this earth.

The use of the term "nigger" on every other page will give legitimacy to the use of the term today. It was a racist and an insulting term then and it is more racist than ever today.

Obviously Samuel Clemens was a product of his time. White folks were, to him, superior. Black folks were, to him, inferior. Unjustly treated, without doubt, but all the same they were "niggers," things to poke fun at, make jokes about.

We who wish to liberate this country must be careful how we treat the racist literature written years ago.—John O. Killens, author

Twenty-five years ago I read *Huckleberry Finn*. Inwardly, I hated the book, but I pretended in class that reading it didn't bother me. I hid from the teacher and my classmates the tension, discomfort and hurt I would feel everytime I heard the word "nigger" and felt some white person's stare being directed my way.

Two years ago my son Antwi (the only Black youngster in the class) was asked by the teacher to read the part of Jim. When a curious white youngster immediately raised his hand wanting to know why the teacher had selected Antwi to read the part, her response was that he has "the perfect voice for it." The teacher's offensive behavior in singling out my son was further revealed by the students' reaction to her comment: "Antwi, that must tell you what the teacher thinks of you."—Margaret Allen, State College, Pennsylvania

When I was a girl, my father once sent me to my elementary school with a dictated note: "Do not teach her about Nigger Jim. She ain't no nigger."

I think my father's intent to spare me was a product of his great love, and I celebrated.—Lucille Clifton, children's book author/poet

I first read Mark Twain's *Huck Finn* as part of an art school assignment to illustrate a section from the book and also illustrate a short story by William Faulkner, both set in the deep South and including Black characters (something rare for a classroom assignment). I found I could not illustrate either book, for the Black people in the stories did not ring true to me. Though Twain's Jim was the most sympathetic portrayal of the characters in the book, it was still clothed in a strong racial stereotype I could not stomach.—Tom Feelings, children's book illustrator

I have seen the phrase "Nigger Jim" used in critical essays about *Huck Finn*. Van Wyck Brooks refers to "The famous [conflict] episode of Nigger Jim [wherein] 'sympathy' wins. . . ." Leo Marx discusses the "extravagant mock rescue of Nigger Jim." Actually, Jim is never called "Nigger Jim" in *Huck Finn*. (When Huck first sees Jim, he says he was "Miss Watson's Jim" and adds "I bet I was glad to see him.") When critics and teachers, especially, use or allow the term to be used outside the context of the book, Jim as a person is ridiculed and his character eroded. In addition, all Blacks are placed in a position open to mockery and disdain.—Arlene Harris Mitchell, English teacher, Marple Newton School District, Pennsylvania

In 1884, when *Huck Finn* was first published, there was little question as to whether or not the book offended the sensibilities of Blacks. In 1884 the idea of Blacks having sensibilities could have been debated, even in Hartford, Connecticut, where the mature Mr. Twain labored. Now, 100 years later, the debate apparently still rages. Why indeed should Blacks object to being portrayed as simpletons? Can't we understand how remarkably well we were portrayed, and what place the portrayal has assumed in American literature?

Huck Finn is well written. It is colorful and reflects the author's thinking which, in 1884, was in many ways progressive. But this is 1984 and I have come to know that

the roots of racism are not founded only in meanness and hate. They are also found in the disrespect of contemporary media, which portrays my people only as clowns and entertainers so that yet another generation will regard us as such. And they are often found in the tarnished images of past times, and they persist in being racist despite the fact that we call these works classics.—Walter Dean Myers, children's book author

Being Black, I remember vividly the experience of having read *Huck Finn* in a predominantly white junior high school in Philadelphia some 30 years ago. I can still recall the anger and pain I felt as my white classmates read aloud the word "nigger." In fact, as I write . . . I am getting angry all over again. . . .

Why should a learning experience, intended to make children love literature, instead end up inflicting pain upon Black children?

Leave *Huck Finn* as an optional choice for additional reading or, better yet, defer it to college, where both Black and white students are better prepared to deal with its message. . . .—Allen B. Ballard, Professor of Political Science, City College, New York City

The push for racism-free literature is not a call for censorship, but rather a push for responsibility on the part of educators, librarians and authors. . . .

If *Huck Finn* is going to be discussed, it should be taken up under the guidance of a teacher or a librarian who is trained to discuss the historical context of the book and the author. This is the way we develop the sensibilities that will eliminate the banning of books once and for all. . . .

Meanwhile, books with literary and historical value but with racial implications that children cannot be expected to understand must be presented in full and fair context. The emotional health of our children must in this instance come first.—Dorothy Gilliam, *Washington Post*, April 12, 1982

When my son Mungu was reading *Huckleberry Finn* in junior high school, he walked into my room one weekend with a very strange look on his face. I asked, "What's wrong, honey?" and he said, "I feel that Jim is not a human being," adding that Jim's only purpose in the book was to serve whites. He also said that he read the book in disgust, unable to enjoy it. He told me that he could not identify with Jim because he would never allow himself to be used in this way.

I suggested he bring this up in the classroom with his teacher, and he did. He reported that the teacher responded by saying that a lot of Blacks were not intelligent at the time the book was written, and they were too ignorant to understand how they were being treated and used. My son answered that Blacks were powerless, not unintelligent.—Sonia Sanchez, poet/children's book author

When I first read *Huck Finn* as a child, I knew nothing of the Plantation School's stereotype of the loyal, slow-witted "negro," but Jim never rose above that level in my childish mind. I remember a deep sense of unease that the adult Black male was not only partially dependent on but at the mercy of both the goodwill and the whims of the unpredictable young white boy. Jim, the adult, someone I felt had to be wiser, was at the bottom of a vertical relationship with Huck, the quixotic, capricious child. The significance of memory, of course, is not how closely it recovers the script but what it perceives as having been the scenario.

There can be no justification for teaching *Huck* in 1984 unless students have been thoroughly briefed on the practices, the intent, and the pervasive results of the Plantation tradition itself. This mandates an approach to the inclusion of controversial material in the classroom that is not common and that few of the nation's teachers are prepared to take, despite the fact that Huck, at best, is a perfect example of the insidious manner in which socio-political values are transmitted.

I have an ongoing concern with the proliferation of Black adult/young white child re-

Continued on page 13

In *The Grotesque Essence: Plays from the American Minstrel Stage*, Gary Engle refers to minstrelsy as cruel, grotesque, monstrous and racist, and says it caricatures Blacks as "lazy, ignorant, illiterate, hedonistic, vain, often immoral, fatalistic and gauche." But, in spite of this, he calls Jim a "sympathetically drawn version of the minstrel clown."³³ Engle justifies minstrelsy by claiming that it purged the "American common man" of insecurity and blessed him with the "laughter of affirmation" — "By laughing at a fool, a nation can safely and beneficially laugh at itself."³⁴ Clearly, he is viewing the nation as a white society exclusively.

It is unfortunate that in extolling a work of literature, most critics feel they must endorse it in its entirety and, in effect, support its biases. Not surprisingly, Black author Ralph Ellison is one of the few commentators who has been critical of the minstrel tradition in Twain's works. It is Jim's stereotypical minstrel mask, notes Ellison, that makes Huck—not Jim—appear to be the adult on the raft.³⁵

Literary historian Donald Gibson made the following statement about teaching *Huck Finn* to high school and college students:

It should be shown to be a novel whose author was not always capable of resisting the temptation to create laughter through compromising his morality and his art. In short the problem of whether to teach the novel will not exist if it is taught in all its complexity of thought and feeling, and if critics and teachers avoid making the same kinds of compromises Mark Twain made.³⁶

"All its complexity" must, of necessity, include the book's racism and its ties to the minstrel tradition. If students learn about this aspect of Twain's work, they will increase their capacity to understand *Huck Finn*. □

NOTES

¹Twain's talent for vernacular innovation, regional portraiture, mythic associations and other novelistic features could be discussed here, but they have been commented upon extensively in works by other critics. The problem in Twain scholarship is to bring about some balance between discussions of craft and discussions of content.

²Gary D. Engle, *The Grotesque Essence: Plays from the American Minstrel Stage* (Baton Rouge: Louisiana State University Press, 1978), pp. xvi-xvii, xix-xx.

³Alan W.C. Green, "'Jim Crow,' 'Zip Coon': The Northern Origins of Negro Minstrelsy," *The Massachusetts Review*, V. 11 (Spring, 1970), p. 394.

⁴In the partially completed novel "Tom Sawyer's Conspiracy," Tom Sawyer goes to his

SUGGESTIONS FOR CLASSROOM DISCUSSIONS OF "HUCK FINN"

IN HUCK'S TIME

IN TWAIN'S TIME

TODAY

Use of the term "nigger"

Commonly used by Southern whites and Northerners. Known to be a derogatory term. Blacks sometimes used it as a purposeful insult about other Blacks, but when talking about Black people, they preferred such terms as African, "Negro," "negro," and "colored."

Still in common usage, though campaigns to inform people about its derogatory meaning were spreading. Twain was undoubtedly aware that the term was insulting.

The term is a total insult to Black people and should never be used. Some Blacks may use it among themselves, either as a term of endearment or scorn, but this is stopping. Richard Pryor, for one, once made wide use of the term but after Black community protest, discontinued that practice and now speaks out about its usage as harmful.

Therefore the teacher should:

Point out that many Black people were insulted by the term even during slavery and that abolitionists like Frederick Douglass and William Lloyd Garrison spoke out against using the term.

Discuss why Twain used the term and point out that some believe he overused it for comic effect. Good writers do not, for example, overuse "fuck" in every other sentence, even if they are writing about a character who realistically speaks that way.

Emphasize that insulting words about any group of people are never to be allowed.

Point out that Black and white people involved with anti-segregation efforts—the main issue of Twain's time—used the term "negro."

Prevailing white myths about Blacks

Slavery was acceptable in Huck's circles, though many in those circles were aware that others considered it immoral. Many whites felt that Blacks were subhuman, although others recognized their humanity if not their equality.

Whites generally opposed the institution of slavery, and recognized the humanity of Blacks. Most did not recognize Black equality to whites, though some intellectuals did.

Black humanity is generally accepted. Equality is often accepted in principle, but not in practice. There is still common acceptance of the prevalent stereotypes of Blacks.

Therefore, the teacher should:

Explain the bigoted views of Huck's time and place, but point out that the views of some Blacks and whites of the time differed. Abolitionists, for example, campaigned against the stereotype of Blacks as "lazy" and "stupid."

Explain how Twain was progressive for his time in exposing much white hypocrisy, but still spread racist stereotypes about Blacks without inserting any characters in his novels to challenge the stereotypes.

Before teaching this novel, make sure the class has some information about the lives of Black people like Sojourner Truth and Frederick Douglass, so that they will not think that Jim was an accurate portrayal of Black people during slave times. Slave narratives provide portraits of slaves in their own words. A good classroom resource for these narratives is *To Be a Slave* by Julius Lester (Dial, 1968).

aunt's garret to find "our old nigger-show things" and plan a "nigger" disguise. Blacking-up kits, as well as performance manuals containing sample skits and lyrics, were widely sold to the general public.

⁵Mark Twain, *Mark Twain in Eruption: Hitherto Unpublished Pages About Men and Events*, ed. Bernard De Voto (New York: Harper, 1922), pp. 110, 115.

⁶Ibid., p. 113.

⁷Carl Wittke, *Tambo and Bones: A History of the American Minstrel Stage* (New York: Greenwood reprint, 1968; original published in 1930), p. 25.

⁸Paul Fatout, *Mark Twain on the Lecture Circuit* (Bloomington: Indiana University Press, 1960; reprinted, Gloucester, Mass.: Peter Smith, 1966), p. 190.

⁹Justin Kaplan, *Mark Twain and His World* (New York: Simon and Schuster, 1974), p. 69. In the first lectures in 1866, Twain used a mixture of what Kaplan calls delightful "statistics, anecdotes, edification and amusement, humorous reflection delivered after a delicately timed pause, something that passed for moral philosophy, and passages of gorgeous word painting." In 1884, Twain adopted the format Charles Dickens used in public readings. His style became a blend of telling and acting episodes from his books (Kaplan, pp. 68, 128).

¹⁰Fatout, p. 106.

¹¹The approximate times when different parts of the novel were written are discussed in Walter Blair's "When Was *Huckleberry Finn* Written?" (*American Literature*, March, 1958, pp. 1-25); in David Carkeet's "The Dialects in *Huckleberry Finn*" (*American Literature*, November, 1979, pp. 315-332); in Franklin R. Rogers' *Mark Twain's Burlesque Patterns* (Dallas: Southern Methodist University Press, 1960, pp. 139-140); in Michael Patrick Hearn's *The Annotated Huckleberry Finn* (New York: Potter, 1981), p. 111.

¹²Rogers, p. 148.

¹³Clemens, Samuel Longhorne (Mark Twain), *Adventures of Huckleberry Finn: An Authoritative Text, Backgrounds and Sources, Criticism*, 2nd edition by Sculley Bradley, Richard Croom Beatty, E. Hudson Long, Thomas Cooley (New York: W.W. Norton, 1977), pp. 71-72.

¹⁴Green, p. 394.

¹⁵Charles Neider, ed., *The Selected Letters of Mark Twain* (New York: Harper & Row, 1982), p. 84.

¹⁶Clemens, p. 65. The dialect in a typical minstrel play reads as follows: "It 'pears dat de Lawd, after he done made Adam and Eve, sot 'em in de Garden ob Edem, dat de Lawd he Tol' em bofe dat dar was a sartain tree and dat dey musn't eat none of eet's fruit..." (William Courtright's *The Complete Minstrel Guide*, Chicago: The Dramatic Publishing Co., 1901, p. 83.)

¹⁷Henry Nash Smith, *Mark Twain: The Development of a Writer* (Cambridge: The Belknap Press of Harvard University Press, 1962), pp. 113-137.

¹⁸Leo Marx, "Mr. Eliot, Mr. Trilling, and *Huckleberry Finn*," *The American Scholar*, V.

Continued from page 11

relationships in literature and in other media. The "Jim/Huck" relationship—the patient, instructive, forbearing "negro" and the bright, aggressive young white child—is dangerous inasmuch as it deifies Black servility and rationalizes a white over Black equation by providing an empathetic climate that is not replicated in reverse (bright Black child over slow-witted white adult) anywhere in Western literature.

Most of the persons I questioned remembered very little of significance about their encounter with this perennial of children's literature. Those who endorse *Huck* will argue that those Black folk "found nothing wrong" with *Huck*, indeed may profess to have enjoyed it. I have included a careful explication of Plantation literature in my courses for 12-13 years and cannot too strongly refute that self-serving contention. Black students, initially humiliated, are angered when they understand the material; white students are embarrassed and usually incredulous.

If Black readers fail to recover a reaction it is more likely that as an oppressed group in a society that bombarded them then with, and offers little present relief from, objectionable stereotypes, we are often about the business of "protecting" an assaulted personality from fragmentation, and to do so fail to tilt at certain windmills. The war for survival is enervating; one selects one's most immediate concerns and pursues the battles one feels he/she can win. Unequivocally, the destructive nature of *Huck* is as well-remembered by those Black folk committed to counter-attack, as it is "not remembered" or, conversely, "liked" by those who, in an effort to "protect" spiritual and intellectual energy, refused to allow it to touch them.—Mari Evans, poet/children's book author

And Now, a Word from the Author ...

[In 1905, *Huck Finn* and *Tom Sawyer*] were excluded from the children's room of [a Brooklyn] Public Library as bad examples for ingenuous youth. Asa Don Dickinson, Librarian of Brooklyn College, appealed to the author to defend the slander. His reply, which was not published until 1924, said: "I am greatly troubled by what you say. I wrote *Tom Sawyer* and *Huck Finn* for adults exclusively, and it always distressed me when I find that boys and girls have been allowed access to them. The mind that becomes soiled in youth can never again be washed clean."—From *Banned Books: 387 B.C. to 1978 A.D.* by Anne Lyon Haight and Chandler B. Grannis (Bowker, 1978).

22:4 (Autumn, 1953), p. 433.

¹⁹Ibid.

²⁰Clemens, p. 74.

²¹Charles Neider, ed., *The Autobiography of Mark Twain: Including Chapters Now Published for the First Time* (New York: Harper & Row, 1959), p. 30.

²²Ibid., p. 6.

²³James M. Cox, *Mark Twain: The Fate of Humor* (Princeton: Princeton University Press, 1966), p. 7.

²⁴Twain scholar John C. Gerber has explained how Twain tried to justify his withdrawal from the Confederate Army in an essay Twain wrote in 1885 entitled, "The Private History of the Campaign That Failed." Twain introduced fictional content into his explanation that would help him pacify his Southern critics. (See *Mark Twain: Selected Criticism*, ed. by Arthur L. Scott, Dallas: Southern Methodist University Press, 1967, pp. 281-282.)

²⁵Neider, *Autobiography of Mark Twain*, pp. 5-6.

²⁶Arthur G. Pettit, *Mark Twain and the South* (Lexington: University of Kentucky Press, 1974), p. 104.

²⁷William Dean Howells, *My Mark Twain* (New York: Harper, 1910), p. 34.

²⁸Pettit, p. 128.

²⁹Kaplan, p. 194.

³⁰Maxwell Geismar, ed., *Mark Twain and the Three R's: Race, Religion, Revolution—and Related Matters* (Indianapolis/New York: Bobbs-Merrill, 1973), p. 34.

³¹Edward Wagenknecht, *Mark Twain: The Man and His Work* (Norman: University of Oklahoma Press, 1967, 3rd ed.), p. 222.

³²Neider, *Selected Letters*, pp. 2, 5.

³³Engle, p. xxvi.

³⁴Engle, pp. xxvi, xxviii.

³⁵Ralph Ellison, "Change the Joke and Slip the Yoke," *Partisan Review*, V. 25:2 (Spring, 1958), pp. 215, 222.

³⁶Donald Gibson, "Mark Twain's Jim in the Classroom," *English Journal*, V. 57:2 (February, 1968), p. 202.

About the Authors

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Introduction

This index covers Vol. 14, 1983, of the *Bulletin*. The Index is divided into two parts—an Author/Illustrator/Title Index and a Subject Bibliographic Index—which are explained below.

PART I: AUTHOR/ILLUSTRATOR/TITLE INDEX—Pages 16-19

What's listed:

- Authors and illustrators of books reviewed in the *Bulletin*.
- Authors of *Bulletin* articles.
- Authors of titles that are recommended but not reviewed in depth; these listings are enclosed in parentheses.
- Titles of books and other media reviewed in the "Bookshelf," "Hits & Misses" and "Media Monitor" departments of the *Bulletin*.
- Books and other media that are the main subjects of feature articles.
- Titles recommended but not reviewed in survey and bibliographic articles; these listings are enclosed in parentheses.

What's not listed:

- Titles of *Bulletin* articles.
- Titles of books and other media mentioned in survey or bibliographic articles which are not recommended.
- Items mentioned in the *Bulletin*'s "Bulletin Board" or "Information Exchange" departments.
- Directors and/or producers of A-V materials.
- Author listings for articles written by CIBC staff.
- Names of reviewers of books and other media.

Format:

- The listing is alphabetical. Book and other media titles are listed by the first word in the title excluding "A," "An," "The," "El" and "La." Authors and illustrators are alphabetized by last name.
- Book and other media titles appear in italics; authors' and illustrators' names are in roman type.
- Titles that are recommended but not reviewed and their authors' names are enclosed in parentheses.
- Entries are followed by information indicating in which *Bulletin* the item appears: 14—1&2:26 means that the item appears in Volume 14, Nos. 1&2, page 26.
- A sample section of this portion of the Index follows:
- Hanckel, Francis, 14—3&4:19
- Happy Endings Are All Alike*, 14—3&4:17
- (Harding, Vincent, 14—7&8:28)
- Note, Part II—the Subject Bibliographic Index—has more complete information on each entry.

PART II: SUBJECT BIBLIOGRAPHIC INDEX—Pages 20-35

What's listed:

- Bulletin* articles by title.
- Books and other media reviewed in the "Bookshelf," "Hits & Misses" and "Media Monitor" departments.
- Media recommended in survey and bibliographic articles.

What's not listed:

- Titles of books mentioned in survey or bibliographic articles.
- Items mentioned in the *Bulletin*'s "Bulletin Board" or "Information Exchange" departments with a few exceptions.
- Directors and/or producers of A-V materials.
- Author listings for articles written by CIBC staff.
- Names of reviewers of books and other media.

How to use Part II:

1. Read the entire Subject Headings List (pages 20-23) to familiarize yourself with the subject category groupings. Several categories may be relevant to your topic. Categories begin with general entries and are followed by specific subdivisions. For example:
 - LATIN AMERICA
 - LATIN AMERICA—CENTRAL AMERICA
 - LATIN AMERICA—EL SALVADOR
 - LATIN AMERICA—HONDURASAfter you determine which category or categories will be helpful, turn to the Index listings themselves (pages 24-35). Running heads at the top of the pages will guide you.
2. After locating the relevant subject category in the Subject Bibliographic Index, consider any **see also** references that may appear immediately following it. For example, under WOMEN AND GIRLS (page 34), **see also** references will lead you to materials on SEX ROLES; SEXISM; SOCIAL JUSTICE; and VIOLENCE, several divisions. Unfortunately, space considerations preclude the listing of items in as many places as we would like. It is therefore *essential* that you use the **see also** references to locate all material on a topic.
3. Key to listings:
 - Titles of books and other media are in italics; *Bulletin* articles are in quotation marks.
 - Author(s) of a book or article—when given—appear in roman type immediately following the title.
 - Grade levels for reviewed materials appear in parentheses after the author's name. The following abbreviations are used: gr = grade, ps = preschool, K = kindergarten, jr

hs = junior high, hs = high school, YA = young adult.

Genre indicators are omitted if a reviewed book is non-fiction; otherwise the genre is indicated (e.g., fiction, folklore, poetry, rhymes).

Media indicators are omitted if a reviewed item is a book; otherwise, the medium is designated (e.g., filmstrip, TV show, etc.).

Location indicators designating in which *Bulletin* an item appears are as follows: 14—1&2:26 means that the item appears in Volume 14, Nos. 1&2, page 26.

Ratings:

Two stars (**) are given to an item that has been highly

recommended by a *Bulletin* reviewer.

One star (*) is given to an item recommended with reservation(s). Consult the reviews; some reservations will be more relevant to your concerns than others.

Items that a reviewer found problematic or objectionable are not rated. Such materials may, however, provide valuable information or fill a need.

N.B. An unannotated listing cannot take the place of a detailed review. We therefore urge you to read as many of the full reviews as possible before selecting and/or using the materials that appear in this bibliographic index.

Typical entries and what they mean appear below.

● **BULLETIN ARTICLE:**

"There Is No Hierarchy of Oppressions." A. Lorde. 14—3&4:9

article title author, if any volume issue page number

● **REVIEWED BOOK, FICTION:**

Sweet Whispers, Brother Rush. V. Hamilton. (gr 12+) fiction 14—1&2:32 **

title author grade level genre indicator volume issue page number rating, if any

● **REVIEWED BOOK, NON-FICTION:**

The Disappearance of Childhood. N. Postman. (adults) 14—1&2:37 **

title author grade level volume issue page number rating, if any

● **REVIEWED MEDIA:**

And Then What Happened? CIBC. (gr K-4) filmstrips 14—7&8:39 **

title author grade level media indicator volume issue page number rating, if any

We hope to prepare similar *Bulletin* indexes on an annual basis and would appreciate reader input on ways to make these Indexes more useful. For example, are there categories that should be added, changed or omitted? Is there any other information that you would like to see included? Your reactions to this Index would be welcomed. Please write to Marie Ariel, c/o the *Bulletin*, CIBC, 1841 Broadway, New York, NY 10023.

Part I: Author/Illustrator/Title Index

Information on this portion of the Index appears in the Introduction that begins on page 14.

A

- (*Ability*, 14—7&8:22)
 (Abramson, Michael, 14—1&2:30)
 (Acosta-Belén, Edna, 14—1&2:30)
 (Acuña, Rodolfo, 14—7&8:29)
 Ada, Alma Flor, 14—5:27
 Adair, Casey, 14—3&4:18
 Adair, Nancy, 14—3&4:18
 (Adler, David A., 14—7&8:14)
 Adoff, Arnold, 14—1&2:35; (14—7&8:27)
 (*Africa Dream*, 14—7&8:27)
 (*An Album of Puerto Ricans in the United States*, 14—1&2:15)
 Alda, Arlene, 14—5:27
All the Colors of the Race, 14—1&2:35
 (*All Kinds of Families*, 14—7&8:28)
 (*All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies*, 14—3&4:8)
All-American Boys, 14—7&8:37
 (Allen, Paula Gunn, 14—3&4:34)
 (Allers, J. Oscar, 14—7&8:29)
 Alvarez, Inés, 14—7&8:37
 Alyson, Sasha, 14—3&4:18
 (*America Is in the Heart*, 14—7&8:29)
 American Federation of Teachers, 14—1&2:3
American Educator, 14—1&2:3
American Indian Stereotypes in the World of Children: A Reader and Bibliography, 14—5:29
 (*Amy and the Cloudbasket*, 14—7&8:28)
 Ancona, George, 14—7&8:31; 14—7&8:32
And Then What Happened? 14—7&8:3; 14—7&8:39
 Anderson, David, 14—7&8:34
Angie and Me, 14—6:17
Annie on My Mind, 14—1&2:35; 14—3&4:16
 ("An Annotated Gay/Lesbian Studies Bibliography of Resources Selected from Non-Homosexual Periodical Publications, Number 1" [in *Gay Books Bulletin*], 14—3&4:34)
 (Anzaldúa, Gloria, 14—3&4:8)
 (Atkinson, Mary, 14—7&8:28)

B

- (Babín, Maria Teresa, 14—1&2:30)
 (Bang, Molly, 14—7&8:28)
Bananas: From Manolo to Margie, 14—7&8:31
 Banfield, Beryle, 14—3&4:39; 14—5:4
 Bargar, Gary W., 14—3&4:37
 Beaglehole, Ruth, 14—7&8:24

- El bebé de los osos Berenstain/The Berenstain Bears' New Baby*, 14—7&8:37
 (*Before the Mayflower: A History of the Negro in America, 1619-1964*, 14—7&8:29)
Beginning Equal: A Manual about Nonsexist Childrearing for Infants and Toddlers, 14—7&8:15
Behind Barbed Wire: The Imprisonment of Japanese Americans during World War II, 14—6:17
 Bell, Ruth, 14—3&4:14
 ("Beloved Women: Lesbians in American Indian Cultures" [in *Conditions: Seven*], 14—3&4:34)
 (Belpré, Pura, 14—1&2:15)
 (Bennett, Lerone, Jr., 14—7&8:29)
 Berenstain, Jan, 14—7&8:37
 Berenstain, Stan, 14—7&8:37
 Berkeley Unified School District, 14—7&8:38
 Berman, Sanford, 14—3&4:31; 14—5:3; 14—6:3
The Best Way Out, 14—6:19
 Betances, Samuel, 14—1&2:24
 (Bethel, Lorraine, 14—3&4:8)
 (*A Better Chance to Learn: Bilingual-Bicultural Education*, 14—1&2:30)
Big Sixteen, 14—5:25; 14—6:22 [letter about]
 (*Bilingual Education*, 14—1&2:30)
 (*Bilingualism and Public Policy: Puerto Rican Perspectives*, 14—1&2:30)
 (*Black American Children's Singing Games*, 14—7&8:8)
 (*Black Children: Their Roots, Culture and Learning Styles*, 14—7&8:8)
 (*Black English and the Education of Black Children and Youth*, 14—7&8:8)
 (*Black Is Beautiful*, 14—7&8:27)
 (*Black Is Brown Is Tan*, 14—7&8:27)
 (*Black Lesbians: An Annotated Bibliography*, 14—3&4:8)
 Blake, Quentin, 14—7&8:36
 (*Blaming the Victim*, 14—7&8:28)
 (Blood, Charles, 14—7&8:28)
 Bloom, Carol, 14—3&4:33
The Boll Weevil Express, 14—7&8:33
The Bomb, 14—5:26
 (*Borinquen: An Anthology of Puerto Rican Literature*, 14—1&2:30)

Readers in search of materials to combat bias are advised to consult the annual CIBC catalog which lists Council-produced material not necessarily listed or referred to in this Index. Readers may write to the Council—1841 Broadway, New York, NY 10023—for a free catalog.

- ture*, 14—1&2:30)
 (Boswell, John, 14—3&4:34)
 Bou, Ismael Rodriguez, 14—1&2:28
The Boy Who Wanted a Baby, 14—7&8:31
 (Brahs, Stuart J., 14—1&2:15)
 (Breinburg, Petronella, 14—7&8:28)
 Briggs, Raymond, 14—1&2:34
 Britton, Gwyneth, 14—6:4
 (Brondfield, Jerry, 14—1&2:15)
 (*El Bronx Remembered: A Novella and Stories*, 14—1&2:15)
 Brown, Marcia, 14—1&2:33
 Brown, Rita Mae, 14—3&4:16
 Buckvar, Felice, 14—5:28
 (Bulkín, Elly, 14—3&4:8)
 Bulough, Vern, 14—3&4:18
 (Bulusan, Carlos, 14—7&8:29)
 Burke, Dale C., 14—3&4:24

C

- (Caines, Jeanette, 14—7&8:14; 14—7&8:28)
 Calhoun, Mary, 14—5:25; 14—6:22 [letter about]
 (Camhi, Morrie, 14—1&2:15)
 Campbell, Patricia B., 14—5:22
 Carothers, Suzanne C., 14—7&8:7
A Chair for My Mother, 14—6:19; (14—7&8:28)
 Chan, Itty, 14—7&8:10
Changing Bodies, Changing Lives: A Book for Teens on Sex and Relationships, 14—3&4:18
 (Chardiet, Bernice, 14—1&2:15)
 Cheatham, K. Follis, 14—6:19
 (Chen, Jack, 14—7&8:29)
 (*The Chicanos: A History of Native Americans*, 14—7&8:29)
Childcare Shapes the Future: Anti-Racist Strategies, 14—7&8:6
Childcare Shapes the Future: Anti-Sexist Strategies, 14—5:31; 14—7&8:7
 (*The Chinese of America*, 14—7&8:29)
 (*Christianity, Social Tolerance and Homosexuality*, 14—3&4:34)
 (*Chronicles of American Indian Protest*, 14—7&8:29)
Chronicles of Tumor, 14—3&4:17
 (Church, Vivian, 14—7&8:28)
 The CIBC Resource Center for Educators: There are too many entries for this to be a useful listing. Please write for a free CIBC catalog if you need such a list.
Circle of Fire, 14—5:25
 (Citron, Abraham, 14—7&8:28)
 (*City Seen from A to Z*, 14—7&8:28)
 (City University of New York, Center for Puerto Rican Studies, 14—1&2:30)
 Cleaver, Bill, 14—7&8:32
 Cleaver, Vera, 14—7&8:32

Cohen, Miriam, 14—6:17
 (Coker, Gylbert, 14—7&8:20)
 Collins, J.E., 14—1&2:36
 Collins, Sheila D., 14—7&8:3
 (Colón, Jesús, 14—1&2:30)
 Colón-Muñiz, Anaida, 14—1&2:25
 (Colors Around Me, 14—7&8:28)
 Columbus: His Enterprise, 14—7&8:35
 Combatting Racism in the Workplace: A Course for Workers, 14—7&8:38
 (Commission for the Improvement of Women's Rights, 14—1&2:30)
 The Community Documentation Workshop, 14—1&2:36
 (Compulsory Heterosexuality and Lesbian Existence, 14—3&4:34)
 (Conditions: Five, The Black Women's Issue, 14—3&4:8)
 Confessions of Nat Turner, 14—5:5
 Consenting Adult, 14—3&4:17
 Converse, James L., 14—6:20
 (Cook, Blanche Wiesen, 14—3&4:34)
 Copeland, Virginia, 14—1&2:24
 (Cornrows, 14—7&8:28)
 Council on Interracial Books for Children (CIBC):
 There are too many entries for this to be a useful listing. Please write for a free CIBC catalog if you need such a list.
 Count on Your Fingers African Style, 14—5:27
 Cowley, Constance Drake, 14—1&2:37
 (Crow Boy, 14—7&8:28)
 (Crowder, Jack L., 14—7&8:28)
 Cuando Llegaron/When They Arrived, 14—1&2:27
 (Cuentos: An Anthology of Short Stories from Puerto Rico, 14—1&2:15)
 (Cuentos: Stories by Latinas, 14—3&4:8)
 Cultural Conflict: The Indian Child in the Non-Indian Classroom, 14—7&8:13
 Cummings, Pat, 14—5:26
 Cunningham, John, 14—3&4:19

D

Dahl, Roald, 14—7&8:36
 The Dancers of Arun, 14—3&4:17
 Daniel, Jack L., 14—7&8:8
 (Darlene, 14—7&8:23; 14—7&8:28)
 Davidson, Ellen, 14—5:29
 Davis, Daniel S., 14—6:17
 The Day They Came to Arrest the Book, 14—6:18
 de Cuenca, Pilar, 14—7&8:37
 (D'Emilio, John, 14—3&4:34)
 de Larrea, Victoria, 14—5:27
 (Delton, Judy, 14—7&8:28)
 Deluna, Betty, 14—5:28
 Deluna, Tony, 14—5:28
 (de Paola, Tomie, 14—7&8:19)
 El deporte como expresión cultural de un pueblo/Sports as a Cultural Expression, 14—1&2:27
 Derman-Sparks, Louise, 14—5:31
 Despair and Personal Power in the Nuclear Age, 14—7&8:38
 DiLapi, Elena M., 14—3&4:20
 The Disappearance of Childhood, 14—1&2:37
 (Discrimination American Style: Institutional Racism and Sexism, 14—7&8:28)
 The Do-Something Day, 14—6:17
 Drescher, Joan, 14—3&4:17

E

(The Early Homosexual Rights Movement, 14—3&4:34)
 Ecker, B.A., 14—7&8:36
 (Educational Equity Concepts, Inc., 14—7&8:23)
 (Eichler, Margrit, 14—7&8:28)
 (Elizabeth: A Puerto Rican-American Tells Her Story, 14—1&2:15)
 EMBERS: Stories for a Changing World, 14—3&4:39
 Equal Their Chances: Children's Activities for Non-Sexist Learning, 14—5:29
 (Everybody Knows That!, 14—7&8:28)
 (Exceptional Parent, 14—7&8:22)

F

Fairchild, Betty, 14—3&4:19
 Families, 14—3&4:17; 14—5:26
 A Family Matter: A Parent's Guide to Homosexuality, 14—3&4:19
 (Farb, Nathan, 14—1&2:15)
 (Fassler, Joan, 14—7&8:19)
 (Fast Sam, Cool Clyde, and Stuff, 14—1&2:15)
 (Feagin, Clairece Booher, 14—7&8:28)
 (Feagin, Joe R., 14—7&8:28)
 (Feelings, Muriel, 14—7&8:28)
 (Feelings, Tom, 14—7&8:19)
 (Felita, 14—1&2:15)
 ("Filipinos in the U.S.," 14—7&8:29)
 (Fish for Supper, 14—7&8:14; 14—7&8:28)
 500 palabras nuevas para ti/500 Words to Grow On, 14—7&8:37
 (For Whites Only, 14—7&8:28)
 (Forbes, Jack D., 14—7&8:29)
 Forster, E.M., 14—3&4:16
 Fricke, Aaron, 14—3&4:19
 Friends Till the End, 14—1&2:34
 Froschl, Merle, 14—7&8:21
 Full-Time Active: Sara Plotkin, An Oral History, 14—1&2:36

G

Garden, Nancy, 14—1&2:35; 14—3&4:16
 Gaugert, Richard, 14—6:22
 Gay American History: Lesbians and Gay Men in the U.S.A.: A Documentary, 14—3&4:19
 ("Gay Bibliography" [by the Task Force on Gay Liberation, American Library Association], 14—3&4:34)
 (Gay Yellow Pages, 14—3&4:34)
 (Gerber, Irving, 14—1&2:15)
 (Getsinger, John, 14—1&2:15)
 The Girl on the Outside, 14—3&4:36
 (The Goat in the Rug, 14—7&8:28)
 (Goffstein, M.B., 14—7&8:14; 14—7&8:28)
 (Goldin, Augusta, 14—7&8:28)
 (Goldman, Susan, 14—7&8:14; 14—7&8:28)
 (Gomez, Alma, 14—3&4:8)
 Goodhue, Thomas W., 14—7&8:18
 Goodman, Jan, 14—3&4:13
 Gordon, Leonore, 14—1&2 [Guest Editor]; 14—3&4:22; 14—3&4:25
 (Grandma Is Somebody Special, 14—7&8:14; 14—7&8:28)
 (Grandmama's Joy, 14—7&8:14)
 (Grandma's Wheelchair, 14—7&8:14)
 (Greenfield, Eloise, 14—7&8:14; 14—7&8:23; 14—7&8:27; 14—7&8:28)
 Groves, Susan, 14—7&8:38

Growing Up Free: Raising Your Child in the 80's, 14—3&4:19; (14—7&8:29)
 Growing Up Gay, 14—3&4:19

H

Hafner, Marilyn, 14—3&4:17; 14—5:26
 (Hale, Janice E., 14—7&8:8)
 Hall, Lynn, 14—3&4:16
 Hamilton, Dorothy, 14—6:20
 Hamilton, Virginia, 14—1&2:32
 Hanckel, Frances, 14—3&4:19
 Happy Endings Are All Alike, 14—3&4:17
 (Harding, Vincent, 14—7&8:28)
 Hautzig, Deborah, 14—3&4:16
 Hayman, LeRoy, 14—7&8:34
 Hayward, Nancy, 14—3&4:19
 Hazel Rye, 14—7&8:32
 (Henriod, Lorraine, 14—7&8:14)
 Hentoff, Nat, 14—6:18
 Hermes, Patricia, 14—6:18; 14—7&8:36
 Hernandez-Cruz, Juan, 14—1&2:23
 Heron, Ann, 14—7&8:35
 Hey, Dollface, 14—3&4:16
 (The Hidden Minority: Homosexuality in Our Society, 14—3&4:34)
 Hirschfelder, Arlene B., 14—5:29
 (The Hispanic Americans, 14—1&2:15)
 Hoban, Lillian, 14—6:17
 Hobson, Laura Z., 14—3&4:17
 (Homan, Dianne, 14—7&8:28)
 (Home Girls: A Black Feminist Anthology, 14—3&4:8)
 Homosexuality: A History, 14—3&4:18
 (Homosexuality: Thursday's Child, 14—3&4:34)
 (The Homosexuals, 14—3&4:34)
 (Honey, I Love, 14—7&8:28)
 Hooks, William H., 14—5:25
 Horwitz, Elinor Lander, 14—1&2:35
 (Hot Land, Cold Season, 14—1&2:15)
 Howell, Troy, 14—7&8:36
 (Howie Helps Himself, 14—7&8:19)
 (Hull, Gloria T., 14—3&4:8)
 (Humphrey, Margo, 14—7&8:28)
 Hunerberg, Catherine, 14—5:29
 Hyde, Margaret O., 14—6:20
 Hyman, Trina Scharf, 14—5:25; 14—6:22 [letter about]

I

(I Can Do It by Myself, 14—7&8:28)
 I Would If I Could, 14—7&8:33
 (Idalia's Project ABC: An Urban Alphabet Book in English and Spanish, 14—7&8:28)
 (In Christina's Toolbox, 14—7&8:28)
 (In Nueva York, 14—1&2:15)
 In Search of Our Past, 14—7&8:38
 Independence Day, 14—7&8:36
 (The Indian in America's Past, 14—7&8:29)
 (Institutional Racism in America, 14—7&8:28)
 (Ira Sleeps Over, 14—7&8:28)
 (Isadora, Rachel, 14—7&8:28)

J

(Jacobs, Paul, 14—7&8:29)
 Jake and Honeybunch Go to Heaven, 14—1&2:32; 14—5:3 [editorial about]; 14—5:4 [article about]
 (Jambo Means Hello, 14—7&8:19)

(*Japanese Americans: The Evolution of a Subculture*, 14—7&8:29)
 Jenkins, C.A., 14—3&4:16; (14—3&4:34)
Jesse's Dream Skirt, 14—7&8:19)
The Jewish Americans: A History in Their Own Words, 1650-1950, 14—6:17
Jock and Jill, 14—1&2:36
 (Johansen, Bruce, 14—7&8:29)
Johnny Stands, 14—3&4:36
 (Jones, James M., 14—7&8:28)
 Jones, Rebecca C., 14—6:17
Joshua's Day, 14—7&8:19)
(Juan Bobo and the Pig: A Puerto Rican Folktale Retold, 14—1&2:15)

K
 Katz, Jonathan, 14—3&4:19
 (Katz, Judy, 14—7&8:28)
 Kazimiroff, Theodore L., 14—7&8:31
 Kellogg, Polly, 14—3&4:28
 Kerber, Linda K., 14—7&8:38
 King, Joyce, 14—7&8:7
 Klaich, Delores, 14—3&4:19
 (Knowles, Louis L., 14—7&8:28)
 Koning, Hans, 14—7&8:35
 (Korrol, V. Sanchez, 14—7&8:29)
 Kramer, Anthony, 14—5:27
 Kramer, Sylvia, 14—5:29

L
 (La Fontaine, Hernán, 14—1&2:30)
 (Landau, Saul, 14—7&8:29)
 (Larkin, Joan, 14—3&4:8)
 Larrick, Nancy [letter], 14—1&2:31
 Lasker, Joe, 14—6:17; (14—7&8:19; 14—7&8:29)
The Last Algonquin, 14—7&8:31
Last One Chosen, 14—6:20
 (Lauritsen, John, 14—3&4:34)
 Lens, Sidney, 14—5:26
 (Lenthall, Patricia Riley, 14—7&8:19)
(Lesbian Fiction: An Anthology, 14—3&4:8)
 Lesbian History Archives [address correction], 14—5:24
(Lesbian Poetry: An Anthology, 14—3&4:8)
 (Levinson, Irene, 14—7&8:20)
 (Levoy, Myron, 14—1&2:15)
El libro de las estaciones/A Book of Seasons, 14—7&8:37
 Lichtman, Wendy, 14—7&8:31
Lillian Wald of Henry Street, 14—7&8:33
 (Link, Martin, 14—7&8:28)
 Lipsyte, Robert, 14—1&2:36; 14—3&4:37
(A Little at a Time, 14—7&8:14)
 (Little, Lessie Jones, 14—7&8:28)
 Lockart, Barbetta L., 14—7&8:13
 ("A Look at Gayness: An Annotated Bibliography of Gay Materials for Young People," 14—3&4:34)
 (Lopez, A., 14—7&8:29)
 (Lopez, Adalberto, 14—1&2:30)
 Lorde, Audre, (14—3&4:8); 14—3&4:9
 Los Angeles Commission on Assaults Against Women, 14—7&8:38
(Luis: una historia bilingüe/A Bilingual Story, 14—1&2:15)
 Lumpkin, Margaret, 14—6:4
 Lynn, Elizabeth A., 14—3&4:17
 Lyons, Grant, 14—7&8:34

M
 (Mack, Bruce, 14—7&8:19)
 Macy, Joanna Rogers, 14—7&8:38
 (Maestas, Roberto, 14—7&8:29)
 (Maldonado-Denis, Manuel, 14—1&2:30)
The Man Who Dropped from the Sky, 14—5:25
 (Maria Teresa, 14—7&8:28)
 (Marotta, Toby, 14—3&4:34)
 (Martel, Cruz, 14—1&2:15)
(Martin's Father, 14—7&8:28)
 Mathews, Jane De Hart, 14—7&8:38
A Matter of Principle, 14—7&8:35
 Maurice, 14—3&4:16
 (Max, 14—7&8:28)
 (Mays, Victory, 14—1&2:15)
 McGinnis, Jim, 14—6:13
 McGinnis, Kathy, 14—6:13
 (McGovern, Ann, 14—7&8:28)
 McNaught, Harry, 14—7&8:37
 (Meier, Matt, 14—7&8:29)
 Meltzer, Milton, (14—1&2:15); 14—6:17
(Men Working . . . Helping People, 14—7&8:20)
 (Merriam, Eve, 14—7&8:28)
 (Merryman, Hope, 14—1&2:15)
 Meyers, Ruth S., 14—3&4:39
 Miles, Betty, 14—7&8:33
 Miller, Isabel, 14—3&4:17
 Mitchell, Barbara, 14—6:20
 Mitchell, Joyce Slayton, 14—1&2:37
 (Mohr, Nicholasa, 14—1&2:15)
(Moja Means One, Swahili Counting Book, 14—7&8:28)
 (Molnar, Joe, 14—1&2:15)
(Mommies at Work, 14—7&8:28)
 (Moore, Robert B., 14—7&8:28)
 (Moraga, Cherríe, 14—3&4:8)
 Morris, Julie L., 14—3&4:16; (14—3&4:34)
 Mosca, Frank, 14—7&8:37
(Mrs. Poppy's Great Idea, 14—7&8:14)
 (Mullins, Frank, 14—1&2:15)
 Multicultural Project for Communication and Education, 14—7&8:7
(My Daddy Is a Nurse, 14—7&8:19)
My Friend Has Four Parents, 14—6:20
My Friend Leslie: The Story of a Handicapped Child, 14—7&8:32
My Mama Needs Me, 14—5:26
(My Mother Lost Her Job Today, 14—7&8:28)
(My Mother the Mail Carrier/Mi mamá la cartera, 14—7&8:28)
(My Nursery School, 14—7&8:19)
 (Myers, Walter Dean, 14—1&2:15)

N
 (Naptime, 14—7&8:20)
 (National Conference of Puerto Rican Women, 14—1&2:30)
 National Gay Task Force, 14—3&4:19
 National Labor Committee in Support of Democracy and Human Rights in El Salvador, 14—6:16
 Nieto, Sonia, 14—1&2 [Guest Editor]; 14—1&2:6; 14—1&2:10
 (Nilda, 14—1&2:15)
 (Noren, Catherine, 14—1&2:15)
The Northern Girl, 14—3&4:17
 Novogrodsky, Charles, 14—7&8:38
Now That You Know: What Every Parent Should Know about Homosexuality, 14—3&4:19

O
(Occupied America: The Chicanos' Struggle Toward Liberation, 14—7&8:29)
(Oliver Button Is a Sissy, 14—7&8:19)
(Once in Puerto Rico, 14—1&2:15)
One Teenager in 10: Writings by Gay and Lesbian Youth, 14—7&8:35
Open Minds to Equality: A Sourcebook of Learning Activities to Promote . . . Equity, 14—5:29
 (Ordóñez, Eduardo, 14—1&2:15)
 (Otero, Manuel, 14—1&2:15)
Our Right to Love: A Lesbian Resource Book, 14—3&4:19
 Overlie, George, 14—6:20

P
Pacific Coast Indians of North America, 14—7&8:34
(Pacific Historical Review, 14—7&8:29)
 Paige, Harry W., 14—3&4:36
(Palante Young Lords Party, 14—1&2:30)
 (Paolella, Edward C., 14—3&4:34)
Patience and Sarah, 14—3&4:17
 (Pearson, Susan, 14—7&8:28)
 (Pell, Eve, 14—7&8:29)
 People for the American Way, 14—5:16
 Perl, Lila, 14—5:27
(Peter Learns to Crochet, 14—7&8:20)
 Petersen, P.J., 14—7&8:33
 (Petras, James, 14—1&2:30; 14—7&8:29)
 Pfeffer, Susan Beth, 14—7&8:35
The Piano Makers, 14—7&8:34
Piñatas and Paper Flowers/Piñatas y flores de papel: Holidays of the Americas, in English and Spanish, 14—5:27
 Pinkney, Jerry, (14—1&2:15); 14—5:27
 Pogrebin, Letty Cottin, 14—3&4:10; 14—3&4:19; (14—7&8:28; 14—7&8:29)
(The Politics of Homosexuality, 14—3&4:34)
(Portraits of White Racism, 14—7&8:28)
 Postman, Neil, 14—1&2:37
 (Pratt, Ellen, 14—7&8:28)
(Prejudice and Racism, 14—7&8:28)
 (Prewitt, Kenneth, 14—7&8:28)
 (Price, Christine, 14—1&2:15)
 Prime Time School Television, 14—1&2:37
 Project Beginning Equal, 14—7&8:15
 (Project Inclusive: An Equity Approach to Early Childhood Education, 14—7&8:23)
 Provenson, Alice, 14—7&8:37
 Provenson, Martin, 14—7&8:37
 The Puerto Rican Endowment for the Humanities, 14—1&2:27
(A Puerto Rican in New York and Other Sketches, 14—1&2:30)
(The Puerto Rican Journal, 14—1&2:30)
(The Puerto Rican Struggle: Essays on Survival in the U.S., 14—7&8:29)
(The Puerto Rican Woman, 14—1&2:30)
(Puerto Rican Women in the U.S.: Organizing for Change, 14—1&2:30)
(Puerto Ricans in the Continental United States: An Uncertain Future, 14—1&2:30)
(Puerto Rico: A Socio-Historic Interpretation, 14—1&2:30)
(Puerto Rico and Puerto Ricans: Studies in History and Society, 14—1&2:30; 14—7&8:29)
(Puerto Rico Libre! 14—1&2:30)
 (Puerto Rico Solidarity Committee, 14—1&2:30)

R

- Rabinowich, Ellen, 14—7&8:32
(Racism in America and How to Combat It,
 14—7&8:28)
(Racism in American Education: A Model for
Change, 14—7&8:28)
(Racism in the English Language, 14—7&8:28)
Reflections of a Rock Lobster: A Story about
Growing Up Gay, 14—3&4:19
 ("Resource Photos for Mainstreaming,"
 14—7&8:22)
Revolting Rhymes, 14—7&8:36
 (Rich, Adrienne, 14—3&4:34)
 Richards, Bj, 14—7&8:7
 Rifas, Leonard, 14—6:8
(The "Rightness of Whiteness": The World of the
White Child in a Segregated Society, 14—
 7&8:28)
(The River That Gave Gifts: An Afro American
Story, 14—7&8:28)
 (Rivera, Feliciano, 14—7&8:29)
(Roberto Clemente, 14—1&2:15)
(Roberto Clemente: The Pride of Puerto Rico,
 14—1&2:15)
(Roberto Clemente: Pride of the Pirates,
 14—1&2:15)
 (Roberts, J.R., 14—3&4:8)
 (Rockwell, Harlow, 14—7&8:19)
 Rodgers, Mary, 14—3&4:37
 (Rodriguez, C.E., 14—7&8:29)
 (Romo-Carmona, Mariana, 14—3&4:8)
 (Rosario, Idalia, 14—7&8:28)
 Rosenberg, Maxine B., 14—7&8:32
 Roy, Ron, 14—7&8:36
Rubyfruit Jungle, 14—3&4:16
 (Rudeen, Kenneth, 14—1&2:15)
 (Ryan, William, 14—7&8:28)

S

- Santos-Rivera, Iris, 14—1&2:17; 14—1&2:21
 Schniedewind, Nancy, 14—5:29
 Schook, Tea, 14—3&4:16
 Scoppettone, Sandra, 14—3&4:17
 (Scott, Patricia Bell, 14—3&4:8)
 (Sedlacek and Brooks, 14—7&8:28)
 Severance, Jane, 14—3&4:16
(Sexism in the Classroom, 14—1&2:30)
(Sexual Politics, Sexual Communities,
 14—3&4:34)
Shadow, 14—1&2:33; 14—5:4 [article about]
(A Shadow like a Leopard, 14—1&2:15)
 Shapiro, June, 14—5:29
(Shawn Goes to School, 14—7&8:28)
She Was There: Stories of Pioneering Women
Journalists, 14—1&2:36
 (Showers, Paul, 14—7&8:28)
 Shyne, Kevin, 14—5:25
 Siegel, Beatrice, 14—7&8:33
Siempre estuvimos aquí/We Were Always
Here, 14—1&2:27
 (Silén, Juan Angel, 14—1&2:30)
 Silverstein, Charles, 14—3&4:19
 (Simon, Norma, 14—7&8:19; 14—7&8:20; 14—
 7&8:28)
 Smith, Barbara, 14—3&4:7; (14—3&4:8)
 (Smitherman, Geneva, 14—7&8:8)
So What? 14—6:17
Something Special for Me, 14—6:19;
 (14—7&8:28)

- Sometimes It Happens,* 14—1&2:35
Sonya's Mommy Works, 14—5:27
 (Soto, Pedro Juan, 14—1&2:15)
 Sprung, Barbara, 14—7&8:21
 Stanek, Muriel, 14—5:28
Starting School, 14—5:28
 (Steiner, Stan, 14—1&2:30)
(Stephanie and the Coyote, 14—7&8:28)
 Steptoe, John, 14—1&2:35; (14—7&8:28)
 Sterling, Dorothy, 14—5:5
 (Stevie, 14—7&8:28)
Sticks and Stones, 14—3&4:16
(Stories for Free Children, 14—7&8:28)
(Stories from El Barrio, 14—1&2:15)
(Straight Hair, Curly Hair, 14—7&8:28)
 Strasser, Todd, 14—1&2:34
 Styron, William, 14—5:5
Summer Switch, 14—3&4:37
The Summerboy, 14—3&4:37
 (Surowiecki, Sandra Lucas, 14—7&8:19)
Surviving Sexual Assault, 14—7&8:38
Sweet Whispers, Brother Rush, 14—1&2:32

T

- (TABS, 14—7&8:20)
Taking on the World: Empowering Strategies for
Parents of Children with Disabilities,
 14—1&2:37
(Talkin and Testifyin, 14—7&8:8)
 (Task Force on Gay Liberation, American Li-
 brary Association 14—3&4:34)
 Tax, Meredith, 14—3&4:17; 14—5:26
(Teenage Homosexuality, 14—3&4:34)
Ten Miles High, 14—5:28
(Ten, Nine, Eight, 14—7&8:28)
 Terris, Susan, 14—7&8:37
 (Terry, Robert, 14—7&8:28)
 Theilheimer, Rachel, 14—7&8:15
(There Is a River: The Black Struggle for Free-
dom in America, 14—7&8:29)
Thinking About Aging, 14—1&2:37
(This Bridge Called My Back: Writings by Radi-
cal Women of Color, 14—3&4:8)
 Thomas, Barb, 14—7&8:38
 (Thomas, Piri, 14—1&2:15)
 (Thorstadt, David, 14—3&4:34)
Tic Tac Toe and Other Three-in-a-Row Games
from Ancient Egypt to the Modern Computer,
 14—5:27
Time for a Change: A Woman's Guide to Non-
traditional Occupations, 14—1&2:37
 Tinney, James S., 14—3&4:4
(To Serve the Devil: A Documentary Analysis of
America's Racial History and Why It Has
Been Kept Hidden, Vol. I & II, 14—7&8:29)
Tomahawks and Trombones, 14—6:20
Triumph! Conquering Your Physical Disability,
 14—7&8:34
Trying Hard to Hear You, 14—3&4:17
Twenty Questions about Homosexuality,
 14—3&4:19

U

- (Umbrella,* 14—7&8:28)
Underneath I'm Different, 14—7&8:32
Unlearning Chicano and Puerto Rican
Stereotypes, 14—1&2:39
 (U.S. Commission on Civil Rights, 14—1&2:30;
 14—7&8:28)

V

- Vida, Ginny, 14—3&4:19

W

- (Waber, Bernard, 14—7&8:28)
 (Wagenheim, Kal, 14—1&2:15)
 Walter, Mildred Pitts, 14—3&4:36; 14—5:26
 (Wandro, Mark, 14—7&8:19)
(Wasi'chu: The Continuing Indian Wars,
 14—7&8:29)
Watchtower, 14—3&4:17
A Way of Love, A Way of Life: A Young Person's
Introduction to What It Means to Be Gay,
 14—3&4:19
(We Remember Phillip, 14—7&8:19)
(We, The Puerto Rican People: A Story of Op-
pression and Resistance, 14—1&2:30)
 (Welber, Robert, 14—7&8:19; 14—7&8:28)
 (Wellman, David T., 14—7&8:28)
 (Wharton, Linda F., 14—7&8:8)
(What Do I Do? ¿Que hago? 14—7&8:28)
(What Do I Say? 14—7&8:28)
What Happened to Mr. Forster? 14—3&4:37
What If They Knew? 14—6:18
When Megan Went Away, 14—3&4:16
When the Wind Blows, 14—1&2:34
Where's Buddy? 14—7&8:36
(White Awareness: Handbook for Anti-Racist
Training, 14—7&8:28)
 Whitlock, Katherine, 14—3&4:20
(Who Happen to Be Gay, 14—3&4:34)
Who Will Take Care of Me? 14—7&8:36
(Why Am I Different? 14—7&8:20)
 Wigutoff, Sharon, 14—1&2:17
 Williams, Byron, 14—1&2:4
 Williams, Vala Rae, 14—7&8:31
 Williams, Vera B., 14—6:19; (14—7&8:28)
(William's Doll, 14—7&8:28)
 Wilson, Geraldine L., 14—5:4; 14—5:31;
 14—7&8:6
(Window Wishing, 14—7&8:14; 14—7&8:28)
Wings and Roots, 14—7&8:37
(The Winter Wedding, 14—7&8:19; 14—
 7&8:28)
 (Wolk, Darlene, 14—7&8:14)
Woman Plus Woman: Attitudes toward Les-
bianism, 14—3&4:19
 (Women's Action Alliance, 14—7&8:22)
Women's America: Refocusing the Past,
 14—7&8:38
(Word Is Out: Stories of Some of Our Lives,
 14—3&4:18 [book]; 14—3&4:34 [film])
 Wortis, Sheli, 14—7&8:7

Y

- (Yagua Days,* 7—5:11; 14—1&2:15)
 (Yarbrough, Camille, 14—7&8:28)
 (Yashima, Taro, 14—7&8:28)
Young, Gay and Proud! 14—3&4:18
 (Young Lords Party, 14—1&2:30)
Your Family, My Family, 14—3&4:17
(Your Skin and Mine, 14—7&8:28)
 Youth Liberation, 14—3&4:19
(Yukiyú: El espíritu de Borinquen, 14—1&2:15)

Z

- (Zami: A New Spelling of My Name,* 14—3&4:8)
 Zaslavsky, Claudia, 14—5:27
 Zemach, Margot, 14—1&2:32
 (Zolotow, Charlotte, 14—7&8:28)

Subject Headings List

- ALA see SELECTION—CONSTITUTIONAL ISSUES, LIBRARIES AND SCHOOLS
- Activists see ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS; LABOR HISTORY/LABOR MOVEMENT
- ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS
- ACTIVITIES AND ACTIONS—CURRICULA AND DISCUSSION GUIDES
- ACTIVITIES AND ACTIONS—WORKSHOPS, CONFERENCES AND TRAINING
- Adoption see FAMILIES, RELATIONSHIPS AND EMOTIONS—ADOPTION AND FOSTER CARE
- AFRICA
- African Americans see BLACK AMERICANS
- AGEISM AND ANTI-AGEIST MATERIALS
- Agriculture see SCIENCES—AGRICULTURE
- ALCOHOL AND DRUG ABUSE
- Algonquin-Speaking Peoples see NATIVE AMERICANS—ALGONQUIN-SPEAKING PEOPLES
- American Indians see NATIVE AMERICANS
- American Library Association see SELECTION—CONSTITUTIONAL ISSUES, LIBRARIES AND SCHOOLS
- ARTS—MUSIC
- ASIA
- ASIAN AMERICANS
- ASIAN AMERICANS—CHINESE AMERICANS
- ASIAN AMERICANS—JAPANESE AMERICANS
- Audiovisual Materials see MEDIA
- Award-Winning Materials see SELECTION—FAVORITES, CLASSICS AND AWARD WINNERS, CRITICISMS OF
- Babies see FAMILIES, RELATIONSHIPS AND EMOTIONS—HUMAN DEVELOPMENT; FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS (NEW BABIES); HEALTH—PREGNANCY; HEALTH—PREGNANCY AND TEENAGERS; WOMEN AND GIRLS—PREGNANCY; WOMEN AND GIRLS—PREGNANCY AND TEENAGERS
- Basal Readers see LANGUAGE ARTS AND LITERACY; TEXTBOOKS
- Baseball see SPORTS—BASEBALL
- Battered Women see VIOLENCE—WOMAN-BATTERING
- Bibliographies see RESOURCE LISTS AND BIBLIOGRAPHIES
- Bicycle Riding see SPORTS—BICYCLE RIDING
- BILINGUAL/BICULTURAL STUDENTS
- BILINGUAL MATERIALS—SPANISH/ENGLISH
- BIOGRAPHIES
- BIOGRAPHIES—MULTIPLE BIOGRAPHIES
- Birthdays see HOLIDAYS—BIRTHDAYS
- BLACK AMERICANS
- BLACK PEOPLE IN THE CARIBBEAN
- Book Reviewing see SELECTION
- Book Selection see SELECTION, several subdivisions
- Brothers see FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS
- Careers see OCCUPATIONS
- CARIBBEAN
- CARIBBEAN—PUERTO RICO
- Caribbean Peoples, Native see NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES
- Cataloging for Libraries see LIBRARIES
- Censorship see SELECTION—CONSTITUTIONAL ISSUES, LIBRARIES AND SCHOOLS
- Central America see LATIN AMERICA—CENTRAL AMERICA
- CHECKLISTS AND GUIDELINES
- Chicanas and Chicanos see LATINAS AND LATINOS—CHICANAS AND CHICANOS
- Child Abuse see VIOLENCE—CHILD ABUSE
- Child Development see FAMILIES, RELATIONSHIPS AND EMOTIONS, several subdivisions
- Childcare see EARLY CHILDHOOD EDUCATION; FAMILIES, RELATIONSHIPS AND EMOTIONS, several subdivisions
- Chinese Americans see ASIAN AMERICANS—CHINESE AMERICANS
- CLASSISM, ANTI-CLASSIST MATERIALS AND CLASS AWARENESS
- COLONIALISM AND IMPERIALISM
- Color, Women and Girls of, see WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR
- Comics see MEDIA—COMICS
- Community Activism/Organizing see ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS
- COMPETITION, COOPERATION AND PROBLEM SOLVING
- Constitutional Issues see SELECTION—CONSTITUTIONAL ISSUES, LIBRARIES AND SCHOOLS
- Cooperation see COMPETITION, COOPERATION AND PROBLEM SOLVING
- COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN
- CRIME
- Cross-Racial Families see FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES, INTERRACIAL/INTERCULTURAL
- Curricula see ACTIVITIES AND ACTIONS—CURRICULA AND DISCUSSION GUIDES
- Day Care see EARLY CHILDHOOD EDUCATION
- Delaware-Area Native Americans see NATIVE AMERICANS—LENNI LENAPE NATION
- Developmental Disabilities see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—DEVELOPMENTAL DISABILITIES
- Diabetes see DISABILITIES AND DIFFERENCES FROM

- STEREOTYPICAL "NORMS"—DIABETES;
HEALTH—DIABETES
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—DEVELOPMENTAL DISABILITIES
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—DIABETES
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—EPILEPSY
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—LEUKEMIA
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—MENTAL/EMOTIONAL CONCERNS
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—MOBILITY IMPAIRMENTS
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—PHYSICAL DISABILITIES
- DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL
"NORMS"—SIZE
- Discussion Guides see ACTIVITIES AND
ACTION—CURRICULA AND DISCUSSION GUIDES
- Divorce see FAMILIES, RELATIONSHIPS AND
EMOTIONS—FAMILIES IN TRANSITION (DIVORCE, ETC.)
- Drug Abuse see ALCOHOL AND DRUG ABUSE
- EARLY CHILDHOOD EDUCATION
- EDUCATION
- El Salvador see LATIN AMERICA—EL SALVADOR
- Emotions see DISABILITIES AND DIFFERENCES FROM
STEREOTYPICAL "NORMS"—MENTAL/EMOTIONAL
CONCERNS; FAMILIES, RELATIONSHIPS AND
EMOTIONS—EMOTIONS AND SELF-AWARENESS;
HEALTH—MENTAL/EMOTIONAL CONCERNS
- Encyclopedias see REFERENCE MATERIALS—
ENCYCLOPEDIAS
- Epilepsy see DISABILITIES AND DIFFERENCES FROM
STEREOTYPICAL "NORMS"—EPILEPSY;
HEALTH—EPILEPSY
- EUROPEAN AMERICANS
- EUROPEAN AMERICANS—ITALIAN AMERICANS
- EUROPEAN AMERICANS—MORAVIAN AMERICANS
- EUROPEAN AMERICANS—POLISH AMERICANS
- EUROPEAN AMERICANS—POLITICAL AND SOCIAL
ACTIVISTS
- EUROPEAN AMERICANS—RUSSIAN AMERICANS
- Evaluation of Books/Materials see SELECTION
- FAIRYTALES AND FOLKLORE
- Families see FAMILIES, RELATIONSHIPS AND
EMOTIONS—FAMILIES
- FAMILIES, RELATIONSHIPS AND EMOTIONS
- FAMILIES, RELATIONSHIPS AND EMOTIONS—ADOPTION
AND FOSTER CARE
- FAMILIES, RELATIONSHIPS AND EMOTIONS—EMOTIONS
AND SELF-AWARENESS
- FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES
- FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES IN
TRANSITION (DIVORCE, ETC.)
- FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES,
INTERRACIAL/INTERCULTURAL
- FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP
AND LOVE
- FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP
AND LOVE, INTERRACIAL/INTERCULTURAL
- FAMILIES, RELATIONSHIPS AND EMOTIONS—HUMAN
DEVELOPMENT
- FAMILIES, RELATIONSHIPS AND EMOTIONS—LIFE
EVENTS/MILESTONES
- FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS
- FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS
(NEW BABIES)
- FAMILIES, RELATIONSHIPS AND EMOTIONS—SINGLE
PARENT FAMILIES
- Fantasy see SCIENCE FICTION, FANTASY AND UTOPIAS
- Fat People see DISABILITIES AND DIFFERENCES FROM
STEREOTYPICAL "NORMS"—SIZE
- Favorites see SELECTION—FAVORITES, CLASSICS AND
AWARD WINNERS, CRITICISMS OF
- Films see MEDIA—FILMS
- Filmstrips see MEDIA—FILMSTRIPS
- First Amendment Rights see SELECTION—CONSTITUTIONAL
ISSUES, LIBRARIES AND SCHOOLS
- FOOD AND NUTRITION
- Freedom of the Press see SELECTION—CONSTITUTIONAL
ISSUES, LIBRARIES AND SCHOOLS
- Friendship see FAMILIES, RELATIONSHIPS AND
EMOTIONS—FRIENDSHIP AND LOVE
- Games see TOYS, GAMES, TOOLS AND "HOW-TO"
MATERIALS
- Gay Liberation see HOMOPHOBIA/HETEROSEXISM/LESBIAN
AND GAY LIBERATION
- GAY MALES
- Gays see GAY MALES; HOMOPHOBIA/HETEROSEXISM/
LESBIAN AND GAY LIBERATION; WOMEN AND
GIRLS—LESBIANS
- HANDICAPISM AND ANTI-HANDICAPIST MATERIALS
- HEALTH
- HEALTH—DIABETES
- HEALTH—EPILEPSY
- HEALTH—LEUKEMIA
- HEALTH—MENTAL/EMOTIONAL CONCERNS
- HEALTH—PREGNANCY
- HEALTH—PREGNANCY AND TEENAGERS
- HEALTH—SEX EDUCATION
- Heterosexism see HOMOPHOBIA/HETEROSEXISM/LESBIAN
AND GAY LIBERATION
- Hispanic Americans see LATINAS AND LATINOS
- HOLIDAYS—BIRTHDAYS
- HOLIDAYS—LATIN AMERICAN HOLIDAYS
- HOMOPHOBIA/HETEROSEXISM/LESBIAN AND GAY
LIBERATION
- Homosexuality see GAY MALES; HOMOPHOBIA/
HETEROSEXISM/LESBIAN AND GAY LIBERATION;
WOMEN AND GIRLS—LESBIANS
- Honduras see LATIN AMERICA—HONDURAS
- Human Development see FAMILIES, RELATIONSHIPS AND
EMOTIONS—HUMAN DEVELOPMENT
- Imperialism see COLONIALISM AND IMPERIALISM
- Indians, American see NATIVE AMERICANS
- Infants and Toddlers see EARLY CHILDHOOD EDUCATION;
FAMILIES, RELATIONSHIPS AND EMOTIONS—HUMAN
DEVELOPMENT

- Interracial Families see FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES, INTERRACIAL/INTERCULTURAL
 Italian Americans see EUROPEAN AMERICANS—ITALIAN AMERICANS
 Japanese Americans see ASIAN AMERICANS—JAPANESE AMERICANS
 JEWISH AMERICANS
 Jobs see OCCUPATIONS
 Journalism see MEDIA—JOURNALISM
 KU KLUX KLAN
 LABOR HISTORY/LABOR MOVEMENT
 Lakota Nation see NATIVE AMERICANS—LAKOTA NATION
 LANGUAGE AND LANGUAGES—DISCRIMINATION AND LANGUAGE
 LANGUAGE AND LANGUAGES—SPANISH
 LANGUAGE ARTS AND LITERACY
 LATIN AMERICA
 LATIN AMERICA—CENTRAL AMERICA
 LATIN AMERICA—EL SALVADOR
 LATIN AMERICA—HONDURAS
 LATIN AMERICA—NICARAGUA
 LATINAS AND LATINOS
 LATINAS AND LATINOS—CHICANAS AND CHICANOS
 LATINAS AND LATINOS—PUERTO RICANS
 Lenni Lenape Nation see NATIVE AMERICANS—LENNI LENAPE NATION
 LESBIANS see HOMOPHOBIA/HETEROSEXISM/LESBIAN AND GAY LIBERATION; WOMEN AND GIRLS—LESBIANS
 Lesson Plans see ACTIVITIES AND ACTIONS—CURRICULA AND DISCUSSION GUIDES
 Leukemia see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—LEUKEMIA; HEALTH—LEUKEMIA
 LIBRARIES
 Life Events see FAMILIES, RELATIONSHIPS AND EMOTIONS—LIFE EVENTS/MILESTONES
 Literacy see LANGUAGE ARTS AND LITERACY
 Love see FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP AND LOVE
 Male Teachers see SEX ROLES CONSIDERED AND CHALLENGED
 Materials Selection see SELECTION
 MATHEMATICS
 MEDIA
 MEDIA—COMICS
 MEDIA—FILMS
 MEDIA—FILMSTRIPS
 MEDIA—JOURNALISM
 MEDIA—TELEVISION
 MEDIA—VIDEO MATERIALS
 Men in Non-Traditional Roles see SEX ROLES CONSIDERED AND CHALLENGED
 Mental Health see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—MENTAL/EMOTIONAL CONCERNS; HEALTH—MENTAL/EMOTIONAL CONCERNS
 Mental Retardation see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—DEVELOPMENTAL DISABILITIES
 Mexican Americans see LATINAS AND LATINOS—CHICANAS AND CHICANOS
 Militarism see WAR AND PEACE—MILITARISM AND NUCLEAR ISSUES
 Mobility Impairments see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—MOBILITY IMPAIRMENTS
 Moravian Americans see EUROPEAN AMERICANS—MORAVIAN AMERICANS; RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—MORAVIAN CHURCH
 Music see ARTS—MUSIC
 NATIVE AMERICANS
 NATIVE AMERICANS—ALGONQUIN-SPEAKING PEOPLES
 NATIVE AMERICANS—ARAWAK INDIANS
 NATIVE AMERICANS—LAKOTA NATION
 NATIVE AMERICANS—LENNI LENAPE NATION
 NATIVE AMERICANS—PACIFIC COAST PEOPLES
 NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES
 Newspapers see MEDIA—JOURNALISM
 Nicaragua see LATIN AMERICA—NICARAGUA
 Nonviolence see VIOLENCE—NONVIOLENCE
 Nuclear War see WAR AND PEACE—MILITARISM AND NUCLEAR ISSUES
 Nutrition see FOOD AND NUTRITION
 OCCUPATIONS
 OLDER PEOPLE
 Oppression, Connections Among Types of, see SOCIAL JUSTICE
 Overweight People see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—SIZE
 Pacific Coast Peoples see NATIVE AMERICANS—PACIFIC COAST PEOPLES
 Pacifism see WAR AND PEACE—PEACE AND JUSTICE
 Parenting see FAMILIES, RELATIONSHIPS AND EMOTIONS—HUMAN DEVELOPMENT
 Philosophical Teachings see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS
 Physical Disabilities see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—PHYSICAL DISABILITIES
 POETRY AND RHYME
 Polish Americans see EUROPEAN AMERICANS—POLISH AMERICANS
 Political Activists see ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS; and historical materials about all groups of people who have been/are oppressed
 Poor People see WORKING CLASS AND POOR PEOPLE
 Pregnancy see HEALTH—several subdivisions; WOMEN AND GIRLS—PREGNANCY; WOMEN AND GIRLS—PREGNANCY AND TEENAGERS
 Problem Solving see COMPETITION, COOPERATION AND PROBLEM SOLVING
 Psychiatry see HEALTH—MENTAL/EMOTIONAL CONCERNS
 Psychic Powers see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS
 Psychology see HEALTH—MENTAL/EMOTIONAL CONCERNS
 PUBLISHING INDUSTRY
 Puerto Rico/Puerto Ricans see CARIBBEAN—PUERTO RICO; LATINAS AND LATINOS—PUERTO RICANS
 RACISM AND ANTI-RACIST MATERIALS

- Rape see VIOLENCE—RAPE
- Reading see LANGUAGE ARTS AND LITERACY
- REFERENCE MATERIALS—ENCYCLOPEDIAS
- Relationships see FAMILIES, RELATIONSHIPS AND EMOTIONS
- RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—MORAVIAN CHURCH
- RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—SPIRITUAL BELIEFS
- RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—WITCHCRAFT
- RESOURCE LISTS AND BIBLIOGRAPHIES
- Retardation see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—DEVELOPMENTAL DISABILITIES
- Reviewing Books see SELECTION
- Rheumatoid Arthritis see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—MOBILITY IMPAIRMENTS
- Running see SPORTS—TRACK AND FIELD
- Russian Americans see EUROPEAN AMERICANS—RUSSIAN AMERICANS
- School, Starting see FAMILIES, RELATIONSHIPS AND EMOTIONS—LIFE EVENTS/MILESTONES
- SCIENCE FICTION, FANTASY AND UTOPIAS
- SCIENCES
- SCIENCES—AGRICULTURE
- SCIENCES—PSYCHOLOGY AND PSYCHIATRY
- SCIENCES—SOCIOLOGY
- SELECTION
- SELECTION—CONSTITUTIONAL ISSUES, LIBRARIES AND SCHOOLS
- SELECTION—FAVORITES, CLASSICS AND AWARD WINNERS, CRITICISMS OF
- Sex and Sexuality see FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP AND LOVE; HEALTH—SEX EDUCATION
- Sex Education see FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP AND LOVE; HEALTH—SEX EDUCATION
- SEX ROLES CONSIDERED AND CHALLENGED
- SEXISM AND ANTI-SEXIST MATERIALS
- Siblings see FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS
- Single Parent Families see FAMILIES, RELATIONSHIPS AND EMOTIONS—SINGLE PARENT FAMILIES
- Sioux Nation see NATIVE AMERICANS—LAKOTA NATION
- Sisters see FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS
- Size see DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”—SIZE
- Sky Diving see SPORTS—SKY DIVING
- Social Activists see ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS
- SOCIAL JUSTICE
- Socio-Economic Classes see CLASSISM, ANTI-CLASSIST MATERIALS AND CLASS AWARENESS
- Sociology see SCIENCES—SOCIOLOGY
- Spanish Americans see LATINAS AND LATINOS
- Spanish see BILINGUAL MATERIALS—SPANISH/ENGLISH; LANGUAGE AND LANGUAGES—SPANISH
- Spiritual Teachings see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS
- SPORTS
- SPORTS—BASEBALL
- SPORTS—BICYCLE RIDING
- SPORTS—SKY DIVING
- SPORTS—TRACK AND FIELD
- Staff Training see ACTIVITIES AND ACTIONS—WORKSHOPS, CONFERENCES AND TRAINING
- Táínos see NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES
- Teacher Training see ACTIVITIES AND ACTIONS—WORKSHOPS, CONFERENCES AND TRAINING
- Teachers see EARLY CHILDHOOD EDUCATION; EDUCATION
- Television see MEDIA—TELEVISION
- TEXTBOOKS
- Toddlers and Infants see EARLY CHILDHOOD EDUCATION; FAMILIES, RELATIONSHIPS AND EMOTIONS—HUMAN DEVELOPMENT
- TOYS, GAMES, TOOLS AND “HOW-TO” MATERIALS
- Track and Field see SPORTS—TRACK AND FIELD
- Trade Unions see LABOR HISTORY/LABOR MOVEMENT
- Training see ACTIVITIES AND ACTIONS—WORKSHOPS, CONFERENCES AND TRAINING
- Unions see LABOR HISTORY/LABOR MOVEMENT
- Utopias see SCIENCE FICTION, FANTASY AND UTOPIAS
- Video Materials see MEDIA—VIDEO MATERIALS
- VIOLENCE
- VIOLENCE—CHILD ABUSE
- VIOLENCE—NONVIOLENCE
- VIOLENCE—RAPE
- VIOLENCE—WOMAN-BATTERING
- WAR AND PEACE—MILITARISM AND NUCLEAR ISSUES
- WAR AND PEACE—PEACE AND JUSTICE
- White Americans see EUROPEAN AMERICANS
- Witchcraft see RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—WITCHCRAFT
- WOMEN AND GIRLS
- WOMEN AND GIRLS—BLACK WOMEN AND GIRLS
- WOMEN AND GIRLS—DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”
- WOMEN AND GIRLS—EUROPEAN AMERICAN WOMEN AND GIRLS
- WOMEN AND GIRLS—JEWISH AMERICAN WOMEN AND GIRLS
- WOMEN AND GIRLS—LATINAS
- WOMEN AND GIRLS—LESBIANS
- WOMEN AND GIRLS—OCCUPATIONS
- WOMEN AND GIRLS—POLITICAL AND SOCIAL ACTIVISTS
- WOMEN AND GIRLS—PREGNANCY
- WOMEN AND GIRLS—PREGNANCY AND TEENAGERS
- WOMEN AND GIRLS—SPORTS
- WOMEN AND GIRLS—WOMEN AND GIRLS IN THE CARIBBEAN
- WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR
- WOMEN AND GIRLS—WORKING CLASS AND POOR WOMEN AND GIRLS
- Work see LABOR HISTORY/LABOR MOVEMENT; OCCUPATIONS
- WORKING CLASS AND POOR PEOPLE

ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS

Remember to check all **see also** references.

Bulletin articles, reviewed books and other media arranged by subject; includes grade level information and reviewers' ratings of materials

Part II: Subject Bibliographic Index

Information on this portion of the Index appears in the Introduction that begins on page 14.

ACTIVITIES AND ACTIONS—COMMUNITY AND POLITICAL ACTIONS

see also: EUROPEAN AMERICANS—POLITICAL AND SOCIAL ACTIVISTS; LABOR HISTORY; WOMEN AND GIRLS—POLITICAL AND SOCIAL ACTIVISTS; and all the subject headings concerning people who have been/are oppressed

- The Bomb*. S. Lens. (gr 10-12) 14—5:26 *
- Full-Time Active: Sara Plotkin, An Oral History*. The Community Documentation Workshop. (hs +) 14—1&2:36 **
- "Getting Books on Gay Themes into the Library: An Action Plan." C. Bloom. 14—3&4:33
- The Girl on the Outside*. M.P. Walter. (gr 6 +) fiction 14—3&4:36*
- Growing Up Gay*. Youth Liberation. (YA) 14—3&4:19 **
- "Institute's Mission: Action for Peace and Justice." J. and K. McGinnis. 14—6:13
- Our Right to Love: A Lesbian Resource Book*. G. Vida. (hs, adults) 14—3&4:19 **
- Reflections of a Rock Lobster: A Story About Growing Up Gay*. A. Fricke. (hs, adults) 14—3&4:19 **
- Taking on the World: Empowering Strategies for Parents of Children with Disabilities*. J.S. Mitchell. (adults) 14—1&2:37 **

ACTIVITIES AND ACTIONS—CURRICULA AND DISCUSSION GUIDES

see also: CHECKLISTS; LANGUAGE ARTS; TEXTBOOKS

- And Then What Happened?* CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **
- "Beware: Propaganda Hucksters" [boxed note about Puerto Rico]. 14—1&2:11
- "Childcare Shapes the Future—Racism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes*

All issues of Volume 14 are still available; single issues are \$2.50 each, double issues are \$3.50 each. Copies of a cumulative Index covering Volumes 7-13 are also available for \$10. each. (All prices include postage and handling.)

- the Future: Anti-Racist Strategies*]. 14—7&8:6
- "Childcare Shapes the Future—Sexism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Sexist Strategies*]. 14—7&8:7
- Childcare Shapes the Future: Anti-Racist Strategies*. CIBC. (adults) filmstrip kit 14—7&8:6 **
- Childcare Shapes the Future: Anti-Sexist Strategies*. CIBC. (adults) filmstrip kit 14—7&8:7 **
- "Countering Homophobia: A Lesson Plan." 14—3&4:28
- "Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3
- Editorial: "And Now—Lettermate" [re: NEA-CIBC anti-Ku Klux Klan curriculum]. 14—5:3
- Editorial: "CIBC Responds to Charges" [in the *American Educator*]. 14—1&2:3

Readers in search of materials to combat bias are advised to consult the annual CIBC catalog which lists Council-produced material not necessarily listed or referred to in this Index. Readers may write to the Council—1841 Broadway, New York, NY 10023—for a free catalog.

EMBERS: Stories for a Changing World. B. Banfield and R. Meyers. (gr 4-6) 14—3&4:39 **

Equal Their Chances: Children's Activities for Non-Sexist Learning. J. Shapiro, S. Kramer and C. Hunerberg. (adults working with elementary grades) 14—5:29 **

"Helping Young Readers Become Book Critics: Here's How." P.B. Campbell. 14—5:22

In Search of Our Past—U.S. History: Teacher Guide; U.S. History, Student Book; World History: Teacher Guide; World History, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14—7&8:38 **

"Institute's Mission: Action for Peace and Justice." J. and K. McGinnis. 14—6:13

Open Minds to Equality: A Sourcebook of Learning Activities to Promote Race, Sex, Class and Age Equity. N. Schniedewind and E. Davidson. (adults working with elementary and middle grades) 14—5:29 *

"Providing an Anti-Handicapist Early Childhood Environment." M. Froschl and B. Sprung. 14—7&8:21

Thinking About Aging. Prime Time School. (gr not specified) 14—1&2:37 *

Using Books as a Resource [boxed note]. L. Gordon. 14—3&4:22

"Validating All Families." R. Beaglehole. 14—7&8:24

"What Do We Say When We Hear 'Faggot?'" L. Gordon. 14—3&4:25

ACTIVITIES AND ACTIONS—WORKSHOPS, CONFERENCES AND TRAINING

Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip kit 14—7&8:6 **

Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 14—5:31; 14—7&8:7 **

"Childcare Shapes the Future—Racism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Racist Strategies*]. 14—7&8:6

Remember to check all **see also** references.

"Childcare Shapes the Future—Sexism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Sexist Strategies*]. 14—7&8:7

Combatting Racism in the Workplace: A Course for Workers. B. Thomas and C. Novogrodsky. (adults) 14—7&8:38 **

Equal Their Chances: Children's Activities for Non-Sexist Learning. J. Shapiro, S. Kramer and C. Hunerberg. (adults working with elementary grades) 14—5:29 **

"Institute's Mission: Action for Peace and Justice." J. and K. McGinnis. 14—6:13

AFRICA

"The Black Experience through White Eyes—The Same Old Story Once Again." B. Banfield and G.L. Wilson. 14—5:4

Count on Your Fingers African Style. C. Zaslavsky. (gr K-3) 14—5:27 **

Shadow. M. Brown. (gr 1+) fiction 14—1&2:33

Tic Tac Toe and Other Three-in-a-Row Games from Ancient Egypt to the Modern Computer. C. Zaslavsky. (gr K-8) 14—5:27 **

AGEISM AND ANTI-AGEIST MATERIALS

see also: SOCIAL JUSTICE

"Ageism" [boxed note]. 14—7&8:14

Open Minds to Equality: A Sourcebook of Learning Activities to Promote Race, Sex, Class and Age Equity. N. Schniedewind and E. Davidson. (adults working with elementary and middle grades) 14—5:29 *

Thinking About Aging. Prime Time School. (gr not specified) 14—1&2:37 *

ALCOHOL AND DRUG ABUSE

Jock and Jill. R. Lipsyte. (gr 7-12) fiction 14—1&2:36 **

ARTS—MUSIC

The Piano Makers. D. Anderson. (gr 8-12) 14—7&8:34 **

ASIA

Tic Tac Toe and Other Three-in-a-Row Games from Ancient Egypt to the Modern Computer. C. Zaslavsky. (gr K-8) 14—5:27 **

ASIAN AMERICANS

see also: ASIA

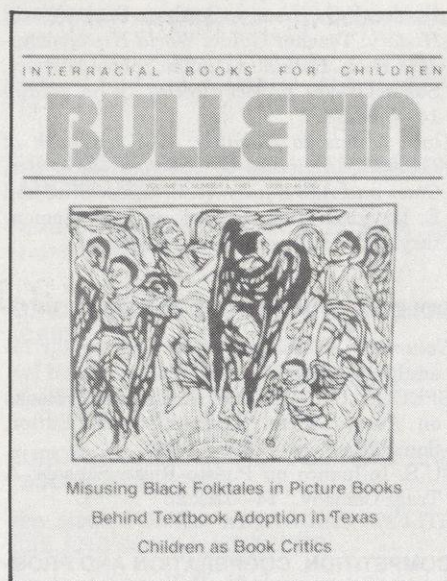
"Books for Equity." 14—7&8:27

ASIAN AMERICANS—CHINESE AMERICANS

"Chinese American Children" [boxed note]. I. Chan. 14—7&8:10

ASIAN AMERICANS—JAPANESE AMERICANS

Behind Barbed Wire: The Imprisonment of Japanese Americans during World War II. D. S. Davis. (gr 7+) 14—6:17 **



VOLUME 14, NO. 5

BILINGUAL/BICULTURAL STUDENTS

see also: BILINGUAL MATERIALS; LANGUAGE AND LANGUAGES, several subdivisions

"Bilingual Children" [boxed note]. 14—7&8:12

BILINGUAL MATERIALS—SPANISH/ENGLISH

see also: BILINGUAL/BICULTURAL STUDENTS

El Bebé de los osos Berenstain/The Berenstain Bears' New Baby. S. Berenstain and J. Berenstain. (gr ps-2) 14—7&8:37

Cuando llegaron/When They Arrived. (gr not specified) Spanish or English film 14—1&2:27 **

El deporte como expresión cultural de un pueblo/Sports as a Cultural Expression. (gr not specified) Spanish or English film or video cassette 14—1&2:27 *

500 Palabras nuevas para ti/500 Words to Grow On. H. McNaught. (gr ps-2) 14—7&8:37

El Libro de las estaciones/A Book of Seasons. A. Provenson and M. Provenson. (gr ps-2) 14—7&8:37

Piñatas and Paper Flowers/Piñatas y flores de papel: Holidays of the Americas, in English and Spanish. L. Perl. (gr 3-6) 14—5:27 *

Siempre estuvimos aquí/We Were Always Here. (gr not specified) Spanish or English film or video cassette 14—1&2:27 *

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

BIOGRAPHIES

[Note: Materials are listed by the subjects' last names except for multiple biographies which are listed by title immediately following this section.]

[Belpré, Pura] [boxed note]. 14—1&2:15

"Children's Literature on Puerto Rican Themes—Part II: Non-Fiction." S. Nieto. 14—1&2:10

[Columbus, Christopher] *Columbus: His Enterprize*. H. Koning. (gr 11-adult) 14—7&8:35 **

[Plotkin, Sara] *Full-Time Active: Sara Plotkin, An Oral History*. The Community Documentation Workshop. (hs+) 14—1&2:36 **

[Reynolds, Roger] *The Man Who Dropped from the Sky*. K. Shyne. (gr 3-5) 14—5:25

BIOGRAPHIES—MULTIPLE BIOGRAPHIES

"Children's Literature on Puerto Rican Themes—Part II: Non-Fiction." S. Nieto. 14—1&2:10

She Was There: Stories of Pioneering Women Journalists. J. E. Collins. (gr 7+) 14—1&2:36

BLACK AMERICANS

see also: AFRICA; BLACK LATIN AMERICANS; FAMILIES, RELATIONSHIPS AND EMOTIONS, all INTER-RACIAL/INTER-CULTURAL subdivisions; RACISM; SOCIAL JUSTICE; WOMEN AND GIRLS—BLACK AMERICANS; WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

All the Colors of the Race. A. Adoff. (gr 5+) poetry 14—1&2:35 **

The Best Way Out. K. Follis Cheatham. (gr 12+) fiction 14—6:19 **

Big Sixteen. M. Calhoun. (gr ps-3) fiction 14—5:25; 14—6:22 [letter about]

"Black Children" [boxed note]. J. L. Daniel. 14—7&8:8

"The Black Experience through White Eyes—The Same Old Story Once Again." B. Banfield and G. L. Wilson. 14—5:4

"The Black Presence in Puerto Rico." J. Hernandez-Cruz. 14—1&2:23

"Books for Equity." 14—7&8:27

Circle of Fire. W. H. Hooks. (gr 4-7) fiction 14—5:25

The Girl on the Outside. M. P. Walter. (gr 6+) fiction 14—3&4:36 *

"Homophobia: Why Bring It Up?" B. Smith. 14—3&4:7

Jake and Honeybunch Go to Heaven. M. Zemach. (gr ps-4) fiction 14—1&2:32

My Mama Needs Me. M. P. Walter. (gr ps-1) fiction 14—5:26 **

"Racism No Longer Denied." S. Betances and V. Copeland. 14—1&2:24

Sweet Whispers, Brother Rush. V. Hamilton. (gr 12+) fiction 14—1&2:32 **

"There Is No Hierarchy of Oppressions." A. Lorde. 14—3&4:9

BLACK PEOPLE IN THE CARIBBEAN

"The Black Presence in Puerto Rico." J. Hernandez-Cruz. 14—1&2:23

"Racism No Longer Denied." S. Betances and V. Copeland. 14—1&2:24

CARIBBEAN

see also: BLACK PEOPLE IN THE CARIB-

CARIBBEAN continued

Remember to check all **see also** references.

BEAN; LATIN AMERICA; LATINAS AND LATINOS; NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES; WOMEN AND GIRLS—WOMEN AND GIRLS IN THE CARIBBEAN

Piñatas and Paper Flowers/Piñatas y flores de papel: Holidays of the Americas, in English and Spanish. L. Perl. (gr 3-6) 14—5:27 *

CARIBBEAN—PUERTO RICO

see also: BLACK PEOPLE IN THE CARIBBEAN; LATINAS AND LATINOS—PUERTO RICANS; NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES; WOMEN AND GIRLS—WOMEN AND GIRLS IN THE CARIBBEAN

"AV Materials on Puerto Rican Themes: What Are the Messages?" A. Colón-Muñiz. 14—1&2:25

"The Black Presence in Puerto Rico." J. Hernandez-Cruz. 14—1&2:23

"Books for Equity." 14—7&8:27

"Children's Literature on Puerto Rican Themes—Part I: The Messages of Fiction." S. Nieto. 14—1&2:6

"Children's Literature on Puerto Rican Themes—Part II: Non-Fiction." S. Nieto. 14—1&2:10

Cuando llegaron/When They Arrived. (gr not specified) Spanish or English film 14—1&2:27 **

"A Decade of Progress?" [materials on Puerto Rican themes]. B. Williams. 14—1&2:4

El deporte como expresión cultural de un pueblo/Sports as a Cultural Expression. (gr not specified) Spanish or English film or video cassette 14—1&2:27 *

"Racism No Longer Denied." S. Betances and V. Copeland. 14—1&2:24

Siempre estuvimos aquí/We Were Always Here. (gr not specified) Spanish or English film or video cassette 14—1&2:27 *

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

"The Roles of Women in Puerto Rico." I. Santos-Rivera. 14—1&2:21

"U.S. History Texts: Any Change in Ten Years?" S. Wigutoff and I. Santos-Rivera. 14—1&2:17

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

CHECKLISTS AND GUIDELINES

see also: SELECTION, several subdivisions

"Guidelines for Evaluating Sex Education Materials for Homophobia." 14—3&4:21

"Tips for Guiding Very Young Book Reviewers." 14—5:23

CLASSISM, ANTI-CLASSIST MATERIALS AND CLASS AWARENESS

see also: SOCIAL JUSTICE; WORKING CLASS AND POOR PEOPLE

In Search of Our Past—U.S. History: Teacher

Guide; U.S. History, Student Book; *World History: Teacher Guide; World History*, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14—7&8:38 **

Open Minds to Equality: A Sourcebook of Learning Activities to Promote Race, Sex, Class and Age Equity. N. Schniedewind and E. Davidson. (adults working with elementary and middle grades) 14—5:29 *

COLONIALISM AND IMPERIALISM

Columbus: His Enterprise. H. Koning. (gr 11-adult) 14—7&8:35

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

COMPETITION, COOPERATION AND PROBLEM SOLVING

see also: SCIENCE FICTION, FANTASY AND UTOPIAS

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

Hazel Rye. V. Cleaver and B. Cleaver. (gr 5-7) fiction 14—7&8:32 **

So What? M. Cohen. (gr K-3) fiction 14—6:17

COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN

Editorial: "And Now—Lettergate" [re: NEA-CIBC anti-Ku Klux Klan curriculum]. 14—5:3

Editorial: "CIBC Responds to Charges" [in the *American Educator*]. 14—1&2:3

CRIME AND PRISONS

see also: VIOLENCE, several subdivisions

The Boll Weevil Express. P.J. Petersen. (gr 7+) fiction 14—7&8:33

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS"

see also: HANDICAPISM; WOMEN AND GIRLS — DISABILITIES

"Providing an Anti-Handicapist Early Childhood Environment." M. Froschl and B. Sprung. 14—7&8:21

Taking on the World: Empowering Strategies for Parents of Children with Disabilities. J.S. Mitchell. (adults) 14—1&2:37 **

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — DEVELOPMENTAL DISABILITIES

Sweet Whispers, Brother Rush. V. Hamilton. (gr 12+) fiction 14—1&2:32 **

Who Will Take Care of Me? P. Hermes. (gr 6+) fiction 14—7&8:36

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — DIABETES

Where's Buddy? R. Ron. (gr 3-6) fiction 14—7&8:36

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — EPILEPSY

What If They Knew? P. Hermes. (gr K-6) fiction 14—6:18 *

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — LEUKEMIA

Friends Till the End. T. Strasser. (gr 7+) fiction 14—1&2:34 **

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — MENTAL/EMOTIONAL CONCERNS

see also: HEALTH — MENTAL/EMOTIONAL CONCERNS

"The Secret Fear That Keeps Us from Raising Free Children." L.C. Pogrebin. 14—3&4:10

Underneath, I'm Different. E. Rabinowich. (gr 6+) fiction 14—7&8:32

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — MOBILITY IMPAIRMENTS

see also: DISABILITIES...—PHYSICAL DISABILITIES

Angie and Me. R.C. Jones. (gr 5-8) fiction 14—6:17 **

Last One Chosen. D. Hamilton. (gr 5-10) fiction 14—6:20

The Man Who Dropped from the Sky. K. Shyne. 14—5:25

Wings and Roots. S. Terris. (gr 6+) fiction 14—7&8:37 *

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS" — PHYSICAL DISABILITIES

see also: several other subdivisions under DISABILITIES...

My Friend Leslie: The Story of a Handicapped Child. M.B. Rosenberg. (gr ps-2) 14—7&8:32 **

Triumph! Conquering Your Physical Disability. L. Hayman. (gr 6+) 14—7&8:34

DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL "NORMS"—SIZE

Underneath, I'm Different. E. Rabinowich. (gr 6+) fiction 14—7&8:32

EARLY CHILDHOOD EDUCATION

see also: FAMILIES, RELATIONSHIPS AND EMOTIONS, several subdivisions

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **

Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip kit 14—7&8:6 **

Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 14—5:31; 14—7&8:7 **

"Childcare Shapes the Future — Racism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Racist Strategies*]. 14—7&8:6

"Childcare Shapes the Future — Sexism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Sexist Strategies*]. 14—7&8:7

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

"Male Teachers in Day Care: One Key to a More Nurturing World." T.W. Goodhue. 14—7&8:18

"Providing an Anti-Handicapist Early Childhood Environment." M. Froschl and B. Sprung. 14—7&8:21

SPECIAL DOUBLE ISSUE: Counteracting Bias in Early Childhood Education. 14—7&8

"Validating All Families." R. Beaglehole. 14—7&8:24

"Working With Infants and Toddlers." R. Theilheimer. 14—7&8:15

EDUCATION

see also: ACTIVITIES, several subdivisions; BILINGUAL/BICULTURAL STUDENTS; BILINGUAL MATERIALS; EARLY CHILDHOOD EDUCATION; HEALTH — SEX EDUCATION; LANGUAGE ARTS; TEXTBOOKS

"Central America Update: School Teachers in El Salvador Face Reprisals and Terror" [based on a report from the National Labor Committee in Support of Democracy and Human Rights in El Salvador]. 14—6:16

Editorial: "And Now—Lettergate" [re: NEA-CIBC anti-Ku Klux Klan curriculum]. 14—5:3

Editorial: "CIBC Responds to Charges" [in the *American Educator*]. 14—1&2:3

Editorial: "Why CIBC Is Dealing With Homophobia." 14—3&4:3

"Getting Books on Gay Themes into the Library: An Action Plan." C. Bloom. 14—3&4:33

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

EUROPEAN AMERICANS

see also: FAMILIES, RELATIONSHIPS AND EMOTIONS, all INTERRACIAL/INTERCULTURAL subdivisions; RACISM; SOCIAL JUSTICE

[Note: Listed here are only those works which refer to specific ethnic or national groups. Works about European Americans are not listed *per se*.]

EUROPEAN AMERICANS — ITALIAN AMERICANS

Annie on My Mind. N. Garden. (gr 6+) fiction 14—1&2:35 **

EUROPEAN AMERICANS — MORAVIAN AMERICANS

Tomahawks and Trombones. B. Mitchell. (gr 1-4) 14—6:20

EUROPEAN AMERICANS—POLISH AMERICANS

All the Colors of the Race. A. Adoff. (gr 5+) poetry 14—1&2:35 **

EUROPEAN AMERICANS—POLITICAL AND SOCIAL ACTIVISTS

see also: WOMEN AND GIRLS—POLITICAL AND SOCIAL ACTIVISTS

Circle of Fire. W.H. Hooks. (gr 4-7) fiction 14—5:25

Full-Time Social Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs+) 14—1&2:36 **

The Girl on the Outside. M.P. Walter. (gr 6+) fiction 14—3&4:36 *

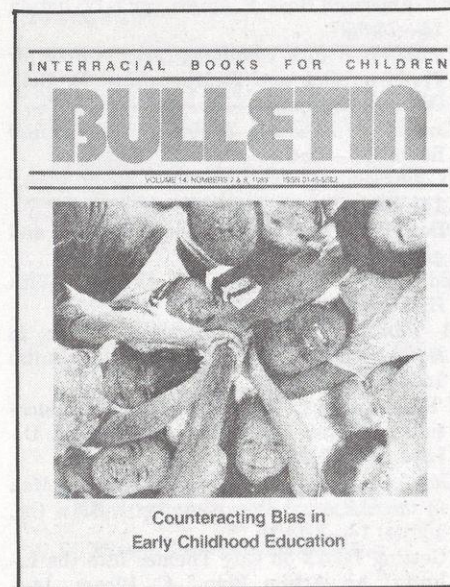
EUROPEAN AMERICANS—RUSSIAN AMERICANS

Full-Time Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs+) 14—1&2:36 **

FAIRYTALES AND FOLKLORE

Big Sixteen. M. Calhoun. (gr ps-3) fiction 14—5:25

Big Sixteen [letter about]. M. Calhoun. (gr ps-3) 14—6:22



VOLUME 14, NOS. 7&8

"The Black Experience through White Eyes—The Same Old Story Once Again." B. Banfield and G.L. Wilson. 14—5:4

Editorial: "Jake—And Library Issues of Selection." S. Berman. 14—5:3

Jake and Honeybunch Go to Heaven. M. Zemach. (gr ps-4) fiction 14—1&2:32

FAMILIES, RELATIONSHIPS AND EMOTIONS

see also: COMPETITION; DISABILITIES [a number of works deal with issues about relationships]; HEALTH, several subdivisions; SEX ROLES; SOCIAL JUSTICE; VIOLENCE, several subdivisions

FAMILIES, RELATIONSHIPS AND EMOTIONS—ADOPTION AND FOSTER CARE

The Northern Girl. E.A. Lynn. (hs, adults) fiction 14—3&4:17 **

FAMILIES, RELATIONSHIPS AND EMOTIONS—EMOTIONS AND SELF-AWARENESS

see also: COMPETITION; HEALTH—MENTAL/EMOTIONAL CONCERNS; several other subdivisions in the FAMILIES, RELATIONSHIPS AND EMOTIONS category

And Then What Happened? CIBC. (gr K-4) filmstrips 14—7&8:3; 14—7&8:39 **

Despair and Personal Power in the Nuclear Age. J.R. Macy. (adults) 14—7&8:38 **

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

So What? M. Cohen. (gr K-3) fiction 14—6:17

Sometimes It Happens. E.L. Horwitz. (gr 1-3) fiction 14—1&2:35

FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES

see also: several other subdivisions in the FAMILIES, RELATIONSHIPS AND EMOTIONS category

Families. M. Tax. (gr ps-3) 14—3&4:17; 14—5:26 *

"Validating All Families." R. Beaglehole. 14—7&8:24

Your Family, My Family. J. Drescher. (gr 2-5) 14—3&4:17 *

FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES IN TRANSITION (DIVORCE, ETC.)

My Friend Has Four Parents. M.O. Hyde. (gr 7-9) 14—6:20

When Megan Went Away. J. Severance. (gr ps-2) fiction 14—3&4:16 **

FAMILIES, RELATIONSHIPS AND EMOTIONS—FAMILIES, INTERRACIAL/INTERCULTURAL

All the Colors of the Race. A. Adoff. (gr 5+) poetry 14—1&2:35 **

FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP AND LOVE

Remember to check all **see also** references.

FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP AND LOVE

see also: GAY MALES; HEALTH—SEX EDUCATION; WOMEN AND GIRLS—LESBIANS

The Best Way Out. K. Follis Cheatham. (gr 12+) fiction 14—6:19 **

Friends Till the End. T. Strasser. (gr 7+) fiction 14—1&2:34 **

My Friend Leslie: The Story of a Handicapped Child. M.B. Rosenberg. (gr ps-2) 14—7&8:32 **

Underneath, I'm Different. E. Rabinowich. (gr 6+) fiction 14—7&8:32

Wings and Roots. S. Terris. (gr 6+) fiction 14—7&8:37 *

FAMILIES, RELATIONSHIPS AND EMOTIONS—FRIENDSHIP AND LOVE, INTER-RACIAL/INTERCULTURAL

Circle of Fire. W.H. Hooks. (gr 4-7) fiction 14—5:25

Starting School. M. Stanek. (gr ps-1) fiction 14—5:28 *

FAMILIES, RELATIONSHIPS AND EMOTIONS—HUMAN DEVELOPMENT

Changing Bodies, Changing Lives: A Book for Teens on Sex and Relationships. R. Bell. (YA) 14—3&4:18 **

Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip kit 14—7&8:6 **

Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 14—7&8:7 **

"Childcare Shapes the Future—Racism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Racist Strategies*]. 14—7&8:6

"Childcare Shapes the Future—Sexism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Sexist Strategies*]. 14—7&8:7

The Disappearance of Childhood. N. Postman. (adults) 14—1&2:37 **

A Family Matter: A Parent's Guide to Homosexuality. C. Silverstein. (hs, adults) 14—3&4:19 **

Growing Up Free: Raising Your Kids in the 80's. L.C. Pogrebin. (hs, adults) 14—3&4:19 **

Now That You Know: What Every Parent Should Know About Homosexuality. B. Fairchild and N. Hayward. (hs, adults) 14—3&4:19 *

"Providing an Anti-Handicapist Early Childhood Environment." M. Froschl and B. Sprung. 14—7&8:21

"The Secret Fear That Keeps Us from Raising Free Children." L.C. Pogrebin. 14—3&4:10

Taking on the World: Empowering Strategies for Parents of Children with Disabilities. J.S. Mitchell. (adults) 14—1&2:37 **

"Working With Infants and Toddlers." R. Theilheimer. 14—7&8:15

FAMILIES, RELATIONSHIPS AND EMOTIONS—LIFE EVENTS/MILESTONES

see also: several other subdivisions in the FAMILIES, RELATIONSHIPS AND EMOTIONS category

Starting School. M. Stanek. (gr ps-1) fiction 14—5:28 *

FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS

Sweet Whispers, Brother Rush. V. Hamilton. (gr 12+) fiction 14—1&2:32 **

Where's Buddy? R. Ron. (gr 3-6) fiction 14—7&8:36

FAMILIES, RELATIONSHIPS AND EMOTIONS—SIBLINGS (NEW BABIES)

My Mama Needs Me. M.P. Walter. (gr ps-1) fiction 14—5:26 **

FAMILIES, RELATIONSHIPS AND EMOTIONS—SINGLE PARENT FAMILIES

A Chair for My Mother. V.B. Williams. (gr ps-3) fiction 14—6:19 **

Hazel Rye. V. Cleaver and B. Cleaver. (gr 5-7) fiction 14—7&8:32 **

Sweet Whispers, Brother Rush. V. Hamilton. (gr 12+) fiction 14—1&2:32 **

When Megan Went Away. J. Severance. (gr ps-2) fiction 14—3&4:16 **

FOOD AND NUTRITION

Bananas: From Manolo to Margie. G. Ancona. (gr 3-6) 14—7&8:31

GAY MALES

see also: HOMOPHOBIA; WOMEN AND GIRLS — LESBIANS

All-American Boys. F. Mosca. (gr 7-12) fiction 14—7&8:37

Changing Bodies, Changing Lives: A Book for Teens on Sex and Relationships. R. Bell. (YA) 14—3&4:18 **

Consenting Adult. L. Z. Hobson. (hs, adults) fiction 14—3&4:17

"Countering Homophobia: A Lesson Plan." 14—3&4:28

"Definitions/Fact Sheet" [about lesbians and gay males]. 14—3&4:30

Editorial: "Why CIBC Is Dealing With Homophobia." 14—3&4:3

A Family Matter: A Parent's Guide to Homosexuality. C. Silverstein. (hs, adults) 14—3&4:19 **

"'Friendly Fire': Homophobia in Sex Education Literature." K. Whitlock and E.M. DiLapi. 14—3&4:20

Gay American History: Lesbians and Gay Men in the U.S.A.: A Documentary. J. Katz. (hs, adults) 14—3&4:19 **

"Getting Books on Gay Themes into the Library: An Action Plan." C. Bloom. 14—3&4:33

Growing Up Free: Raising Your Kids in the

80's. L.C. Pogrebin. (hs, adults) 14—3&4:19 **

Growing Up Gay. Youth Liberation. (YA) 14—3&4:19 **

"Homophobia in Encyclopedias." D.C. Burke. 14—3&4:24

"Homophobia: Why Bring It Up?" B. Smith. 14—3&4:7

Homosexuality: A History. V. Bullough. (YA) 14—3&4:18 *

Independence Day. B.A. Ecker. (gr 7-12) fiction 14—7&8:36

"Interconnections." J.S. Tinney. 14—3&4:4

Maurice. E.M. Forster. (hs, adults) fiction 14—3&4:16 **

Now That You Know: What Every Parent Should Know About Homosexuality. B. Fairchild and N. Hayward. (hs, adults) 14—3&4:19 *

One Teenager in 10: Writings by Gay and Lesbian Youth. A. Heron. (gr 7-12) 14—7&8:35 **

"Out of the Closet and into the Catalog: Access to Gay/Lesbian Library Materials." S. Berman. 14—3&4:31

"Out of the Closet, But Paying the Price: Lesbian and Gay Characters in Children's Literature." J. Goodman. 14—3&4:13

"Recommended Books on Gay/Lesbian Themes." C.A. Jenkins and J.L. Morris. 14—3&4:16

Reflections of a Rock Lobster: A Story About Growing Up Gay. A. Fricke. (hs, adults) 14—3&4:19 **

"Resources." 14—3&4:34

SPECIAL DOUBLE ISSUE: On Homophobia. Guest Editor, Leonore Gordon. 14—3&4

Sticks and Stones. L. Hall. (YA) fiction 14—3&4:16 **

"There Is No Hierarchy of Oppressions." A. Lorde. 14—3&4:9

Trying Hard To Hear You. S. Scoppettone. (YA) fiction 14—3&4:17 *

Twenty Questions About Homosexuality. National Gay Task Force. (hs, adults) 14—3&4:19 **

"Validating All Families." R. Beaglehole. 14—7&8:24

Watchtower. E.A. Lynn. (hs, adults) fiction 14—3&4:17 **

A Way of Love, A Way of Life: A Young Person's Introduction to What It Means To Be Gay. F. Hanckel and J. Cunningham. (YA) 14—3&4:19 **

"What Do We Say When We Hear 'Faggot'?" L. Gordon. 14—3&4:25

What Happened to Mr. Forster? G.W. Bargar. (gr 6+) fiction 14—3&4:37

Word Is Out: Stories of Some of Our Lives. N. Adair and C. Adair. (hs, adults) 14—3&4:18 **; 14—3&4:34 [film; recommended but not reviewed]

Young, Gay and Proud! S. Alyson. (YA) 14—
Your Family, My Family. J. Drescher. (gr 2-5) 14—3&4:17 *

HANDICAPISM AND ANTI-HANDICAPIST MATERIALS

see also: DISABILITIES; SOCIAL JUSTICE

"Providing an Anti-Handicapist Early Child-

hood Environment." M. Froschl and B. Sprung. 14—7&8:21
Taking on the World: Empowering Strategies for Parents of Children with Disabilities. J.S. Mitchell. (adults) 14—1&2:37 **

HEALTH

see also: ALCOHOL AND DRUG ABUSE; WAR AND PEACE — MILITARISM AND NUCLEAR ISSUES

HEALTH—DIABETES

Where's Buddy? R. Ron. (gr 3-6) fiction 14—7&8:36

HEALTH—EPILEPSY

What If They Knew? P. Hermes. (gr K-6) fiction 14—6:18 *

HEALTH—LEUKEMIA

Friends Till the End. T. Strasser. (gr 7+) fiction 14—1&2:34 **

HEALTH—MENTAL/EMOTIONAL CONCERNS

see also: FAMILIES, RELATIONSHIPS AND EMOTIONS, several subdivisions

Despair and Personal Power in the Nuclear Age. J.R. Macy. (adults) 14—7&8:38 **
 "The Secret Fear That Keeps Us from Raising Free Children." L.C. Pogrebin. 14—3&4:10
Underneath, I'm Different. E. Rabinowich. (gr 6+) fiction 14—7&8:32

HEALTH—PREGNANCY

The Boy Who Wanted a Baby. V.R. Williams. (gr 3-6) fiction 14—7&8:31 **

HEALTH—PREGNANCY AND TEENAGERS

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **
 "Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

HEALTH—SEX EDUCATION

see also: FAMILIES, RELATIONSHIPS AND EMOTIONS, several subdivisions; GAY MEN; HEALTH, several other subdivisions; HOMOPHOBIA; SEX ROLES; WOMEN AND GIRLS—LESBIANS

Changing Bodies, Changing Lives: A Book for Teens on Sex and Relationships. R. Bell. (YA) 14—3&4:18 **
 "Friendly Fire": Homophobia in Sex Education Literature." K. Whitlock and E.M. DiLapi. 14—3&4:20
Our Right to Love: A Lesbian Resource Book. G. Vida. (hs, adults) 14—3&4:19 **
A Way of Love, A Way of Life: A Young Person's Introduction to What It Means To Be Gay. F. Hanckel and J. Cunningham. (YA) 14—3&4:19 **

HOLIDAYS—BIRTHDAYS

Something Special for Me. V.B. Williams. (gr ps-3) fiction 14—6:19 **

HOLIDAYS—LATIN AMERICAN HOLIDAYS

Piñatas and Paper Flowers/Piñatas y flores de papel: Holidays of the Americas, in English and Spanish. L. Perl. (gr 3-6) 14—5:27 *

HOMOPHOBIA/HETEROSEXISM/LESBIAN AND GAY LIBERATION

see also: GAY MALES; SOCIAL JUSTICE; WOMEN AND GIRLS — LESBIANS

Annie on My Mind. N. Garden. (gr 6+) fiction 14—1&2:35 **
Changing Bodies, Changing Lives: A Book for Teens on Sex and Relationships. R. Bell. (YA) 14—3&4:18 **
Consenting Adult. L.Z. Hobson. (hs, adults) fiction 14—3&4:17
Chronicles of Tornor. (Trilogy: *Watchtower; The Dancers of Arun; The Northern Girl*). E.A. Lynn. (hs, adults) fiction 14—3&4:17 ** [one book recommended with reservations]
 "Countering Homophobia: A Lesson Plan." 14—3&4:28
 "Definitions/Fact Sheet" [about lesbians and gay males]. 14—3&4:30
 Editorial: "Why CIBC Is Dealing With Homophobia." 14—3&4:3
A Family Matter: A Parent's Guide to Homosexuality. C. Silverstein. (hs, adults) 14—3&4:19 **
 "Friendly Fire": Homophobia in Sex Education Literature." K. Whitlock and E.M. DiLapi. 14—3&4:20
Gay American History: Lesbians and Gay Men in the U.S.A.: A Documentary. J. Katz. (hs, adults) 14—3&4:19 **
 "Getting Books on Gay Themes into the Library: An Action Plan." C. Bloom. 14—3&4:33
Growing Up Gay. Youth Liberation. (YA) 14—3&4:19 **

Happy Endings Are All Alike. S. Scoppettone. (YA) fiction 14—3&4:17 **
The Hidden Minority: Homosexuality in Our Society. (gr not specified) filmstrips 14—3&4:34 [recommended but not reviewed]
 "Homophobia in Encyclopedias." D.C. Burke. 14—3&4:24
 "Homophobia: Why Bring It Up?" B. Smith. 14—3&4:7
Homosexuality: A History. V. Bullough. (YA) 14—3&4:18 *
Homosexuality: Thursday's Child. (gr not specified) filmstrips 14—3&4:34 [recommended but not reviewed]
The Homosexuals. (gr not specified) film or video 14—3&4:34 [recommended but not reviewed]
 "Interconnections." J.S. Tinney. 14—3&4:4
Now That You Know: What Every Parent Should Know About Homosexuality. B. Fairchild and N. Hayward. (hs, adults) 14—3&4:19 *
Our Right to Love: A Lesbian Resource Book. G. Vida. (hs, adults) 14—3&4:19 **
 "Out of the Closet and into the Catalog: Access to Gay/Lesbian Library Materials." S. Berman. 14—3&4:31
 "Out of the Closet, But Paying the Price: Lesbian and Gay Characters in Children's Literature." J. Goodman. 14—3&4:13
Reflections of a Rock Lobster: A Story About Growing Up Gay. A. Fricke. (hs, adults) 14—3&4:19 **
 "Resources." 14—3&4:34
 "The Secret Fear That Keeps Us from Raising Free Children." L.C. Pogrebin. 14—3&4:10
SPECIAL DOUBLE ISSUE: On Homophobia.
 Guest Editor, Leonore Gordon. 14—3&4
Sticks and Stones. L. Hall. (YA) fiction 14—3&4:16 **
Teenage Homosexuality. (gr not specified) film or video 14—3&4:34 [recommended but not reviewed]
 "There Is No Hierarchy of Oppressions." A. Lorde. 14—3&4:9
Trying Hard To Hear You. S. Scoppettone. (YA) fiction 14—3&4:17 *
Twenty Questions about Homosexuality. National Gay Task Force. (hs, adults) 14—3&4:19 **
 "Validating All Families." R. Beaglehole. 14—7&8:24
A Way of Love, A Way of Life: A Young Person's Introduction to What It Means To Be Gay. F. Hanckel and J. Cunningham. (YA) 14—3&4:19 **
 "What Do We Say When We Hear 'Faggot'?" L. Gordon. 14—3&4:25
What Happened to Mr. Forster? G.W. Bargar. (gr 6+) fiction 14—3&4:37
Who Happen to Be Gay. (gr not specified) film or video 14—3&4:34 [recommended but not reviewed]
Woman Plus Woman: Attitudes Toward Lesbianism. D. Klaich. (hs, adults) 14—3&4:19 **
Word Is Out: Stories of Some of Our Lives. 14—3&4:18 **, 14—3&4:34 [film, recommended but not reviewed]
Young, Gay and Proud! S. Alyson. (YA) 14—3&4:18 *

INTER-RACIAL BOOKS FOR CHILDREN

BULLETIN

VOLUME 14, NUMBERS 3 & 4, 1985 ISSN 0145-5202

homophobia ho-mo-pho-bi-a (hō'mə-fō'bē-ə) *noun* [homosexual + phobia]
 1. fear, dislike or hatred of gay men and lesbians 2. discrimination against lesbians and gay men.
 —ho'mo-pho'bic (-fō'bic) *adjective*.

Homophobia and Education
 How to Deal with Name-Calling

VOLUME 14, NOS. 3&4

JEWISH AMERICANS

Remember to check all **see also** references.

JEWISH AMERICANS

All the Colors of the Race. A. Adoff. (gr 5+) poetry 14—1&2:35 **

Full-Time Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs+) 14—1&2:36 **

Hey, Dollface. D. Hautzig. (YA) fiction 14—3&4:16 **

The Jewish Americans: A History in Their Own Words, 1650-1950. M. Meltzer. (gr 5+) 14—6:17 **

Lillian Wald of Henry Street. B. Siegel. (gr 7+) 14—7&8:33 **

KU KLUX KLAN

Circle of Fire. W.H. Hooks. (gr 4-7) fiction 14—5:25

Editorial: "And Now—Lettergate" [re: NEA-CIBC anti-Ku Klux Klan curriculum]. 14—5:3

Editorial: "CIBC Responds to Charges" [in the *American Educator*]. 14—1&2:3

LABOR HISTORY/LABOR MOVEMENT

see also: CLASSISM; OCCUPATIONS; WOMEN AND GIRLS—OCCUPATIONS

"Central America Update: School Teachers in El Salvador Face Reprisals and Terror" [based on a report from the National Labor Committee in Support of Democracy and Human Rights in El Salvador]. 14—6:16

Full-Time Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs+) 14—1&2:36 **

LANGUAGE AND LANGUAGES—DISCRIMINATION AND LANGUAGE

"Defamation of Our Language" [boxed note about Puerto Rican Spanish]. 14—1&2:9

"Excuse Me, Your Perspective is Showing!" [boxed note about books on Puerto Rican themes]. 14—1&2:14

"Spanish Language Texts: The Case of the In-visible Hispanic" [boxed note]. 14—1&2:16

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

LANGUAGE AND LANGUAGES—SPANISH

see also: BILINGUAL/BICULTURAL STUDENTS; BILINGUAL MATERIALS—SPANISH/ENGLISH

"Defamation of Our Language" [boxed note about Puerto Rican Spanish]. 14—1&2:9

"Spanish Language Texts: The Case of the In-visible Hispanic" [boxed note]. 14—1&2:16

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

LANGUAGE ARTS AND LITERACY

see also: BILINGUAL MATERIALS; LANGUAGE . . . , several subdivisions

"Basal Readers: Paltry Progress Pervades." G. Britton and M. Lumpkin. 14—6:4

The Disappearance of Childhood. N. Postman. (adults) 14—1&2:37 **

EMBERS: Stories for a Changing World. B. Banfield and R. Meyers. (gr 4-6) 14—3&4:39 **

Thinking About Aging. Prime Time School. (gr not specified) 14—1&2:37 *

LATIN AMERICA

see also: BILINGUAL MATERIALS; CARIBBEAN; LATINAS AND LATINOS; NATIVE AMERICANS, several subdivisions

Piñatas and Paper Flowers/Piñatas y flores de papel: Holidays of the Americas, in English and Spanish. L. Perl. (gr 3-6) 14—5:27 *

LATIN AMERICA—CENTRAL AMERICA

Piñatas and Paper Flowers/Piñatas y flores de papel: Holidays of the Americas, in English and Spanish. L. Perl. (gr 3-6) 14—5:27 *

LATIN AMERICA—EL SALVADOR

see also: LATIN AMERICA—CENTRAL AMERICA

"Central America Update: School Teachers in El Salvador Face Reprisals and Terror" [based on a report from the National Labor Committee in Support of Democracy and Human Rights in El Salvador]. 14—6:16

LATIN AMERICA—HONDURAS

see also: CENTRAL AMERICA above

Bananas: From Manolo to Margie. G. Ancona. (gr 3-6) 14—7&8:31

LATIN AMERICA—NICARAGUA

see also: CENTRAL AMERICA above

"Teachers Target in Nicaragua" [boxed comment]. 14—6:16

LATINAS AND LATINOS

see also: BILINGUAL/BICULTURAL STUDENTS; BILINGUAL MATERIALS; CARIBBEAN; LANGUAGE, several subdivisions; LATIN AMERICA; RACISM; SOCIAL JUSTICE; WOMEN AND GIRLS, several subdivisions

"Spanish Language Texts: The Case of the In-visible Hispanic" [boxed note]. 14—1&2:16

Unlearning Chicano and Puerto Rican Stereotypes. CIBC Resource Center for Educators. (gr 5-8, adults) 14—1&2:39 **

LATINAS AND LATINOS—CHICANAS AND CHICANOS

"Books for Equity." 14—7&8:27

Unlearning Chicano and Puerto Rican Stereotypes. CIBC Resource Center for Educators. (gr 5-8, adults) 14—1&2:39 **

LATINAS AND LATINOS—PUERTO RICANS

"AV Materials on Puerto Rican Themes: What Are the Messages?" A. Colón-Muñiz. 14—1&2:25

"The Black Presence in Puerto Rico." J. Hernandez-Cruz. 14—1&2:23

"Books for Equity." 14—7&8:27

"Children's Literature on Puerto Rican Themes—Part I: The Messages of Fiction." S. Nieto. 14—1&2:6

"Children's Literature on Puerto Rican Themes—Part II: Non-Fiction." S. Nieto. 14—1&2:10

"A Decade of Progress?" [about materials on Puerto Rican themes]. B. Williams. 14—1&2:4

Jock and Jill. R. Lipsyte. (gr 7-12) fiction 14—1&2:36 **

"Pura Belpré, 1902-1982" [boxed note]. 14—1&2:15

"Racism No Longer Denied." S. Betances and V. Copeland. 14—1&2:24

"The Roles of Women in Puerto Rico." I. Santos-Rivera. 14—1&2:21

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

Unlearning Chicano and Puerto Rican Stereotypes. CIBC Resource Center for Educators. (gr 5-8, adults) 14—1&2:39 **

"U.S. History Texts: Any Change in Ten Years?" S. Wigutloff and I. Santos-Rivera. 14—1&2:17

"U.S. Influence on Puerto Rican Schools: A Tragi-Comedy." 14—1&2:28

LIBRARIES

see also: SELECTION, several subdivisions

"Getting Books on Gay Themes into the Library: An Action Plan." C. Bloom. 14—3&4:33

"Out of the Closet and into the Catalog: Access to Gay/Lesbian Library Materials." S. Berman. 14—3&4:31

Pura Belpré, 1902-1982 [boxed note]. 14—1&2:15

MATHEMATICS

Count on Your Fingers African Style. C. Zaslavsky. (gr K-3) 14—5:27 **

Tic Tac Toe and Other Three-in-a-Row Games from Ancient Egypt to the Modern Computer. C. Zaslavsky. (gr K-8) 14—5:27 **

MEDIA

see also: SELECTION

"AV Materials on Puerto Rican Themes: What Are the Messages?" A. Colón-Muñiz. 14—1&2:25

MEDIA—COMICS

"War Makes Men' Is Message from Comic Books" and "Part II: A Review of Current War Comics." L. Rifas. 14—6:8

MEDIA—FILMS

Cuando llegaron/When They Arrived. (gr not specified) Spanish or English 14—1&2:27 **

El deporte como expresión cultural de un pueblo/Sports as a Cultural Expression. (gr not

specified) Spanish or English 14—1&2:27 *
The Homosexuals. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Siempre estuvimos aquí/We Were Always Here. (gr not specified) Spanish or English 14—1&2:27 *
Teenage Homosexuality. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Who Happen to Be Gay. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Word Is Out: Stories of Some of Our Lives. N. Adair and C. Adair. (hs, adults) 14—3&4:34 [recommended but not reviewed]

MEDIA—FILMSTRIPS

And Then What Happened? CIBC. (K-4) 14—7&8:3; 14—7&8:39 **
Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) 14—7&8:6 **
Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) 14—5:31; 14—7&8:7 **
 "Childcare Shapes the Future—Racism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Racist Strategies*]. 14—7&8:6
 "Childcare Shapes the Future—Sexism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Sexist Strategies*]. 14—7&8:7
 "Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3
The Hidden Minority: Homosexuality in Our Society. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Homosexuality: Thursday's Child. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Unlearning Chicano and Puerto Rican Stereotypes. CIBC Resource Center for Educators. (gr 5-8, adults) 14—1&2:39 **

MEDIA—JOURNALISM

She Was There: Stories of Pioneering Women Journalists. J.E. Collins. (gr 7+) 14—1&2:36

MEDIA—TELEVISION

The Disappearance of Childhood. N. Postman. (adults) 14—1&2:37 **
Thinking About Aging. Prime Time School. (gr not specified) 14—1&2:37 *

MEDIA—VIDEO MATERIALS

El deporte como expresión cultural de un pueblo/Sports as a Cultural Expression. (gr not specified) Spanish or English 14—1&2:27 *
The Homosexuals. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Siempre estuvimos aquí/We Were Always Here. (gr not specified) Spanish or English 14—1&2:27 *
Teenage Homosexuality. (gr not specified)

14—3&4:34 [recommended but not reviewed]
Who Happen to Be Gay. (gr not specified) 14—3&4:34 [recommended but not reviewed]
Word Is Out: Stories of Some of Our Lives. (gr not specified) 14—3&4:34 [recommended but not reviewed]

NATIVE AMERICANS

see also: RACISM; SOCIAL JUSTICE; WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

American Indian Stereotypes in the World of Children: A Reader and Bibliography. A.B. Hirschfelder. (adults) 14—5:29 **
 "Books for Equity." 14—7&8:27
Gay American History: Lesbians and Gay Men in the U.S.A.: A Documentary. J. Katz. (hs, adults) 14—3&4:19 **
 "Native American Children" [boxed note]. 14—7&8:13

NATIVE AMERICANS—ALGONQUIN-SPEAKING PEOPLES

The Last Algonquin. T.L. Kazimiroff. (gr 12+) fiction 14—7&8:31

NATIVE AMERICANS—ARAWAK INDIANS

see also: NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES

Columbus: His Enterprise. H. Koning. (gr 11-adult) 14—7&8:35 **

NATIVE AMERICANS—LAKOTA NATION

Johnny Stands. H.W. Paige. (gr 5-7) fiction 14—3&4:36

NATIVE AMERICANS—LENNI LENAPE NATION

Tomahawks and Trombones. B. Mitchell. (gr 1-4) 14—6:20

NATIVE AMERICANS—PACIFIC COAST PEOPLES

Pacific Coast Indians of North America. G. Lyons. (gr 3-6) 14—7&8:34

NATIVE AMERICANS—TAÍNOS AND OTHER CARIBBEAN PEOPLES

see also: NATIVE AMERICANS—ARAWAK INDIANS

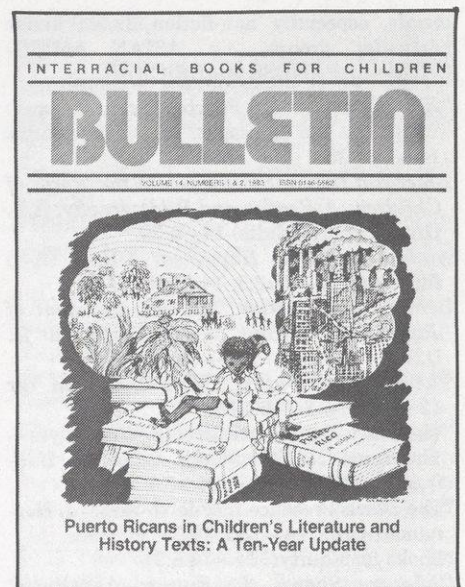
Quando llegaron/When They Arrived. (gr not specified) Spanish or English film 14—1&2:27 **

Siempre estuvimos aquí/We Were Always Here. (gr not specified) Spanish or English film or video cassette 14—1&2:27 *

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

OCCUPATIONS

see also: LABOR HISTORY; MEDIA—



VOLUME 14, NOS. 1&2

JOURNALISM; WOMEN AND GIRLS—OCCUPATIONS

Bananas: From Manolo to Margie. G. Ancona. (gr 3-6) 14—7&8:31
The Do-Something Day. J. Lasker. (gr ps-3) fiction 14—6:17 **
The Piano Makers. D. Anderson. (gr 8-12) 14—7&8:34 **

OLDER PEOPLE

see also: AGEISM

Thinking About Aging. Prime Time School. (gr not specified) 14—1&2:37 *

POETRY AND RHYME

All the Colors of the Race. A. Adoff. (gr 5+) poetry 14—1&2:35 **
Revolting Rhymes. R. Dahl. (gr 1+) rhymes 14—7&8:36 *

PUBLISHING INDUSTRY

see also: REFERENCE MATERIALS; SELECTION; TEXTBOOKS

"Children's Literature on Puerto Rican Themes—Part I: The Messages of Fiction." S. Nieto. 14—1&2:6

"Children's Literature on Puerto Rican Themes—Part II: Non-Fiction." S. Nieto. 14—1&2:10

"A Decade of Progress?" [about materials on Puerto Rican themes]. B. Williams. 14—1&2:4

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

RACISM AND ANTI-RACIST MATERIALS

see also: KU KLUX KLAN; SELECTION; SOCIAL JUSTICE; TEXTBOOKS; and ma-

RACISM AND ANTI-RACIST MATERIALS continued

Remember to check all **see also** references.

terials, especially non-fiction, listed under particular groups, e.g. **ASIAN AMERICANS—JAPANESE AMERICANS**

"AV Materials on Puerto Rican Themes: What Are the Messages?" A. Colón-Muñiz. 14—1&2:25

American Indian Stereotypes in the World of Children: A Reader and Bibliography. A.B. Hirschfelder. (adults) 14—5:29 **

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **

Behind Barbed Wire: The Imprisonment of Japanese Americans during World War II. D.S. Davis. (gr 7+) 14—6:17 **

The Best Way Out. K. Follis Cheatham. (gr 12+) fiction 14—6:19 **

"The Black Experience through White Eyes—The Same Old Story Once Again." B. Banfield and G.L. Wilson. 14—5:4

"The Black Presence in Puerto Rico." J. Hernandez-Cruz. 14—1&2:23

"Books for Equity." 14—7&8:27

Childcare Shapes the Future: Anti-Racist Strategies. CIBC. (adults) filmstrip kit 14—7&8:6 **

"Childcare Shapes the Future—Racism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Racist Strategies*]. 14—7&8:6

"Children's Literature on Puerto Rican Themes—Part I: The Messages of Fiction." S. Nieto. 14—1&2:6

Circle of Fire. W.H. Hooks. (gr 4-7) fiction 14—5:25

Combatting Racism in The Workplace: A Course for Workers. B. Thomas and C. Novogrodsky. (adults) 14—7&8:38 **

"A Decade of Progress?" [about materials on Puerto Rican themes]. B. Williams. 14—1&2:4

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

Editorial: "Jake—And Library Issues of Selection." S. Berman. 14—5:3

The Girl on the Outside. M.P. Walter. (gr 6+) fiction 14—3&4:36 *

"Helping Young Readers Become Book Critics: Here's How." P.B. Campbell. 14—5:22

In Search of Our Past—U.S. History, Teacher Guide; U.S. History, Student Book; World History, Teacher Guide; World History, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14—7&8:38 **

"Interconnections." J.S. Tinney. 14—3&4:4

Open Minds to Equality: A Sourcebook of Learning Activities to Promote Race, Sex, Class and Age Equity. N. Schniedewind and E. Davidson. (adults working with elementary and middle grades) 14—5:29 *

"Providing an Anti-Handicapist Early Childhood Environment." M. Froschl and B. Sprung. 14—7&8:21

"Racism No Longer Denied." S. Betances and V. Copeland. 14—1&2:24

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

Unlearning Chicano and Puerto Rican Stereotypes. CIBC Resource Center for Educators. (gr 5-8, adults) 14—1&2:39 **

REFERENCE MATERIALS—ENCYCLOPEDIAS

"Homophobia in Encyclopedias." D.C. Burke. 14—3&4:24

RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—SPIRITUAL BELIEFS

Shadow. M. Brown. (gr 1+) fiction 14—1&2:33

RELIGIOUS, SPIRITUAL AND PHILOSOPHICAL TEACHINGS—MORAVIAN CHURCH

Tomahawks and Trombones. B. Mitchell. (gr 1-4) 14—6:20

RELIGIOUS, PHILOSOPHICAL AND SPIRITUAL TEACHINGS—WITCHCRAFT

Chronicles of Tornor. (Trilogy: *Watchtower; The Dancers of Arun; The Northern Girl*). E.A. Lynn. (hs, adults) fiction 14—3&4:17 ** [one book recommended with reservations]

RESOURCE LISTS AND BIBLIOGRAPHIES

[Note: These lists highlight recommended resources.]

"AV Materials on Puerto Rican Themes: What Are the Messages?" A. Colón-Muñiz. 14—1&2:25

American Indian Stereotypes in the World of Children: A Reader and Bibliography. A.B. Hirschfelder. (adults) 14—5:29 **

"Books for Equity." 14—7&8:27

[Lesbians and Gay Males]. 14—3&4:34

[Lesbians of Color]. 14—3&4:8

"Male Teachers in Day Care: One Key to a More Nurturing World." T.W. Goodhue. 14—7&8:18

[Puerto Rican Themes]. 14—1&2:15.

[Puerto Rico/Puerto Ricans/Bilingual Education]. 14—1&2:30

"Recommended Books on Gay/Lesbian Themes." C.A. Jenkins and J.L. Morris. 14—3&4:16

SPECIAL DOUBLE ISSUE: Children's Books on Puerto Rican Themes. Guest Editor, Sonia Nieto. 14—1&2

SCIENCE FICTION, FANTASY AND UTOPIAS

Chronicles of Tornor. (Trilogy: *Watchtower; The Dancers of Arun; The Northern Girl*). E.A. Lynn. (hs, adults) fiction 14—3&4:17 ** [one book recommended with reservations]

SCIENCES

see also: MATHEMATICS

SCIENCES—AGRICULTURE

Bananas: From Manolo to Margie. G. Ancona. (gr 3-6) 14—7&8:31

SCIENCES—SOCIOLOGY

The Disappearance of Childhood. N. Postman. (adults) 14—1&2:37 **

SELECTION

see also: CHECKLISTS; REFERENCE MATERIALS; TEXTBOOKS

"Helping Young Readers Become Book Critics: Here's How." P.B. Campbell. 14—5:22

SELECTION—CONSTITUTIONAL ISSUES, LIBRARIES AND SCHOOLS

The Day They Came To Arrest the Book. N. Hentoff. (gr 7+) fiction 14—6:18

Editorial: "Jake—And Library Issues of Selection." S. Berman. 14—5:3

Editorial: "On Beyond Jake: A Call to Dialog." S. Berman. 14—6:3

A Matter of Principle. S.B. Pfeffer. (gr 7+) fiction 14—7&8:35

SELECTION—FAVORITES, CLASSICS AND AWARD WINNERS, CRITICISMS OF

Big Sixteen. M. Calhoun. (gr ps-3) fiction 14—5:25; 14—6:22 [letter about]

"The Black Experience through White Eyes—The Same Old Story Once Again." B. Banfield and G.L. Wilson. 14—5:4

Editorial: "Jake—And Library Issues of Selection." S. Berman. 14—5:3

Editorial: "On Beyond Jake: A Call to Dialog." S. Berman. 14—6:3

Jake and Honeybunch. M. Zemach. (gr ps-4) fiction 14—1&2:32; 14—5:3; 14—5:4

Shadow. M. Brown. (gr 1+) fiction 14—1&2:33; 14—5:4

SEX ROLES CONSIDERED AND CHALLENGED

see also: SEXISM; WOMEN AND GIRLS [entries with positive ratings often implicitly challenge traditional sex roles]

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **

The Boy Who Wanted a Baby. V.R. Williams. (gr 3-6) fiction 14—7&8:31 **

Chronicles of Tornor. (Trilogy: *Watchtower; The Dancers of Arun; The Northern Girl*). E.A. Lynn. (hs, adults) fiction 14—3&4:17 ** [one book recommended with reservations]

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

"Male Teachers in Day Care: One Key to a More Nurturing World." T.W. Goodhue. 14—7&8:18

"The Secret Fear That Keeps Us from Raising Free Children." L.C. Pogrebin. 14—3&4:10

"War Makes Men" Is Message from Comic Books" and "Part II: A Review of Current War Comics." L. Rifas. 14—6:8

SEXISM AND ANTI-SEXIST MATERIALS

see also: HOMOPHOBIA; SEX ROLES; SOCIAL JUSTICE; WOMEN AND GIRLS [ma-

terials with positive ratings are often implicitly anti-sexist]

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **
"Books for Equity." 14—7&8:27

Childcare Shapes the Future: Anti-Sexist Strategies. CIBC. (adults) filmstrip kit 14—5:31; 14—7&8:7 **

"Childcare Shapes the Future—Sexism: Related Problems, Research and Strategies" [based on the filmstrip kit *Childcare Shapes the Future: Anti-Sexist Strategies*]. 14—7&8:7

"Children's Literature on Puerto Rican Themes— Part I: The Messages of Fiction." S. Nieto. 14—1&2:6

"Dick and Jane in Spanish" [boxed note]. 14—1&2:22

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

Equal Their Chances: Children's Activities for Non-Sexist Learning. J. Shapiro, S. Kramer and C. Hunerberg. (adults working with elementary grades) 14—5:29 **

"Helping Young Readers Become Book Critics: Here's How." P.B. Campbell. 14—5:22
In Search of Our Past—U.S. History, Teacher Guide; *U.S. History*, Student Book; *World History*, Teacher Guide; *World History*, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14—7&8:38 **

"Interconnections." J.S. Tinney. 14—3&4:4
Open Minds to Equality: A Sourcebook of Learning Activities to Promote Race, Sex, Class and Age Equity. N. Schniedewind and E. Davidson. (adults working with elementary and middle grades) 14—5:29 *

"Providing an Anti-Handicapist Early Childhood Environment." M. Froschl and B. Sprung. 14—7&8:21

Reweaving the Web of Life: Feminism and Nonviolence. New Society Publishers. (adults) 14—7&8:38 **

"The Roles of Women in Puerto Rico." I. Santos Rivera. 14—1&2:21

Editorial: "Why CIBC Is Dealing With Homophobia." 14—3&4:3

EMBERS: Stories for a Changing World. B. Banfield and R. Meyers. (gr 4-6) 14—3&4:39 **

"Homophobia: Why Bring It Up?" B. Smith. 14—3&4:7

"Institute's Mission: Action for Peace and Justice." J. and K. McGinnis. 14—6:13

"Interconnections." J.S. Tinney. 14—3&4:4
Lillian Wald of Henry Street. B. Siegel. (gr 7+) 14—7&8:33 **

Open Minds to Equality: A Sourcebook of Learning Activities to Promote Race, Sex, Class and Age Equity. N. Schniedewind and E. Davidson. (adults working with elementary and middle grades) 14—5:29 *

"There Is No Hierarchy of Oppressions." A. Lorde. 14—3&4:9

SPORTS

El deporte como expresión cultural de un pueblo/Sports as a Cultural Expression. (gr not specified) Spanish or English film or video cassette 14—1&2:27 *

SPORTS—BASEBALL

Jock and Jill. R. Lipsyte. (gr 7-12) fiction 14—1&2:36 **

SPORTS—BICYCLE RIDING

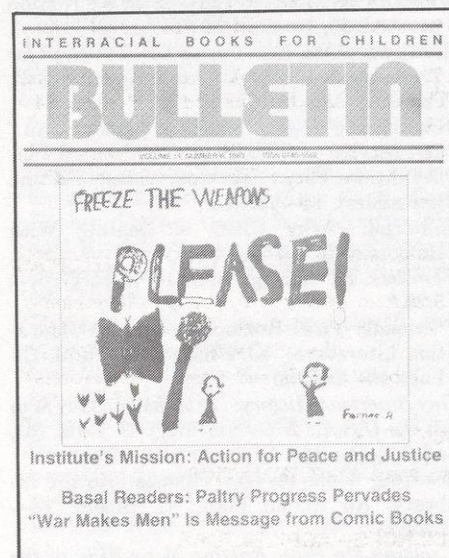
I Would If I Could. B. Miles. (gr 3-7) fiction 14—7&8:33 *

SPORTS—SKY DIVING

The Man Who Dropped from the Sky. K. Shyne. 14—5:25

SPORTS—TRACK AND FIELD

The Man Who Dropped from the Sky. K. Shyne. 14—5:25



VOLUME 14, NO. 6

TEXTBOOKS

see also: ACTIVITIES—CURRICULA; REFERENCE MATERIALS

"Basal Readers: Paltry Progress Pervades." G. Britton and M. Lumpkin. 14—6:4
"Dick and Jane in Spanish" [boxed note]. 14—1&2:22

EMBERS: Stories for a Changing World. B. Banfield and R. Meyers. (gr 4-6) 14—3&4:39 **

"'Friendly Fire': Homophobia in Sex Education Literature." K. Whitlock and E.M. DiLapi. 14—3&4:20

"Spanish Language Texts: The Case of the Invisible Hispanic" [boxed note]. 14—1&2:16

"The Textbook Selection Process in Texas." Two articles: "Group Works to Improve Selection Process" and "Far Right Works to Turn Back the Clock." The Council Staff. 14—5:14; 14—5:15

"U.S. History Texts: Any Change in Ten Years?" [about Puerto Rican themes]. S. Wigutoff and I. Santos-Rivera. 14—1&2:17

TOYS, GAMES, TOOLS AND "HOW-TO" MATERIALS

Tic Tac Toe and Other Three-in-a-Row games from Ancient Egypt to the Modern Computer. C. Zaslavsky. (gr K-8) 14—5:27 **

VIOLENCE

see also: KU KLUX KLAN; WAR AND PEACE, several subdivisions

VIOLENCE—CHILD ABUSE

And Then What Happened? CIBC. (gr K-4) filmstrips 14—7&8:3; 14—7&8:39 **

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

Reweaving the Web of Life: Feminism and Nonviolence. New Society Publishers. (adults) 14—7&8:38 **

VIOLENCE—NONVIOLENCE

Reweaving the Web of Life: Feminism and Nonviolence. New Society Publishers. (adults) 14—7&8:38 **

VIOLENCE—RAPE

Happy Endings Are All Alike. S. Scoppettone. (YA) fiction 14—3&4:17 **

Surviving Sexual Assault. Los Angeles Commission on Assaults Against Women. (adults) 14—7&8:38 **

VIOLENCE—WOMAN-BATTERING

And Then What Happened? CIBC. (gr K-4) filmstrips 14—7&8:3; 14—7&8:39 **

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

SOCIAL JUSTICE

see also: AGEISM; CLASSISM; HANDICAPISM; HOMOPHOBIA; KU KLUX KLAN; RACISM; SELECTION; SEXISM; TEXTBOOKS; WAR AND PEACE, several subdivisions

And Then What Happened? CIBC. (K-4) filmstrips 14—7&8:3; 14—7&8:39 **

"Basal Readers: Paltry Progress Pervades." G. Britton and M. Lumpkin. 14—6:4

"Books for Equity." 14—7&8:27

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14—7&8:3

Editorial: "And Now—Lettergate" [re: NEA-CIBC anti-Ku Klux Klan curriculum]. 14—5:3

Editorial: "CIBC Responds to Charges" [in the *American Educator*]. 14—1&2:3

WAR AND PEACE—MILITARISM AND NUCLEAR ISSUES

Remember to check all **see also** references.

WAR AND PEACE—MILITARISM AND NUCLEAR ISSUES

see also: WAR AND PEACE—PEACE AND JUSTICE

- The Bomb*. S. Lens. (gr 10-12) 14—5:26 *
Despair and Personal Power in the Nuclear Age. J.R. Macy. (adults) 14—7&8:38 **
“‘War Makes Men’ Is Message from Comic Books” and “Part II: A Review of Current War Comics.” L. Rifas. 14—6:8
When the Wind Blows. R. Briggs. (gr 10+) fiction 14—1&2:34 **

WAR AND PEACE—PEACE AND JUSTICE

see also: WAR AND PEACE—MILITARISM AND NUCLEAR ISSUES

- “Institute’s Mission: Action for Peace and Justice.” J. and K. McGinnis. 14—6:13
Reweaving the Web of Life: Feminism and Nonviolence. New Society Publishers. (adults) 14—7&8:38 **

WOMEN AND GIRLS

see also: SEX ROLES; SEXISM; SOCIAL JUSTICE; VIOLENCE, several subdivisions

- In Search of Our Past—U.S. History*, Teacher Guide; *U.S. History*, Student Book; *World History*, Teacher Guide; *World History*, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14—7&8:38 **
Reweaving the Web of Life: Feminism and Nonviolence. New Society Publishers. (adults) 14—7&8:38 **
“Women in War Comics” [boxed comment]. 14—6:11
Women’s America: Refocusing the Past. L.K. Kerber and J.D. Mathews. (adults) 14—7&8:38 **

WOMEN AND GIRLS—BLACK AMERICAN WOMEN AND GIRLS

see also: WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

- All the Colors of the Race*. A. Adoff. (gr 5+) poetry 14—1&2:35 **
The Girl on the Outside. M.P. Walter. (gr 6+) fiction 14—3&4:36 *
“Homophobia: Why Bring It Up?” B. Smith. 14—3&4:7
“There Is No Hierarchy of Oppressions.” A. Lorde. 14—3&4:9

WOMEN AND GIRLS—DISABILITIES AND DIFFERENCES FROM STEREOTYPICAL “NORMS”

[Note: Cross check with titles under the DISABILITIES subdivisions to identify specific disabilities/situations.]

- Angie and Me*. R.C. Jones. (gr 5-8) fiction 14—6:17 **
My Friend Leslie: The Story of a Handicapped Child. M.B. Rosenberg. (gr ps-2) 14—7&8:32 **

- What If They Knew?* P. Hermes. (gr K-6) fiction 14—6:18 *

WOMEN AND GIRLS—EUROPEAN AMERICAN WOMEN AND GIRLS

[Note: Cross check with titles under the EUROPEAN AMERICAN subdivisions for country of origin.]

[Note: Listings about European American women and girls are not repeated below if they appear in other WOMEN AND GIRLS subdivisions.]

- All the Colors of the Race*. A. Adoff. (gr 5+) poetry 14—1&2:35 **
Annie on My Mind. N. Garden. (gr 6+) fiction 14—1&2:35 **

WOMEN AND GIRLS—JEWISH AMERICAN WOMEN AND GIRLS

- Full-Time Active: Sara Plotkin, An Oral History*. The Community Documentation Workshop. (hs+) 14—1&2:36 **
Hey, Dollface. D. Hautzig. (YA) fiction 14—3&4:16 **
Lillian Wald of Henry Street. B. Siegel. (gr 7+) 14—7&8:33 **

WOMEN AND GIRLS—LATINAS

[Note: Cross check with titles under the LATINAS AND LATINOS subdivisions for country of origin.]

- “Children’s Literature on Puerto Rican Themes—Part I: The Messages of Fiction.” S. Nieto. 14—1&2:6
“Pura Belpré, 1902-1982” [boxed note]. 14—1&2:15
“Recommended Reading.” 14—1&2:30
“The Roles of Women in Puerto Rico.” I. Santos-Rivera. 14—1&2:21

WOMEN AND GIRLS—LESBIANS

- Annie on My Mind*. N. Garden. (gr 6+) fiction 14—1&2:35; 14—3&4:16 **
Changing Bodies, Changing Lives: A Book for Teens on Sex and Relationships. R. Bell. (YA) 14—3&4:18 **
“Countering Homophobia: A Lesson Plan.” 14—3&4:28
“Definitions/Fact Sheet” [about lesbians and gay males]. 14—3&4:30
Editorial: “Why CIBC Is Dealing With Homophobia.” 14—3&4:3
Families. M. Tax. (gr ps-3) 14—3&4:17; 14—5:26 *
“‘Friendly Fire’: Homophobia in Sex Education Literature.” K. Whitlock and E.M. DiLapi. 14—3&4:20
Gay American History: Lesbians and Gay Men in the U.S.A.: A Documentary. J. Katz. (hs, adults) 14—3&4:19 **
“Getting Books on Gay Themes into the Library: An Action Plan.” C. Bloom. 14—3&4:33
Growing Up Free: Raising Your Kids in the 80’s. L.C. Pogrebin. (hs, adults) 14—3&4:19 **

- Growing Up Gay*. Youth Liberation. (YA) 14—3&4:19 **
Happy Endings Are All Alike. S. Scoppettone. (YA) fiction 14—3&4:17 **
Hey, Dollface. D. Hautzig. (YA) fiction 14—3&4:16 **
“Homophobia in Encyclopedias.” D.C. Burke. 14—3&4:24
“Homophobia: Why Bring It Up?” B. Smith. 14—3&4:7
Homosexuality: A History. V. Bullough. (YA) 14—3&4:18 *
“Interconnections.” J.S. Tinney. 14—3&4:4
Now That You Know: What Every Parent Should Know About Homosexuality. B. Fairchild and N. Hayward. (hs, adults) 14—3&4:19 *
One Teenager in 10: Writings by Gay and Lesbian Youth. A. Heron. (gr 7-12) 14—7&8:35 **
Our Right to Love: A Lesbian Resource Book. G. Vida. (hs, adults) 14—3&4:19 **
“Out of the Closet and into the Catalog: Access to Gay/Lesbian Library Materials.” S. Berman. 14—3&4:31
“Out of the Closet, But Paying the Price: Lesbian and Gay Characters in Children’s Literature.” J. Goodman. 14—3&4:13
Patience and Sarah. I. Miller. (hs, adults) fiction 14—3&4:17 **
“Recommended Books on Gay/Lesbian Themes.” C.A. Jenkins and J.L. Morris. 14—3&4:16
“Resources.” 14—3&4:34
Rubyfruit Jungle. R.M. Brown. (hs, adults) fiction 14—3&4:16 **
SPECIAL DOUBLE ISSUE: On Homophobia. Guest Editor, Leonore Gordon. 14—3&4
“There Is No Hierarchy of Oppressions.” A. Lorde. 14—3&4:9
Twenty Questions About Homosexuality. National Gay Task Force. (hs, adults) 14—3&4:19 **
“Validating All Families.” R. Beaglehole. 14—7&8:24
A Way of Love, A Way of Life: A Young Person’s Introduction to What It Means to Be Gay. F. Hanckel and J. Cunningham. (YA) 14—3&4:19 **
“What Do We Say When We Hear ‘Faggot’?” L. Gordon. 14—3&4:25
When Megan Went Away. J. Severance. (gr ps-2) fiction 14—3&4:16 **
Woman Plus Woman: Attitudes Toward Lesbianism. D. Klaich. (hs, adults) 14—3&4:19 **
Word Is Out: Stories of Some of Our Lives. N. Adair and C. Adair. (hs, adults) 14—3&4:18 **; 14—3&4:34 [film, recommended but not reviewed]
Young, Gay and Proud! S. Alyson. (YA) 14—3&4:18 *
Your Family, My Family. J. Drescher. (gr 2-5) 14—3&4:17 *

WOMEN AND GIRLS—OCCUPATIONS

- She Was There: Stories of Pioneering Women Journalists*. J.E. Collins. (gr 7+) 14—1&2:36
Sonya’s Mommy Works. A. Alda. (gr pre-K) 14—5:27

Time for a Change: A Woman's Guide to Non-traditional Occupations. C.D. Cowley. (hs +) 14-1&2:37 **

WOMEN AND GIRLS—POLITICAL AND SOCIAL ACTIVISTS

Full-Time Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs +) 14-1&2:36 **

The Girl on the Outside. M.P. Walter. (gr 6 +) fiction 14-3&4:36 *

Lillian Wald of Henry Street. B. Siegel. (gr 7 +) 14-7&8:33 **

"The Roles of Women in Puerto Rico." I. Santos-Rivera. 14-1&2:21

WOMEN AND GIRLS—PREGNANCY

The Boy Who Wanted a Baby. V.R. Williams. (gr 3-6) fiction 14-7&8:31 **

WOMEN AND GIRLS—PREGNANCY AND TEENAGERS

And Then What Happened? CIBC. (gr K-4) filmstrips 14-7&8:3; 14-7&8:39 **

"Discussing Controversial Topics in Early Childhood Settings" [about CIBC filmstrips *And Then What Happened?*]. S.D. Collins. 14-7&8:3

WOMEN AND GIRLS—SPORTS

[Note: Cross check with titles under the SPORTS subdivisions to identify particular sports.]

I Would If I Could. B. Miles. (gr 3-7) fiction 14-7&8:33 *

WOMEN AND GIRLS—WOMEN AND GIRLS IN THE CARIBBEAN

see also: WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

[Note: Cross check with titles under the CARIBBEAN subdivisions for country/group of origin.]

"Children's Literature on Puerto Rican Themes—Part I: The Messages of Fiction." S. Nieto. 14-1&2:6

"Recommended Reading." 14-1&2:30

"The Roles of Women in Puerto Rico." I. Santos-Rivera. 14-1&2:21

Siempre estuvimos aquí/We Were Always Here. (gr not specified) Spanish or English film or video cassette 14-1&2:27 *

WOMEN AND GIRLS—WOMEN AND GIRLS OF COLOR

see also: other subdivisions under WOMEN AND GIRLS

In Search of Our Past—U.S. History, Teacher Guide; U.S. History, Student Book; World History, Teacher Guide; World History, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14-7&8:38 **

"Recommended Reading." 14-3&4:8

WOMEN AND GIRLS—WORKING CLASS AND POOR WOMEN AND GIRLS

Annie on My Mind. N. Garden. (gr 6 +) fiction 14-1&2:35; 14-3&4:16 **

A Chair for My Mother. V.B. Williams. (gr ps-3) fiction 14-6:19 **

Full-Time Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs +) 14-1&2:36 **

Hazel Rye. V. Cleaver and B. Cleaver. (gr 5-7) fiction 14-7&8:32 **

In Search of Our Past—U.S. History, Teacher Guide; U.S. History, Student Book; World History, Teacher Guide; World History, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14-7&8:38 **

Patience and Sarah. I. Miller. (hs, adults) fiction 14-3&4:17 **

"The Roles of Women in Puerto Rico." I. Santos-Rivera. 14-1&2:21

Rubyfruit Jungle. R.M. Brown. (hs, adults) fiction 14-3&4:16 **

Something Special for Me. V.B. Williams. (gr ps-3) fiction 14-6:19 **

Ten Miles High. F. Buckvar. (gr 6 +) fiction 14-5:28

When Megan Went Away. J. Severance. (gr ps-2) fiction 14-3&4:16 **

WORKING CLASS AND POOR PEOPLE

see also: CLASSISM; WOMEN AND GIRLS—WORKING CLASS AND POOR WOMEN AND GIRLS

[Note: This is not a comprehensive list. Included are those titles about which the reviewer has explicitly discussed class issues. For additional titles see listings under all subject headings referring to people who have been/are oppressed.]

Annie on My Mind. N. Garden. (gr 6 +) fiction 14-1&2:35; 14-3&4:16 **

Bananas: From Manolo to Margie. G. Ancona. (gr 3-6) 14-7&8:31

The Boll Weevil Express. P.J. Petersen. (gr 7 +) fiction 14-7&8:33

A Chair for My Mother. V.B. Williams. (gr ps-3) fiction 14-6:19 **

Full-Time Active: Sara Plotkin, An Oral History. The Community Documentation Workshop. (hs +) 14-1&2:36 **

In Search of Our Past—U.S. History, Teacher Guide; U.S. History, Student Book; World History, Teacher Guide; World History, Student Book. Berkeley Unified School District, Susan Groves, project director. (jr hs, adults) 14-7&8:38 **

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Ten Miles High. F. Buckvar. (gr 6 +) fiction 14-5:28

When Megan Went Away. J. Severance. (gr ps-2) fiction 14-3&4:16 **

WORKING CLASS AND POOR PEOPLE

Remember to check all **see also** references.

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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 Teenage Hospital Experience: You Can Handle It!

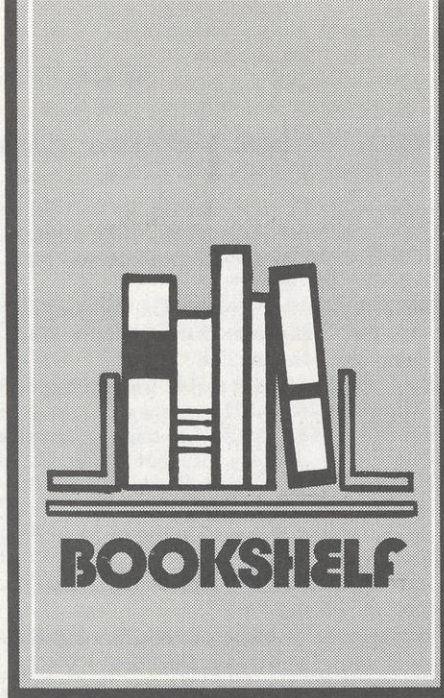
by Elizabeth Richter,
with photos by the author.
Putnam, 1982,
\$11.95, 128 pages, grades 6-up

This is an informative and highly educational book for hospitalized teenagers. Through interviews and photos, it helps to make the experience less frightening, one that can be endured and survived. The illnesses presented — diabetes, cancer, fractures, spinal cord injuries and pelvic inflammatory disease to name a few — are some of the most common illnesses affecting teenagers; the book can help readers realize that their problems are not uncommon and that their reactions are shared by others. Numerous realistic photographs help prepare the reader for similar situations.

The author skillfully presents interviews with hospitalized teenagers and the professionals who care for them. The frank and candid interviews deal with teenagers' fears, hopes, anger, pain and uncertainty. (I was pleasantly surprised to see a surgeon admit, "Teenagers don't generally open up. Why? I guess they don't see much of us. A lot of times we kind of zip by.")

One of the book's strengths is its emphasis on the concept that teenagers should ask questions and not wait for someone to anticipate their concerns. The book includes a helpful list of questions for doctors and a glossary.

One word of caution, however. The majority of the interviews are done in a specialized children's hospital, and every hospitalized teenager will not be fortunate enough to have access to such care and attention. Also, I question the author's use of a New York City hospital for the interviews on problems most often associated with inner-city populations (a stab wound for instance). Overall, though, the book is recommended to pre-teens, teens and professionals who work with this population. [Carolynne Bethka]



Friends and Neighbors

a series of picture books
by Howard Goldsmith,
illustrated by Ulises Wensell.
Santillana (257 Union St.,
Northvale, NJ 07647), 1983,
\$6.50 each, 31 pages, grades p.s.-2

Someone connected with this *Friends and Neighbors* series had a fine idea. An interracial group of children who live near each other are introduced on the title page. This ideal community of friends has small adventures that are the subject of each of the five books in the series—*Little Lost Dog*, *Stormy Day Together*, *Welcome Makoto*, *The Contest* and *Treasure Hunt*.

In all the books Makoto, a Japanese American child, is depicted with slits for eyes and with yellowish skin. He and his parents speak stereotypically, clearly to add "humor" to the stories. ("I am happy here in America, where no dragons," says Makoto.) In *Little Lost Dog* children visiting a sick friend read, play checkers or sew—but all three Black children play musical instruments (and theirs is the only family with three very young children, while two is the maximum for all others). Flossy, the lost dog of the book's title, must be returned to its owner because, "The dog belongs to an old lady who lives all by herself. Flossy takes care of her." To further prove the incompetency of "old ladies," *Stormy Day Together* offers us the humor of a grandma who is hard of hearing and who requires

lots of help from the kiddies to weather the storm.

So, yes, a series about an interracial community of friends is a fine idea, but next time someone attempts such a project, let's hope they have the sensitivity to avoid reinforcing stereotypes. [Lyla Hoffman]

The Scared One

by Dennis Haseley,
illustrated by Deborah Howland.
Warne, 1983,
\$10.95, unpagged, grades 1-5

An especially timid child, called "The Scared One," finds an injured bird and in the process of trying to care for the bird, overcomes his own terror. The author seems to have wrapped this story around his own concept of the vision quest, which he has the protagonist hear about, for the first time, in school. (The boy daydreams that a bear or deer might come to him, but the other boys taunt him, saying that he is "dreaming of a little mouse.") Later, after an encounter with Old Wolf, an ambiguously drawn elder to whom his mother has sent him for help, the boys try to take the bird away from the Scared One. At this point, he seems to undergo some sort of visionary experience, and the bird, described previously as having a broken wing, stretches out his "flashing wings, his wings of flame," and flies. The boy is transformed and cries, "I will never fear! I will never die!" Then the bird "rose into the flame of the sky into the blood of my life!" The end.

There are several problems with this book. For one, it is written in the first person, and since the author demonstrates no insight into the mind and being of a Northern Plains child, that doesn't work well. Besides, the author has little sensitivity to, or understanding of, Native life. The people in this story don't *have* a culture; the boy has no family or tribal ties, he has not a friend in the world, no father, no relatives, only a mother who, for no apparent reason, is incapable of helping her child! States the protagonist, "...in school, they told us that my tribe [unnamed—although the few non-English words used in the text are identifiable as Lakota] was once proud although today only a few old people know the language." If Haseley

knew whereof he was writing, he could not have made such a ridiculous statement. Old Wolf is a version of that very necessary creature in fiction about Indians, the evil medicine man, and the supernatural elements in this story—if that is what they are supposed to be—are not successfully dealt with at all. The ending is totally confusing; *every* person I showed the book to turned over the last page looking for the rest.

I have to say that neither the author's degree in Clinical Social Work nor his residence in South Carolina, Vermont and Brooklyn seem to have qualified him to write an authentic book about the Lakota people and their beliefs. I feel sorry for the illustrator, whose drawings are beautiful, but if she is as familiar with the people as her art work seems to indicate, she should have known better than to get involved with this. [Doris Seale]

Kio and Gus

by Matthew Lipman.
First Mountain Foundation
(P.O. Box 196, Montclair,
NJ 07042), 1982,
\$6.50, 77 pages, grades 3-5

The First Mountain Foundation, whose stated purpose is to "publish children's books which stimulate thinking," will stimulate few readers with this publication. *Kio and Gus* is choppy, vague and sometimes confusing; though thought-provoking, it did not appeal to any of the third and fourth graders in my classroom.

Kio, a seven-year-old boy, and Gus, his new-found female friend, tell of their "neat" summer together—the forming of their friendship, a visit to a "haunted" house, the sighting of a special whale. The elements of a good story are here, but the author's style is the book's major flaw.

The two children alternate the narration, chapter by chapter, and the reader is not always sure who is telling what. In addition, much of the text is conversation which is often awkward, stilted and uninteresting, though philosophical. The characters frequently pose questions for the reader to think about—e.g., "Is the idea of a haunted house a scary idea?"—and often answer the question in the

next sentence! These distracting questions often interrupt the already uneventful plot.

Kio's pseudo-ethnic name may be intended to indicate that he is Japanese (his sister is named Suki and his mother, Hope; his father, Lee, is in Japan on a business trip). On the other hand, Kio remarks that "my grandfather looks like Abraham Lincoln." This is all we find out about Kio's heritage.

In another instance of vagueness, we learn that Kio's mother is dead, but we find out little about his feelings or the circumstances of her death. Kio's one comment: "My mother was—is—a fish." Mentioning difficult emotional situations may encourage children to think, but, in this case, they'll be likely to worry and find no support in the book for their feelings.

The characters are generally uninteresting and paper thin. Gus' family consists of ultra-sweet parents and a brother who, "naturally," has a crush on Kio's sister. The book's layout is also unappealing to young readers: there are few illustrations and 77 pages of uninterrupted text. When I left the book out on our library shelf, no child even picked it up!

Perhaps the most concise judgment was offered by one nine-year-old, an avid reader, who said, after several chapters, "Aww, do we HAVE to read this?" [Jan M. Goodman]

Hush, Puppies

by Barbara Mitchell,
illustrated by Cherie R. Wyman.
Carolrhoda, 1983,
\$6.95, 48 pages, grades 1-4

Hush, Puppies reflects elements that stamp it as an African American story, of the type wherein a slave solves a problem for the master/mistress. (For obvious reasons, whites repressed such stories, though they were enjoyed in the Black community.) In this tale, Juba, the "plantation cook," creates hush puppies to quiet the master's hounds. Unfortunately, the plot soon shifts from Juba—whose story it ought to be—to Master Ben and the hounds, obscuring the tale's authentic cultural source and cheating us of a good story about one of the Black women who skillfully ran white house-

holds during slavery. I am grateful, though, that Juba is not the stereotypical fat Black cook. (Once, I would like to see a depiction of a Black cook who is handsome to look at—not necessarily young, not "sexy," but one of the wonderful looking Black women that I see shopping in elite markets for wealthy whites.)

The book contains a Note from the author and "Some Additional Information"—a good idea, but both are flawed. Some problems are relatively trivial (I've never seen South Carolina's "Low Country" in lower case, for instance). Others are much more serious. For instance, the author's Note states, "The slave names are names brought from West Africa." The implication is that the names were slave names in Africa, which is certainly not the case. The names mentioned in the book are day-names, *one* of the several names given to children. (Moreover, these day-names are those of the Akan people of the Gold Coast area/Ghana and should have been identified as such.) Even more serious is the fact that the text gives the name of one girl as Quashee, an unforgivable error. Quashee is a name for a male child born on Sunday; the day-name given girls born on Sunday is Quasheba.

And what are we to make of the information that slaves "gave us more than good food. We remember them especially for the great pride they took in their work and for the rich African heritage they handed down to us." Who is "we"? White folk? The emphasis on "contributions" to our (white) society is patronizing and troublesome; it misrepresents the foundation that the labor of Black people laid down for the development of this nation. The book also completely misrepresents the realities of slavery with its suggestion of contented workers happy with the opportunity to do good work for the master. (And since most children think slaves only picked cotton, the authors missed an opportunity to add that slaves in this area constructed houses and mansions, created beautiful iron-work, and did much of the industrial work in cities like Charleston, the center of the Low Country. They also were imported to develop the rice industry, the work the slaves do in this story.) And why not include for children a brief, clear definition of slavery and/or slave?

On the plus side, the African Ameri-

can children are sympathetically portrayed, and the girl's traditional braids are respectfully treated.

However, the text itself has problems. The very first page, for instance, talks about "secret spices brought from Africa long ago." The spice trade, big business then, continues today; "long ago" pushes Africa into an artificial past.

Children may assume Master Ben works hard planting, even though he is not shown in the rice fields. Nor is it made clear that he *owned* the Black people. But I will say, no place are the Black folks shown resting. They sure nuff workin! Driving carriages, planting, cooking (even on their time off), playing the banjo for the masters at the end of the story as the hounds go to sleep and the river rolls quietly by. I wonder if Juba and the other folks got a chance to sleep? Hush, now. [Geraldine L. Wilson]

On with My Life

by Patti Trull.
Putnam, 1983,
\$9.95, 144 pages, grades 5-up

On with My Life is the autobiography of a woman who got cancer when a teenager, had chemotherapy and an amputation, and then went on to become an occupational therapist. Her story is quite atypical, since she comes from a wealthy background. Even during her illness she led a privileged and sheltered life, protected from the problems faced by most cancer patients, such as crushing debts, being denied treatment when unable to pay, or inferior medical care in "charity" hospitals.

The author's cliché-ridden style will not expand readers' understanding of chronically ill people, or "these people" as she calls them. Incompetent transitions make it impossible to tell if events are taking place in a few days or a few years. The author also tends to impose a cold, clinical analysis on the confusion and anger experienced by people dealing with terminal illnesses. One tear-jerking story after another is told about all the children she saw die of cancer, but the point of these awful stories is not clear.

Moreover no reference is made to the important movements going on in this country during the period she writes about (1968 to present). Disabled

people's demands for equality and for independent living services are not mentioned. The focus is totally on the author's feelings about herself.

While Trull dwells at length on her career as occupational therapist, she fails to inspire interest in the field. The reader is in addition taken aback to find her abruptly going into sales work at the end of the book. [Betsy Gimbel]

Star Boy

written and illustrated
by Paul Goble.
Bradbury Press, 1983,
\$12.95, unpagged, grades k-up

Star Boy is Paul Goble's retelling of the Blackfeet story that was written down by George Bird Grinnell as "The Legend of Scarface" and on which Jamake Highwater based *Anpao: An American Indian Odyssey*. Its purpose is to tell how the Sun Dance was given to the Blackfeet people. A publisher's release on the book quotes Goble as inspired by a "rare and valuable portfolio of Blackfeet tipi designs and the stories of their origin." An apologia on the back of the title page cites Grinnell and something called *The Old North Trail* by Walter McClintock (1910) as sources. No mention is made of any current Blackfeet sources. Goble says that the story is "retold here, with respect, in its narrative form for children," which does cause one to wonder if he was entirely sure that he had made it work. Certainly he has had to omit a great deal in adapting the material to the picture-book format. The illustrations are lovely, as usual, and pretty authentic, although I am always bothered that Goble's people never have real faces. Also, the large colored polka-dots, running along the tops and bottoms of some of the pages, are a bit distracting.

As with his other books, Goble closes with a poem, in this case a Sun Song by Black Elk. Maybe it would have made his book stronger if he had said that Black Elk was not Blackfeet but Oglala, and that the Sun Dance is a sacred time shared by many of the plains Nations.

It is hard to resist the beauty of the book, and the story, if taken just for what it is, is coherent and does no violence to the spirit of the original. I would not object to using this with very young Native

children, particularly those growing up away from their homelands. *Star Boy* would also, if used by a knowledgeable adult, be a good way to introduce non-Native children to a spiritual concept that is central to the lives of a large number of Native North Americans. [Doris Seale]

The Once in a While Hero

by C.S. Adler.
Coward, McCann & Geoghegan, 1982,
\$8.95, 110 pages, grades 5-8

Pat Sampson is an easygoing seventh-grade boy (in an apparently all-white school) who is being pushed around by the school bully, Chuck McGrew. Pat doesn't want to fight; he's afraid of being hurt. His favorite sister, Julie, a staunch feminist, tells him he doesn't have to fight: boys can be gentle, too. But Julie doesn't understand that boys face different physical challenges than girls do—especially a boy who is constantly mistaken for a girl. This is the crux of the book.

When a new kid, Mud Muldowney, arrives at school, things go from bad to worse. Out of sympathy, Pat volunteers to be Mud's buddy, to which Mud responds suspiciously, "You gay or something?" Pat retreats, indignantly, to his best friends Susan and Lucy. (His first best friend, Malcolm, is in the hospital.) When Mud taunts him for liking girls, Pat begins to worry seriously about his manliness. He decides, with relief, that he isn't gay, because he's not attracted to Malcolm. (But what if he were? This issue is left for another, sorely needed book.)

The book does a good job of presenting the struggles of an adolescent boy to maintain his good sense and sensitivity in the face of destructive cultural pressures, but it does not deal adequately with the fear of homosexuality. And unfortunately, Pat finally comes to terms with himself only *after* he bloodies McGrew's nose in Susan's defense. His ambivalence over the act is convincing, though, and the ending suggests he will learn to fight in a verbal, rather than physical, way, thus recognizing that heroism can be achieved in more ways than one. [Susan L. Wizowaty]

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Anti-Sexist Strategies

This learning kit on *sexism* contains two filmstrips. The first filmstrip presents research findings on differing adult treatment of girls and boys; conscious and unconscious ways in which adults mold children to fit societal sex-roles; the harm of fixed sex-roles to children's full development; the special harm of "masculine" behaviors to our society and planet; and anti-sexist childcare goals.

The second filmstrip offers ten strategies for anti-sexist childcare. These strategies, with examples of each, go far beyond the usual rules for establishing a "non-sexist" environment. Rather, they explore methods of helping children to become aware of various forms of sexism and to become strong enough to resist pressures for conformity by peers, TV and storybooks.

"Through the use of these filmstrips adults can begin to question some of their attitudes and learn ways in which to eliminate sexual stereotyping from schools, day-care centers and playgroups." Linda Lusskin, Mt. Pleasant School, Livingston, N.J., *School Library Journal*.

Contains: 2 sound-color filmstrips and 2 automatic and manual cassettes. The first strip is 93 frames and 12 minutes, the second is 118 frames and 15 minutes. A booklet is included with scripts, research studies and recommended reading, plus an 8-page Report Card. LC 81-730652.

Cost for set of filmstrips is \$45. (Slideshow not available.)

Send check or purchase order to
The CIBC Resource Center for Educators
1841 Broadway, New York, N.Y. 10023

For a free catalog listing anti-racist, anti-sexist materials, write the CIBC at the address given above.

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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 materials, write us at 1841 Broadway, New York, NY 10023.